

DIRECTORATE OF DISTANCE EDUCATION

UNIVERSITY OF NORTH BENGAL

MASTER OF ARTS- ENGLISH

SEMESTER -II

THE ROMANTICS

DISCIPLINE SPECIFIC COURSE (DSC)-IV

CORE – 201

BLOCK-1

UNIVERSITY OF NORTH BENGAL

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FOREWORD

The Self Learning Material (SLM) is written with the aim of providing simple and organized study content to all the learners. The SLMs are prepared on the framework of being mutually cohesive, internally consistent and structured as per the university's syllabi. It is a humble attempt to give glimpses of the various approaches and dimensions to the topic of study and to kindle the learner's interest to the subject

We have tried to put together information from various sources into this book that has been written in an engaging style with interesting and relevant examples. It introduces you to the insights of subject concepts and theories and presents them in a way that is easy to understand and comprehend.

We always believe in continuous improvement and would periodically update the content in the very interest of the learners. It may be added that despite enormous efforts and coordination, there is every possibility for some omission or inadequacy in few areas or topics, which would definitely be rectified in future.

We hope you enjoy learning from this book and the experience truly enrich your learning and help you to advance in your career and future endeavours.



THE ROMANTICS

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BLOCK-1 THE ROMANTICS-PART A

Introduction to the Block

In this block we will go through Romantic Poetry

Unit 1 deals with Introduction to Romantic Poetry

Unit 2 focuses on Burke – Excerpts from A Philosophical Enquiry into the Origin of our Ideas of Sublime and Beautiful.

Unit 3 deals with Kant- His Life and Philosophy

Unit 4 focuses on Kant- “Analytic of Sublime” (From Critique of Judgment)

Unit 5 focuses on Wordsworth – Preface to Lyrical Ballads

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UNIT-1: INTRODUCTION TO ROMANTIC POETRY

STRUCTURE

1.0 Objectives

1.1 Introduction

1.2. Romantic and its features

1.3 Romantic Era

1.4 Images Used In Poems by Poets of the Romantic Era

1.5 Other Poets with a Romantic Mark

1.5.1 Minor Poets

1.6 Let Us Sum Up

1.7 Keywords

1.8 Questions for Review

1.9 Suggested Readings and References

1.10 Answers to Check Your Progress

1.0 OBJECTIVES

After studying this unit, you should be able to:

- The romantics
- The features of the romantic writers.
- The ways romantics are different from the other poets.
- Imagery the strongest tool used for writing.

Personification of nature.

1.1 INTRODUCTION

Notes

Poetry is one of the great tools in English literature to know about the characteristics of the poets in various ages. When we study English literature it's very important for us to study a brief history of that particular age. The 19th (nineteenth) century began from January 1, 1801, and ended on December 31, 1900. It is often used interchangeably with the 1800s, though the start and end dates differ by a year. This age saw a variety of enormous changes in Europe. Slavery was abolished and due to Industrial revolution there was continuous urban development. The 19th century was an era of rapidly accelerating scientific discovery and invention, with significant developments in the fields of mathematics, physics, chemistry, biology, electricity, and metallurgy that laid the groundwork for the technological advances of the 20th century. When changes were being introduced in all fields' literature too took a great change in action.

1.2 ROMANTIC AND ITS FEATURES

Romanticism opened its new chapter in the field of literature. The movement of romanticism spread all over the Europe. It brought back people to nature. Due to the continuous industrial revolution there was an air of change in the background. People had forgotten its link with nature amongst the machines and tools that were continuously developed. In the 19th century we see various poets like William Wordsworth, Samuel Coleridge, John Keats making an introduction with nature. The development of new ideas brought fresh inspiration for poetry. The literature in the 19th century is considered as the most fertile period in literature.

There was a great range of subjects along with the new buoyant race of writers especially poets. The classical writers explored new topics which were followed by Shelley and Keats. The middle age saw the novels written by Scott. Poets like Coleridge, Southey, Wordsworth came in with various ideas where Nature was personified.

The terms "Nature" used in Literature cannot be limited to one particular thought. When we use the word nature it means the phenomena of the trees, rivers and the environmental aspects of nature. Cowper, Crabbe

and Thomas Observing the simple chronicles of nature. But in the same period with the new race of poet's nature was observed as a mature and intimate. William Wordsworth brought this change as he felt that the feeling for nature raised from a passionate veneration that is love and religion. For William Wordsworth nature is not only seasonal changes of the environment but also the natural or supernatural elements which holds the spirit of the of the people in the earth. Nature is hence amplified and glorified because it teaches to look beyond the natural features of nature.

There were special five features that made Romantic age outstanding:

- Element 1. Belief in the individual and common man.
- Element 2. Love for nature.
- Element 3. Interest in the bizarre, supernatural and gothic.
- Element 4. Interest in the past.
- Element 5. Looks at the world with more than reasonable optimism

The conclusion of the war brought misery and pain in the life of the people. Joblessness, heavy taxation, and increasing demands of man.

Poets joined hands with common man asking for justice.in 1832 with the Reform bill there was a grudging confession. Many felt that the Bill seemed to pronounce the dissolution of every social tie. This Bill was a pure disappointment. Wordsworth, Scott felt that the Bill was a solution for the people but Friends of William Wordsworth felt that the Bill was disheartened. Nature seemed to bring a fresh gush of air.

Check your progress-1

1. What made Romantic Era outstanding?

2. What Bill was passed to bring social Justice?

3. What are the five elements that make Romantics outstanding?

4. Why was the 18th century very painful for common man?

5. What extended feature of nature did the Romantics bring?

1.3 ROMANTIC ERA

Famous poets of the Romantic Poet who personified Nature:

William Wordsworth

John Keats

Samuel Coleridge

Shelly

Lord Byron

William Blake

Robert Southey

William Wordsworth

“Poetry is the spontaneous overflow of powerful feelings: it takes its origin from emotion recollected in tranquility.”

The greatest poet whose name comes in mind when we open the chapters of Romanticism is William Wordsworth. A poet who embodied nature with love and brought out elements of nature which customary eyes were incapable of seeing.

William Wordsworth was born on 7th April, 1770 in Cocker mouth, in the north eastern England famously known as Lake District in Wordsworth House. He was the second among his five siblings. His parents were John Wordsworth and Ann Cookson. Among all his

brothers and sisters he was closest with Dorothy, who was also a poet and diarist. John Wordsworth was a legal representative by profession and had good connections in the society resulting in the Wordsworth's live in a big mansion in a small town. Constantly being away from home due to professional work his attachment with his children were extremely poor. But as a father he motivated Wordsworth to read books of Shakespeare, Milton and Spenser and had a constant access to his library. Even though he visited his maternal grandparents in Cumberland he had a detached relationship with them which was depressing for him.

Besides his studies under the guidance of his mother, he constantly read Bible and *The Spectator* (A newspaper started by Richard Steele and Joseph Addison).after the death of his mother in 1778 his father send to the Hawkshead Grammar School and Dorothy went to live with her cousins. Both William and Wordsworth didn't meet for nine years.

In the year of 1787 he debuted as a writer when he published a sonnet in *The European Magazine* .He visited many places took walking tours around the countries. In 1790 he started an walking tour to Europe where he visited the Alps and visited nearby places of France, Switzerland and Italy. Annette Vallon was the French woman with whom William Wordsworth fell in love when he visited France during revolution. Love bloomed when Annette gave birth to their daughter; Caroline in 1792.As time passed the scenario of Britain was worsening. The Reign of Terror forced William Wordsworth to leave England; this created a confusing state whether Annette and William would tie themselves in a marital relationship. But the political tension between France and Britain made it impossible. So William Wordsworth took financial responsibility of both mother and daughter.

William Wordsworth began his writing career in 1793 with a collection of poems. "An Evening Walk" and *Descriptive Sketches*. Raisley Calvet helped him with 900 pounds to peruse him with his career as a poet.in 1795 he also met Samuel Coleridge and two became close friends with a very short time. In 1797 Dorothy and Wordsworth moved into Alfoxton House a few miles away from Coleridge's resident. Then Coleridge and Wordsworth wrote very important book of Romantic age that is "Lyrical

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Ballads “The book was outstanding but neither of the poets became famous from this writings. For Wordsworth it was “Tinter Abbey” that brought him into fame. Wordsworth’s poem of nature like “Daffodils” “The Solitary Reaper” “Elegiac Stanzas” were outstanding since it was for all category of readers.

Dorothy along with his brother William Wordsworth and Coleridge travelled to Germany in 1798. Travelling away from the country had dual effects on the poets .Coleridge was highly enthused to write poems but William was homesick. Despite being lonely and depressed he started writing “The Prelude”. Due to his mental state the poems penned during this time was filled with themes revolving around death, separation and grief.

Wordsworth was a recognized poet who brought a change in the love for nature. He received an honorary doctorate in Civil Law from University of Durham and University of Oxford in 1837 and 1838 respectively. John Keble called him as the “Poet of Humanity”. The government awarded him a pension of 300 pound .In 1843 Wordsworth became the poet Laureate. First he refused it but later accepted it. He died on 23 April 1850 and was buried at St.Oswald’s Church, Grasmere.

Check the progress:

1. Write about the family of William Wordsworth?

2. What was the impact of revolution in on the poet?

3. What was the poet famous for?

4. What awards did he receive for his writings?

5. How was his relationship with Coleridge and sister Dorothy?

John Keats

Another poet of the Romantic age who was famous was John Keats. He was the main figure of the second generation of the romantic poets along with Lord Byron and P.B.Shelly. The poems written by Keats is critically acclaimed during his lifetime but it became famous only after his death. The poems Keats were renowned was famous for sensual imagery and series of odes. His poems conveyed deep inner meanings.

John Keats was born on 31st October, 1795 to Thomas Keats and Frances Jennings. His birthplace was not confirmed. He had two siblings George, Thomas and Frances Mary. One of his siblings died at his infancy. Thomas worked as a hostler at the stables in Swan and Hoop. Due to poor family conditions Keats' mother was not given proper treatment. When he was eight years old his mother died of tuberculosis. Keats was kept under the guardianship of two merchants Richard Abbey and John Rowland Sandell.at the age of 15,Andrews withdrew him from the college and put him to study medical science related to surgery in London Hospital.in 1816 John Keats was a qualified apothecary but he never practised it. During the time of his studies he met Leigh Hunt editor of the magazine "The Examiner" who published a set of sonnets "On First looking into Chapman's Homer" and "O'Solitude". Seeing the writings of Keats, Hunt introduced him to the already influenced writers of the Romantic age William Wordsworth and P.B.Shelly. The companionship of these writers helped Keats to start his career.in 1817 Keats wrote a first series poems "Poems by Keats". Coleridge who had a soft corner for Keats advised for his writings. But the feelings of Keats were not the same.

Keats wrote the "Endymion", a poem with four thousand lines allegorical poem. This was a poem was published in 1818 and is considered as the masterpiece. The poem is related to Greek mythology. It's an extensive

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narrative poem divided into four books. The theme of the poem is related to the desire to get Goddess Diana. Throughout the poem Keats use beautiful imagery of nature.

In 1818 Keats had gone to take care of Brother Tom in Scotland and England who was suffering in Tuberculosis. During this time he fell in love with Fanny Brawne. The influence of love helped Keats to produce the best poems in the years 1818 and 1819. The death of brother made him leave his work “Hyperion” unfinished. In July 1820, he published his third and best volume of poetry, *Lamia, Isabella, The Eve of St. Agnes, and Other Poems*. The three title poems, dealing with mythical and legendary themes of ancient, medieval, and Renaissance times, are rich in imagery and phrasing.

Poems of John Keats “Ode to Grecian Urn”, “Ode to the Nightingale”, “Ode to Melancholy”, “A thing of beauty is Joy Forever” are poems filled with natural beauty. John Keats was a poet who plays with nature and elaborated the beauties of nature. The poetic career was taking a flow when his love for nature his health started deteriorating. He wanted to marry Fanny Brawne but couldn’t approach her. He shifted to Rome for warm weather with his painter friend Joseph Severn. Keats life ended at an early age of 25 on February 23, 1821. He was buried in the Protestant Cemetery. The quote that brings us close to nature even today is all the contribution of John Keats.

Check Your Progress-2

1. How did Keats contribute to the poetry of the romantic period?

2. What are the famous works of Keats?

3. How did poverty affect the life of John Keats?

4. -----

5. What is the poem Endymion about?

Samuel Coleridge

Water, water, everywhere, And all the boards did shrink; Water, water,
everywhere, Nor any drop to drink.

He prayeth best, who loveth best All things both great and small; For the
dear God who loveth us, He made and loveth all.

Literary Critic, philosopher, English poet, and closest friend of William Wordsworth, Samuel Coleridge was another renowned poet of the Romantic period. He is one of the major poets of the 19th century. His quotes are mentioned even today everywhere. Born on 21st October, 1772 at Ottery St. Mary in England to his father Rev. John Coleridge and his mother Anne Bowden. He was the youngest of the ten children in the family. His father was the renowned Vicar at the St. Mary Church and was also the head master of King's School (a free Grammar school established by King Henry VIII). His father had teaching experience in various schools. Young Coleridge remained aloof from everyone as he loved reading and played by himself. When he was just eight years old his father passed away in 1781 he was sent to the charity school ran by the Grey friars called the Christ's Hospital. Love with his own space he continued studying and writing poetry. His close friend in school was Charles Lamb. They studied the works of Virgil together. "Frost at Midnight" was the poem he wrote in his solitude, which quoted... "With unclosed lids, already had I dreamt/of my sweet birthplace."

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Next Coleridge attended Jesus College from 1791 to 1794. He won a gold medal in 1792 for a ode written on slavery. In 1793 he discontinued the college because it was taken under consideration that either he was under debts or the brothers of Mary Evans, the girl he fell in love with, forced him out claiming insanity. But he rejoined. Back in the Jesus College he was introduced to political and theological ideologies. With collaboration with Robert Southey he wrote "The Fall of Robespierre." In 1795 both friends married two sisters Sara and Edith Fricker. The third sister was already married to a famous poet Robert Lovell, Lovell introduced them to Joseph Cottle. But he died due to fever. Neither did Coleridge marriage work as he got separated from his wife after the birth of their fourth child.

Being in personal turmoil he started writing and published his first work in 1796 "Poems on various Subjects" Next he decided to publish a paper called the "Watchman". In order to avoid taxation he published the paper in the interval of every eight days. Unfortunately it was closed down within a year. In between the years 1797 and 1798 Coleridge lived in Coleridge cottage in Somerset, these were the golden days of his poetic career. He met Coleridge in the year 1795. The Rime of the Ancient Mariner and Kubla Khan were composed by Coleridge which had supernatural elements of nature in it.

William Wordsworth and Coleridge travelled to the continent of Europe together and made trips to Germany. He became well versed with the language and started translating many works. After returning to England in 1880 to his family and friends. After his tour of Europe he started lectures in college on Philosophy and Literature. At the same time he wrote on religious and political theories. Even after many ways to recover from his ill health and opium addiction his health failed. He stayed with his physician James Gillman. In 1817 "Biographia Literaria" was published in the year 1817 and is still considered as the finest literary criticism. Even his health conditions were not working still he published many poems Sibylline Leaves (1817), Aids to Reflection (1825), and Church and State (1830). He died in London on July 25, 1834.

The poems of Coleridge have various images of nature. “The Rime of the Mariner” has many images of Albatross and crossbow, death and life, Ship and the sea, moonlight and supernatural elements. It tells the about the curse of an Albatross that was killed by the mariners. “Kubla khan” is a poem which shows the conversation between human and nature. It has the images of rivers, sea, garden etc. The poem has a depressing tone and there is feeling of dejection as the theme in the “Ode to dejection”. The feelings of dejection are due to his inability to write poem and enjoy nature. Coleridge has portrayed himself as a versatile writer in the 19th century.

Check your progress:

1. How did Coleridge use images in poems?
2. What was the cause of ill health of Coleridge?
3. How did the friendship of Wordsworth and Coleridge work?
4. Write about the images in the “Ancient Rime Mariner”?

Percy Bysshe Shelley

The romantic poets of the 19th century cannot go unnoticed without mentioning the writer P.B.Shelley One of the finest writers of odes and philosophy was Percy Bysshe Shelly. Like john Keats, Shelley didn't get his recognition as a poet when he was alive in fact he got famous only after his death. Besides poetry he shared a wide view on politics and social issues. Shelly was a close and key member of the close circle of visionary poets like Byron, Leigh hunt, Thomas love and john Keats. Mary shelly his own wife was a member of this group. Percy Bysshe Shelley was born on 4th August, 1792 at Broadbridge Health near West Sussex, England. His father was Sir Timothy Shelley was a well-known figure and a member of the Whig Parliament for Horsham (1790-1792) and for Shoreham from 1806 to 1812, His wife Elizabeth Pilfold was the owner of Sussex. Shelley was considered as the eldest legitimate son. He is considered to have four sisters and one young brother. Home schooling was used by Shelley to finish his basic education. His tutor was Cleric Evan Edwards. Shelley's best companion was his cousin and long-time friend Thomas Medwin both had a great connection during young days and from which he wrote quite few memories in “the life of Percy

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Bysshe Shelley.” The pictures of the encounters of his childhood seemed to be happy and contented with the memories shared in the novel. In 1803 he got admission in Eton College where he was constantly bullied by the older boys and came home in a very poor condition with books torn and clumsy uniform. He cried out in the torment of mental pain and disgust. Unable to bear the mental pressure of constant ragging Shelley turned into an introvert refusing to take part in any youthful activities. Students of the college named him “Mad Shelley”. Even though sports were never a part of his interest he showed equal interest in the field of science. He used electrical ways to teach lessons to the boys who bullied him. With use of electronic machines he electrified the doors handles. Interest in science made him quiet mischievous in his activities in school. Shelley matriculated from University College, Oxford on April 10, 1810. Lectures were not interesting for him but he read for more than sixteen hours in a day. From here started his interest in writing and his literary career. In 1810 he published his first Gothic Novel, “Zastrozzi”. In the same year he wrote St. Irvyne, Next year 1811 along with his sister Elizabeth, they published “Original Poetry by Victor and Cazire”. His work at this time was “Posthumous Fragments of Margaret Nicholson” which he published with Thomas Hogg. Anonymously Shelley published a pamphlet called “the Necessity of Atheism”. The article being a controversial one, he was called by the Dean of the university and college administration. But he refused to bend before the views expressed by him. This resulted in his expulsion from the college. The college life didn’t take a good turn for his refusal. Shelley had a fall out with his father as he too felt that Shelley’s views were wrong. With such commotion in his life, on 28 August, 1811, 19 years old Shelley he eloped with 16th year old Harriet Westbrook. This marriage created chaos in the life of the poet forcing him to break most of the family ties. Elizabeth Hitchener, a school teacher became the muse for Shelley for his philosophical writing “Queen Mab”, an allegory. Disastrous personal condition forced him to travel to England’s Lake District where he visited Robert Southey. With high view about Southey Shelley had gone to meet the poet but unfortunately Southey was also expelled from Westminster School in opposition of flogging. Things in the marriage

didn't work well so he had decided to stay away from home. He married for the second time with Mary Shelley In the year 1817 Shelley wrote "Loan and Cythna" a long narrative as it attacked religion. Only a few copies of this poem were published. Next he wrote the "Revolt of Islam" in 1818, along with this he wrote revolutionary political notes in "The Hermit of Marlow" In the next four years of his life Shelley concentrated on his literary works publishing "Prometheus Unbound" .this was a keystone of his poetic achievements.it was written after his faced the sad reality that the work would fail to create magic in the minds of the audience. He also wrote many short poems which includes "Ode to liberty", "Ode to West Wind" the cloud, to the skylark, Ozymandias, A bridal song, A serpent face etc. Even though Shelley was bullied in school and was not very outspoken, he later turned into a person who took power in voicing his views very clearly. His outspoken nature made poets of the Victorian era and Pre Raphaelites looked up to him, His nature was calm and totally non-violent. Ozymandias was one of the major contribution to the English Romantic poetry published in the year 1818 the poems had the theme of religion and conventional politics which made it more critically acclaimed. Most of the writings of Shelley focuses on the passion and beauty, imagination, love, creativity, political liberty and love for nature. Inspired by the death of John Keats he wrote the famous Elegy "Adonais" in the year 1821.the poem has 495 lines in 55 Spenserian stanzas. Before writings elegies Shelley had studied, many elegies of Milton and elegies of classical age. The poem was published by Charles Oilier in July 1821. Shelley was introduced to Keats in Hampstead in the end of 1816through their mutual friend Leigh Hunt. Shelley had a fondness for Keats but their works didn't match the views of each other, creating a rift among them. In between 1817 and 1820 Shelley wrote in collaboration with his wife Mary Shelley. Their works include "History of Six Weeks tour", "Frankenstein" "Proserpine" "Midas". Death knocked the life of the young poet at a very young age of 29.On 8th July 1822, Shelley was drowned in a sudden storm in the Gulf of Spezia while he was returning from Leghorn. The study of P.B.Shelley is incomplete if we do not know about his famous quotes used time and around.

Notes

We remember Shelley through these lines:

O, wind, if winter comes, can spring be far behind?

Poets are the unacknowledged legislators of the world.

Our sweetest songs are those that tell of saddest thought.

Check your progress-3

1. How does Shelley's personal life influence his poems?

2. How did Shelly handle his failures in school?

3. What are the famous writings of Shelley?

5. How was Shelley nature as he grew up?

1.4 IMAGES USED IN POEMS BY POETS OF THE ROMANTIC ERA

In the poems of the romantic poets were hidden the greatest imagery. Critics felt that the writings of William Wordsworth was not appealing to the masses. Among the critics was Mathew Arnold , who admired the work of the poet. “The Excursion” was considered as the best work in 1808. This poem was long and meditative. It had intense artistic beauty in the language with sense of humour. According to him people may lose purity and humanity in the intensity of the development but at that time humans should take solace in nature. Urbanization and industrialization had taken away the feeling of love from the minds of people but people forget that nature can always give happiness and calmness. The relationship with nature is considered spiritual. In “London 1802” the poet portrays the pains of nature. In the representation as a romantic poet, he portrays the love for nature. The poem “Tintern Abbey” is a part of the Lyrical Ballads is a poem in which the beauty of nature is extreme. It has lots of abstract metaphors and imagery with narrative structure. In the poem “Daffodils” the poet compares himself to the nature, there is a continuous flow of images and emotions with tranquility as a major theme. “The Prelude” is also a powerful poem of nature and its conflict with man. In the poem Wordsworth brings out images of personal feelings.

John Keats is remembered by everyone for the beautiful quotes written by him in his poems. Some mention “Heard melodies are sweet but unheard are sweeter.” “The poetry of the earth is never dead.” This poet has personified nature like none other. He brought the ideas of Joys and sorrows, happiness and melancholy all are together binded in the mind of man. Keats can find beauty in anything, be it a Grecian urn or the trees and the flowers. Through the paintings on the Grecian Urn the poet could find the beauty, the still pictures shown a beauty. He tells that the beauty of painted human are timeless and these characters will remain happy always but in real life these happiness are all limited and will fade away with time. The next quote “Beauty is truth, Truth is beauty”. This quote is a prove that beauty and love is always true in nature. He had choice of different subjects. His love of nature is very constant. He never any satirical theories like Shelly. In his sonnets and odes he had self-revelation.

Notes

Coleridge worshipped the nature and realized that the beauty of nature. The most conspicuous feature of the poems is intense with controlled in his finest poems. The supernatural elements and obscure. "that willing suspension of disbelief" as Coleridge tells makes us believe nature and its beauty. He said that nature with a penetrating and revealing glance gives him an inspiration for his poetry. Coleridge used witchery in the language creating gothic images. He has find simplicity of diction and directly appeals the reader's imagination very clearly, but Coleridge's pros was very scrappy and chaotic, it did not have much depth in it and was rarely admirable by the critics. His pros had a generalist and was mainly philosophical or literary, his magazine "The watchman " was ambitious but could not run for long m it only published ten copies. Some of his essays were critical and did not have an acuteness of thought. His only most valuable works was "Biographo Literaria". It has records of literary upbringing but the narrative was quite useless. Coleridge becomes the greatest critics by criticizing the writings of Shakespeare and another Elizabethan poets. A true romantic Coleridge revolted against the Augustan conception of poetry.

Check your progress-4

1. Write the images used by Keats.

2. Explain the images used by Wordsworth

3. Explain the qualities of Coleridge

- -----
4. Who has used the images in the best way in his work
- -----

1.5 OTHER POETS WITH A ROMANTIC MARK

Lord Byron

George Gordon Byron , a poet who was extra ordinary with his poetry , but did not worry about his establishment as he belong to a very rich family. His father led a very reckless life. At the age of 10 he succeeded his grand uncle. He got educated in Harrow and Cambridge. His nature was very dark and passionate, but at time he showed signs of humour and affection. This was called Byronic temperament. Byron’s first volume of work was an effort in which he wrote hours of idleness in 1807. Next he composes a satire calling it English bards and scotch reviewers in 1809. Immatureness and crude expression were mentioned in the poem. It has some reckless writing, next two years he travelled and after that he wrote Child Harold’s pilgrimage, where the hero was a romantic youth, just like Byron himself. The hero was terrible in nature with a dark and awful past. The poem was written in Spenserian stanzas with moderate skills and attractiveness, it had a different energy in it. This brought fame to the poet and in next few years he wrote various literary works. The bride of Abydos (1813) The Corsair and Lara (1814) Parisina (1815). His writing were generally in couplet form and was not too long. In 1816 Byron went to England and he wrote the third, fourth and fifth part of Child Harolde pilgrimage. The style remains the same in all the parts with fine simplicity, but the tone was deeper and sincere. Reading the poem, one could feel the undercurrent of pessimism in his life along with his misfortunes. He never sat idle, he wrote long poems like “The Vision of Judgment”, “The prisoner of Chillon” , “Mazappa”. The longest of all

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the poem was Don Juan The vision of judgment if considered as finest political satire, which attacks southern under the mask of humours. It is written in ottava rime, Don Jon also hold a rank of the greatest satirical poem, and it was published in various portions in between the years 1819-1824. The poem was a beautiful picturesque in verse form. It had images of many wondering and adventures. The strength and flexibility of satire was beyond question. It has sometimes clear mockery and the mood was of anger. The poems written by Lord Byron clearly shows about his own complex personality as at times he expressed anger against human race. Byron wrote all his dramas in blank verse and were mainly tragedies. He wrote this when he was in Italy. The deformed transformed is a drama written by Byron , which tells about his own deformity .He did not portray any Zeal. The words had power and dignity but it lacks poetic inspiration. As a man of egoistic temper sometimes his writing are very disappointing , while poems like “She walks in Beauty” and “To Thereza” draw favourite themes on variations of moods. His writing are sentimental at times. His most powerful tool was satire, which he made proper use. His writing has reckless arrogance and it was clear that the writings have a personal touch, but what lacked the most was the deep vision of supreme satirist, who hides the follies of man with deep vision. He was very outrageous and sometime in succeeded in them too. His style was very different from other romantic poets as he was a strong admirer of Alexander Pope. What lacked in the poetry of Byron was his finishing did not have a fineness neither freed his from any poetic diction. His faults as an artist is very prominent to the critics , even though he is considered as a major poet of the romantic era, he is not comparable to Wordsworth , Keats , Shelly or Coleridge.

Robert Southey (1774-1843)

Born at Bristol and educated at Westminster school at Oxford, he made great efforts to become a man of letters. He produced many words with merit to become one of the most well-known writers of the era. He was made the poet laureate in 1813. His reputation as a poet was not maintained. Some of his works include “Joan of Arc” (1798), “Thallava the Destroyer” (1801). ”The last of the Gods” (1814). The themes were typically romantic as he wanted to set a high ambition like Keats and

Wordsworth. The style of his writing was straight and unaffected but what lack was the sense of true genius. The writings were forgotten after sometime.

1.5.1 MINOR POETS

Thomas Moore (1779-1852)

This poet was born in Dublin and took his degree from Trinity College and studied Law in London at Inner temple. His notions were generally revolutionary and he tried to apply this revolutionary notion when he was in Ireland. But he failed, he got a valuable appointment in Bermuda, but he could not serve the country in a proper way. Thomas Moore was a friend of Lord Byron, who was already a prominent a figure at that particular time. Moore was suffering from financial loses at that particular time. The poems written by him were highly successful, while he was alive, but after his death all were forgotten. Irish melodies had a setting of traditional musical air of Ireland, which was very graceful and lyrical, but they lack the depth. He did not rise to national sentiment of Ireland. Lalla Rookh (1817) was an oriental romance written in Bryan manner had become popular at that particular time. The poem was an immense success, but it failed to create ripples in the mind of audience. It had elaborate description. Mood wrote many political satires, which was very keen and lively.

The Two Penny Postbag (1813), The Fudge Family in Paris (18181), and The Fables for the Holy Alliance (1823) ,are keen and lively , and show his Irish wit as its very best

Moore had written the “life of Byron” in 1830, which was standard biography of the poet, It was scholarly piece of work. The details were knowledgeable, but there was touch of sympathy, but it could not be termed as master piece.

Thomas Campbell

Thomas Campbell, was born in poor family in Glasgow. After studying in Glasgow university he become a private tutor for a family in 1799 , his work the pleasure of hope brought him fame and he adopted the carrier

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of poet. He visited Europe and saw turmoil in the continent. The urbanization and liberalization had created chaos in many countries. On returning back to London he became the editor of the new monthly magazine from 1820 to 1830. He wrote numerous long poems in heroic couplets, which was the style of Goldsmith. "Gertrude of Wyoming" written in 1809 was a long tale of Pennsylvania. It was written in soencerian stanza. "The pilgrim of Grelcoe" written in 1842 was also the same. His more successful writings are "Ye Mariners of England" and "The Battle of Baltic", which was patriotic in nature and was highly spirited.

Samuel Rogers (1763-1855). Rogers was born at Stoke Newington. He was the son of the rich banker and soon become a partner in fathers firm. His success throughout his life was assured. Besides working for the bank, he also had major interest in art and poetry. He was a generous man of letters and met many literary people. In 1792 he wrote the "Pleasure of Memory" which was the version of typical 18th century society and its mannerism. The work was quite interesting as it was composed in polished versus. In 1812 he wrote "Columbus", in 1814 he wrote "Jacquiline" and in 1822 he wrote Italy, whose second part also appeared in 1828. His writing was very careful and hence it lacked its excellent. He was more famous for his banking business then his writing.

Leigh Hunt (1784-1859)

Born in a mediocre family his life was filled with many hard rocks both in political and literary fields. He completed his education in Christ hospital and became a journalist in his early teens. He continued this profession for the lifetime. His radicle journal "The Examiner" was critically examined by the government as it portrayed different controversial political views. He was imprisoned for two years. His imprisonment was victory as much literary man tagged them in the title of Liberalism. Among them was all the famous poets like Wordsworth, Byron, Moore, Keats, Shelly. This made Leigh Hunt the hero. Hunt had a powerful effect on Keats and helped Keats to publish his poem "The Examiner". In 1819 he wrote "The Indicator" which had many office finest essays. He tried to collaborate with Bryan in the field of

journalism, but it was a miserable failure. Hunt cannot be considered as a poet, but he indeed had an influence on the writers of 19th century. Among his best work is considered “The story of Rimini” written in 1816, which was an Italian tale modeled on Dante’s Character. It was written in couplet form. His Pros include enormous amount of journalist matter, which came out in a form of book. “Men, Women and Books” were published in 1847 . His autobiography was published in 1850, which contained biographical and literary gossips. Hunt is considered as the most influential and fluent and easy going essayist of the 19th century.

James Hogg (1772 – 1835)

Hogg became known to the world as the “Ettrick Shepherd” as he was born in a shepherd family in the valley of Ettrick. A man of many natural abilities, he was a eager listener of songs, ballads in his districts. In 1802 he was introduced to Walter Scott. Scott supported him throughout his life as a literary and as a farmer. Even though a son of shepherd he was poor in farming but he was a very well-known member in the Scottish literary circle. His education was poor hence his poetry was also poor. The only work which established Hogg’s reputation was “The Queens Wake” in 1813.

Ebenezer Elliot (1781 – 1849)

He was born in Yorkshire and worked as an iron founder. His struggles made him a fierce challenger of the existing system. He devoted himself for the cause of poor. He was known as the name of “Corn Law Rhymer”, while he was alive he saw the abolition of the law that he wanted to change. His best work is considered as the “Corn Law Rhymes” in 1829, which is considered as battle song. This is a kind of anthem for poor and keeps their spirits high.

Felicia Hemans (1793-1835)

Born in Liverpool, her maiden was Browne. At the age of 14, she started writing poetry. Her marriage was unhappy but her life as a poet was quiet successful. She was best known for her verses, which was melodious to hear. The themes were very simple and had a lot of emotions in it. Some

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of her better lyrics for example. “The Homes of England”, “The Graves of a Household, and “The Landing of the Pilgrim Fathers” in New England- are in their limited fashion well done.

Thomas Hood (1799-1875)

Hood was born in London. His father was a partner of a publishing firm. In his literary career contain many periodicals including the famous “The London Magazine”. But of his illness, he died prematurely. His best narrative poems were “Hero and Leander, “The Two Swans and” The Peel of Midnight Summer Fairies”.

Whims and Oddities published in 1826 and 1827 was a collection of humorous verse. Unfortunately his writing was a touch of vulgarity as he could not maintain his cleverness and wit throughout the Pros. “The Haunted House” and “Dream of Eugene Aram” published in 1829 were related to Gothic category. Bothe the books has the crude taste, it was not much appealing to audience. Ruth was a well-known serious lyrics which came after a certain time

John Clare (1793-1862)

He was a true peasant poet and had great popularity. His works were completely under neglect. But in the 20th century his poems were reissued with considerable value attention. Born to a father who was crippled. John Clare did not depend much on him. So by the age of 30 he saved sufficient amount of money to buy and read the seasons which ignited his poetic ability. His first publication was poems descriptive of life and scenery written in 1820. In 1821 “The Village Minstrel” and “The Shepherd’s Calendar” was popular, but did not get much success. The themes of his poems were very simple, which was related to village life. He pinpointed small things like animals and insects. Though he was not a great poet yet he was given quiet importance.

Check your progress-5

1. How did the minor poets work in the 19th century?

- -----
2. Which minor writers made its marks besides the well-established one? Explain.

3. Write about one poet who made extra ordinary connection with the major romantic poets.

4. How were the images important in the writings of these minor poets?

1.6 LET US SUM UP

The Romantic era was the time that saw the change from revolution to love for nature. Poets like Shelly ,Keats ,Coleridge ,Wordsworth who were the major poets of the Romantic Age brought in beautiful images and poems of nature that were not only appealing in nature but also created a love for nature in the mind of humans. Famous lines like 'Beauty is truth ,Truth is Beauty' 'A thing of beauty is a joy forever' are written by Keats which tells that nature gives man the happiness that material possession fails to give. Wordsworth's connection with nature is that of a mother and a child who loves to move around her and at the time of deepest melancholy lies on her lap seeking peace of soul and mind. Coleridge too finds nature as creator and a destroyer at the same time. Shelley finds nature filled with supernatural elements .For these poets nature doesn't have anything specific, they pick up anything from

nature and strikes the cord beautifully. So reading the 'Romantics' one can fall in love with nature and see the attachment with her.

1.7 KEYWORDS

1. Enormous –extremely huge
2. Amplified-to enlarge something
3. Disheartening- sad
4. Solace- comfort in sorrow
5. Tranquility- calmness and peacefulness
6. Homesick – cravings for going home
7. Apothecary –a pharmacist
8. Commotion- chaos created by the masses
9. Narrative –a story on account of events and experiences
10. Ballad- alight hearted simple song
11. Chaotic –troubled situation
12. Satirical- writing that mocks others behaviour

1.8 QUESTIONS FOR REVIEW

1. Discuss the works of the major romantic poets that made them outstanding in the era.
2. Explain the role of imagery fused in the poets
3. Why did the poets ask people to take solace in nature
4. Explain the ideas of the minor poets and few of their outstanding writings.
5. Explain the contribution of Leigh Hunt.

1.9 SUGGESTED READINGS AND REFERENCES

1. The Short Oxford History of English literature by Andrews Sanders
2. An outline of History of English literature by William Henry Hudson.
3. The Critical History of English literature by David Daiches(has 4 volumes)
4. <https://www.biographyonline.net/poets.html>

5. <https://www.poetryfoundation.org>

1.10 ANSWERS TO CHECK YOUR PROGRESS

1.1 The Romantic Era was famous for their nature poems and personification of the nature.

1.2 Poets joined hands with common man asking for justice. In 1832 with the Reform bill there was a grudging concession. Many felt that the Bill seemed to pronounce the dissolution of every social tie. This Bill was a pure disappointment.

1.3 There were special five features that made Romantic age outstanding:

Element 1. Belief in the individual and common man.

Element 2. Love for nature.

Element 3. Interest in the bizarre, supernatural and gothic.

Element 4. Interest in the past.

Element 5. Looks at the world with more than reasonable optimism

1.4 The pain of the people of the Romantic period was that the revolutions had brought a drastic change in the life of the people.

1.5. The Romantics brought the essence of nature back to life as they were connecting people with the life of the commoners.

2.1 William Wordsworth was born on 7th April, 1770 in Cocker mouth, in the north eastern England famously known as Lake District in Wordsworth House. He was the second among his five siblings. His parents were John Wordsworth and Ann Cookson.

2.2 The Reign of Terror forced William Wordsworth to leave England; this created a confusing state whether Annette and William would tie themselves in a marital relationship. But the political tension between

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France and Britain made it impossible. So William Wordsworth took financial responsibility of both mother and daughter.

2.3 The poet was famous for his poems and his personification with nature. He captured the minute details of nature in his poems.

2.4 Wordsworth was a recognized poet who brought a change in the love for nature. He received an honorary doctorate in Civil Law from University of Durham and University of Oxford in 1837 and 1838 respectively. John Keble called him as the “Poet of Humanity”.

2.5 Wordsworth was close to his only sister Dorothy and shared a good relationship during the timings of crisis.

3.1 The poems written by Keats is critically acclaimed during his lifetime but it became famous only after his death. The poems Keats were renowned was famous for sensual imagery and series of odes. His poems conveyed deep inner meanings.

Poems of John Keats “Ode to Grecian Urn”, “Ode to the Nightingale”, “Ode to Melancholy”, “A thing of beauty is Joy Forever” are poems filled with natural beauty.

Due to poor family conditions Keats’ mother was not given proper treatment. When he was eight years old his mother died of tuberculosis. Keats was kept under the guardianship of two merchants Richard Abbey and John Rowland Sandell.

3.4 Keats wrote the “Endymion”, a poem with four thousand lines allegorical poem. This was a poem was published in 1818 and is considered as the masterpiece. The poem is related to Greek mythology. It’s an extensive narrative poem divided into four books. The theme of the poem is related to the desire to get Goddess Diana. Throughout the poem Keats use beautiful imagery of nature.

4.1. Samuel Coleridge used images of nature but with a touch of supernatural elements in it.

4.2 William Wordsworth and Coleridge travelled to the continent of Europe together and made trips to Germany. He became well versed with

the language and started translating many works. After returning to England in 1880 to his family and friends. After his tour of Europe he started lectures in college on Philosophy and Literature. At the same time he wrote on religious and political theories.

4.3 Even after many ways to recover from his ill health and opium addiction his health failed. He stayed with his physician James Gillman .In 1817 “Biographia Literaria” was published in the year 1817 and is still considered as the finest literary criticism. Even his health conditions were not working still he published many poems Sibylline Leaves (1817), Aids to Reflection (1825), and Church and State (1830). He died in London on July 25, 1834.

4.4 “The Rime of the Mariner” has many images of Albatross and crossbow, death and life, Ship and the sea, moonlight and supernatural elements. It tells the about the curse of an Albatross that was killed by the mariners.

5.1.Lectures was not interesting for him but he read for more than sixteen hours in a day .From here started his interest in writing and his literary career.

5.2 In Eton College where he was constantly bullied by the older boys and came home in a very poor condition with books torn and clumsy uniform. He cried out in the torment of mental pain and disgust. Unable to bear the mental pressure of constant ragging Shelley turned into an introvert refusing to take part in any youthful activities.

5.3 decided to stay away from home. He married for the second time with Mary Shelley In the year 1817 Shelley wrote “Loan and Cythna” a long narrative as it attacked religion. Only a few copies of this poem were published. Next he wrote the “Revolt of Islam” in 1818, along with this he wrote revolutionary political notes in “The Hermit of Marlow” In the next four years of his life Shelley concentrated on his literary works publishing “Prometheus Unbound” .this was a keystone of his poetic achievements.it was written after his faced the sad reality that the work would fail to create magic in the minds of the audience. He also wrote

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many short poems which includes “Ode to liberty”, “Ode to West Wind” the cloud, to the skylark, Ozymandias, A bridal song, A serpent face etc.

5.4 Shelly was an introvert child and always preferred to be with his books.

6.1 The images of Keats were related to nature and its deep feelings.

6.2 The poems of Wordsworth has lots of abstract metaphors and imagery with narrative structure. In the poem “Daffodils” the poet compares himself to the nature, there is a continuous flow of images and emotions with tranquility as a major theme. “The Prelude” is also a powerful poem of nature and its conflict with man. In the poem Wordsworth brings out images of personal feelings.

6.3 Coleridge worshipped the nature and realized that the beauty of nature. The most conspicuous feature of the poems is intense with controlled in his finest poems. The supernatural elements and obscure. “that willing suspension of disbelief” as Coleridge tells makes us believe nature and its beauty.

6.4 All the poets had unique ways of using the imaginary themes of nature.

7.1 Lord Byron, Robert Southey, Thomas Moore, Leigh Hunt ...

7.2 Lord Byron was very outrageous and sometime in succeeded in them too. His style was very different from other romantic poets as he was a strong admirer of Alexander Pope. What lacked in the poetry of Byron was his finishing did not have a fineness neither freed his from any poetic diction. His faults as an artist is very prominent to the critics, even though he is considered as a major poet of the romantic era, he is not comparable to Wordsworth, Keats, Shelly or Coleridge.

7.3 Leigh Hunt radical journal “The Examiner” was critically examined by the government as it portrayed different controversial political views. He was imprisoned for two years. His imprisonment was victory as much literary man tagged them in the title of Liberalism. Among them was all the famous poets like Wordsworth, Byron, Moore, Keats, Shelly. This made Leigh Hunt the hero. Hunt had a powerful effect on Keats and

helped Keats to publish his poem "The Examiner". In 1819 he wrote "The Indicator" which had many of the finest essays. He tried to collaborate with Bryan in the field of journalism, but it was a miserable failure. Hunt cannot be considered as a poet, but he indeed had an influence on the writers of 19th century.

7.4 The minor poets did use images of nature but what failed was the correct use of the images.

UNIT 2: BURKE – EXCERPTS FROM A PHILOSOPHICAL ENQUIRY INTO THE ORIGIN OF OUR IDEAS OF SUBLIME AND BEAUTIFUL

STRUCTURE

2.0 Objectives

2.1 Introduction

2.2. Life story of Edmund Burke

2.3 Political career

2.4 Personal life & legacy

2.5 A Philosophical Enquiry into the Origin of Our Ideas of the Sublime and Beautiful

2.6 Views and interpretation of writers

2.7 Quotes

2.8 Keywords

2.9 Let Us Sum Up

2.10 Suggested Readings And References

2.11 Answers To Check Your Progress

2.0 OBJECTIVES

- Life and works of Burke
- His Political Career
- His theory on ‘A Philosophical Enquiry into the Origin of Our Ideas of The Sublime and Beautiful’
- Critical views and quotes

2.1 INTRODUCTION

Edmund Burke was a British statesman, author, orator, political theorist and philosopher. Born in the first half of the eighteenth century into a níos Gaelaí ná na Gaeil féin (more Irish than the Irish themselves) family in Ireland, he was sent to England to be trained as a barrister, but he gave it up to pursue a career in literature. Although his father belonged to the Anglican Church, his mother and her family followed the Catholic faith, and his closest friends were Quakers. Brought up in such an environment, he developed religious tolerance early in his life. Moreover, from early childhood, he also witnessed the persecution of the Catholics and felt their resentment. Therefore, when he became a Member of Parliament, he automatically began to work for the good of the Irish people, often jeopardizing his own career. Indeed, he possessed a lofty sense of moral obligation along with a generous nature and unusual devotion to family and friends. Although he spent the major part of his career sitting in the opposition, he is remembered as much for his contribution to Catholic emancipation as for his support to the American revolutionists. He also worked tirelessly to have Warren Hastings impeached for his wrong doings in India. His opposition to the French Revolution is also legendary.

2.2 LIFE STORY OF EDMUND BURKE

Edmund Burke was born on 12 January 1729 in Dublin into an ancient family that traced their lineage to William de Burgh, the Anglo-Norman knight, who settled in Ireland in 1185. Edmund's father, Richard Burke, was an efficacious lawyer, practicing in superior courts of Dublin. It is believed that he was born Catholic, but on March 13, 1722, six years before Edmund's birth, he joined the Church of Ireland on practical reflection.

Indeed, without taking the oath of allegiance, he could not have become a solicitor. Moreover, it is believed that he took the move to secure the future of his sons, who were yet to be born. However, Edmund's mother, Mary née Nagle, was a Roman Catholic.

The couple had four surviving children. Their only daughter, Juliana, was brought up as a Roman Catholic; but the sons, Garrett, Edmund and

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Dick, followed their father's faith and joined the Church of Ireland. Richard was known to be hot tempered, but honest and pragmatic. He chalked out his sons' career with care. While Garrett joined the legal fraternity after five years of apprenticeship with him and Dick went into commerce, only Edmund was earmarked for university education.

Although Edmund appreciated his father's concern for his career, he missed the fatherly warmth he craved so much. He found it when he went to live with his mother's Catholic family in the Blackwater Valley in County Cork due to some unspecified illness.

In County Cork, he discovered a loving father-figure in his Uncle Patrick Nagle and remained close to him throughout his life. It was also the place where he learned to appreciate the beauty of nature and acquired a rudimentary knowledge of farming. For his formal education, he was sent to a 'hedge school', which was held in the ruined castle of Monanimy for fear of persecution. Slowly he realized that to talk too much might also invite prosecution. Maybe his lifelong reticence began under such circumstances.

Eventually, he became aware of the extent of oppression faced by the Catholics and how much they begrudged it. He also realized that it was his father's conversion to the Church of Ireland, which had actually saved the properties for the Nagles. It effected him through out his life

He was sent to a boarding school at Ballitore in County Kildare, where he studied until 1744. After graduating from school, Edmund Burke entered Trinity College, Dublin, for his university education. Although it is not known if he actually excelled in studies, one can surmise that he thrived in the academic setting of the college, establishing a debating society, known as Edmund Burke's Club, in 1747. He read extensively not only classics, but also authors like Shakespeare and Milton. The first draft of 'A Philosophical Enquiry into the Origin of Our Ideas of the Sublime and Beautiful' was most probably written during his Trinity days. After graduating from Trinity College in 1748, Burke remained there for some more time, perhaps envisaging a career in academics while his actual aspiration was to become an author. However, neither of his desires materialized for his father had already decided a career in law for him.

In 1750, Edmund Burke was sent to London to study law at the famous Middle Temple, one of the four Inns of Court which produced barristers. Initially he thought that he could pursue his interest in literature simultaneously with studying law, but he was soon disillusioned. He found the study of law rather dull. Instead, he became more involved in the city's cultural world and spent more time listening to writers, who regularly met at Grecian Coffee House near Fleet Street than studying law. During his early years in London, he was highly influenced by Dr. Christopher Nugent, an Irish Catholic doctor, who treated him for some unspecified ailments. Nugent was not only one of the first members of the Literary Club, but could also easily ascertain psychological trouble and deal with it.

Burke had later said that Nugent not only cured his physical ailment, but also taught him how to live. More importantly, he soon developed a relationship with his daughter Jane. When Richard Burke came to know of it, he strongly disapproved of the match because he thought marrying a Catholic would ruin Edmund's career. Moreover, when he learned that his son intended to give up the study of law, the estrangement was final. He also stopped supporting him financially.

Check Your Progress-1

- Where was Edmund Burke born and who were his parents?

- Write a short note about his education?

- Who influenced the life of Burke?

- What gave Burke more attraction than law?

2.3 POLITICAL CAREER

Edmund Burke now began to support himself by writing for a bookseller, travelling around England and France. In 1755, he contemplated moving over to the colonies, but gave as his father objected. In 1756, he had his first major work, 'A Vindication of Natural Society: A View of the Miseries and Evils Arising to Mankind' published. Intended as a satire aimed at Lord Bolingbroke's theory of deism, the work is considered to be the first literary expression of philosophical anarchism.

In 1757, he published his second work, the work he had started while he was studying in Trinity College. Titled, 'A Philosophical Enquiry into the Origin of Our Ideas of the Sublime and Beautiful', it attracted the attention of established philosophers and writers like Immanuel Kant, Denis Diderot and G. E. Lessing. In the same year, he co-authored 'An Account of the European Settlements'. He also signed a contract to write the history of England from the time of Julius Caesar to the end of Queen Anne's reign. Although he began working on it immediately, he stopped at the year 1216. Many believe that he gave up the project sometime in 1762 because David Hume published his 'History of England', which spanned more or less the same period.

Meanwhile in 1758 Burke cofounded 'The Annual Register' with Robert Dodsley, remaining its chief editor till 1789. Originally known as 'A View of the History, Politicks and Literature of the Year', it recorded events happening around the world on a yearly basis. Till 1766, he was the only major contributor to the journal.

Also in 1758, Edmund Burke was introduced to William Gerard Hamilton. In 1761, when Hamilton was appointed Chief Secretary for Ireland, Burke became his private secretary and moved to Dublin with

him. During this period, he once again became conscious about the extent of persecution faced by the Catholics.

After about three years, a conflict developed between Burke and Hamilton. He left his position and returned to London. He now received patronage from Charles Watson-Wentworth, 2nd Marquess of Rockingham. In July 1765, Rockingham became the Prime Minister of Great Britain, he appointed Burke as his private secretary. In the December, he entered the House of Commons from Burke now focused on reconciliation with the American colonies and persuaded the government to repeal the much-loathed Stamp Act. This made him popular among many colonists.

When in 1766, Rockingham's government dissolved, Burke was offered a similar post in the new set up. However, he chose to remain with Rockingham and sit in the opposition. The two remained lifelong friends. He also served as the elder statesman's secretary until the latter's death in 1782. He also continued writing. In 1769, he published 'Observations on a Late State of the Nation' in response to 'The Present State of the Nation', written by British Whig statesman George Grenville.

Sitting in the opposition, Burke also took a leading role in the debate concerning the constitutional role of the executives. At that time, the main problem was who would have greater control over the governance: the king or the parliament?

King George III, who had come to the throne in 1760, was trying to reassert his rights. While Burke argued strongly against unrestrained royal power, he also talked about the role of political parties in preventing abuses and published his views as 'Thoughts on the Cause of the Present Discontents' on 23 April 1770. Burke wanted free market and secured the right to publish debates held in parliament. He was also instrumental in the passing of the Repeal of Certain Laws Act 1772.

In 1774, he entered the House of Commons from Bristol, a great trading city with a genuine electoral contest. Yet when in 1778, a parliamentary motion for revising restrictions on Irish trade was brought in, he

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supported it whole-heartedly. This he did in spite of opposition from the members of his constituency.

In the same year, he published 'Two Letters to Gentlemen of Bristol on the Bills relative to the Trade of Ireland'. Although Burke considered himself English, he had full sympathy for the Irish and did much to alleviate their misery. Therefore, when George Savile introduced bills to repeal some of the penal laws against Catholics, Burke supported him wholeheartedly. However his stand on such issues was not appreciated by his electorates and when the election was held in 1780, he lost the seat. For rest of his political career, he represented Malton, another pocket borough under the Marquess of Rockingham's estate.

In 1781, Burke was appointed Chairman of the Commons Select Committee on East Indian Affairs and was charged with investigating "alleged injustices in Bengal, the war with Hyder Ali, and other Indian difficulties." From now on, India became one of his prime concerns. In March 1782, Rockingham returned to power. He appointed Burke Paymaster of the Forces and a Privy Counselor without a seat in Cabinet. As Rockingham died in July 1782, Burke did not have much time on hand, yet he managed to introduce two acts and abolish 134 offices.

In April 1783 Burke was once again appointed to the post of Paymaster of the Forces. The coalition failed within a few months and William Pitt the Younger of Tory party became the new Prime Minister.

For the rest of his political life, Burke remained in the opposition, but continued to work. It was mainly due to his effort that Warren Hastings was impeached in 1796. In 1789, he was contemplating retirement. But as the French Revolution erupted, Burke became agitated and wrote, 'Reflections on the Revolution in France.' The work, published in 1790, anticipated the worst excesses that were yet to come.

In 1794, Burke retired from Parliament due to his perceived failure to impeach Warren Hastings. However, he did not stop working and spent the rest of his life establishing the Jacobins as a ruthless and malevolent force. In 1796, he published 'Letters on a Regicide Peace or Letters ... on the Proposals for Peace with the Regicide Directory of France.' It was a

series of four letters written to the British Prime Minister William Pitt, in which he voiced his opposition to any negotiation with the new French leadership.

Check your progress

- What were the major works h published in the initial stage of his career?

- What was the major conflict between Burke and Hamilton?

- What did Burke want for the people?

- Whom did Burke give his major support?

2.4 PERSONAL LIFE & LEGACY

In 1757, Edmund Burke married Jane Mary Nugent, daughter of Dr. Christopher Nugent, the Irish doctor who played a pivotal role in guiding

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him when he first came to London. She was sixteen when he first saw her. They first developed a friendship, which soon turned into romance.

The couple had one surviving son, Richard Burke, born on 9 February 1758. He later became a barrister and succeeded his father as a Member of Parliament from Malton, North Yorkshire. Unfortunately, soon after this, he fell ill and died on 2 August 1794. In the end of his life Edmund Burke developed some kind of stomach ailments. He died on 9 July 1797 in Beaconsfield, Buckinghamshire. In accordance with his wish, he was buried there in the parish church alongside his son and brother. He was survived by his wife, Mary Jane Burke.

Burke is regarded as the father of modern British conservatism by most political historians.

2.5 A PHILOSOPHICAL ENQUIRY INTO THE ORIGIN OF OUR IDEAS OF THE SUBLIME AND BEAUTIFUL

Edmund Burke's *A Philosophical Enquiry into the Origin of Our Ideas of the Sublime and Beautiful* was published in 1757. It is a strong influence on the Romantic and Gothic movements. In the work, he discusses the attraction of the grotesque, the terrible and the uncontrollable, a stark contrast to the prevailing 18th-century preferences for the controlled and balanced.

Burke proposes that beauty stimulates love, but that the sublime excites horror. While beauty relaxes, the sublime brings tension. The feeling that something is sublime is triggered by extremes – vastness, extreme height, difficulty, darkness or excessive light. When discussing infinity, Burke uses the phrase 'delightful horror' to describe the 'truest test of the sublime'. Delight for Burke is the removal of pain. When we realise that horror portrayed in the arts is fictional, this allows us to experience pleasure.

This work provided a rationale for why grotesque or extravagant architecture, Gothic novels and vast wilderness were so attractive. According to Burke, pain may be a more powerful emotion than pleasure, and may have a much stronger influence on the imagination. Burke describes the sublime as being the cause of the strongest emotions which the individual is capable of feeling. The sublime may therefore produce pain, fear, or terror. As Burke puts it: "The passion caused by the great and the sublime in nature, when those causes operate most powerfully, is Astonishment; and astonishment is that state of the soul, in which all its motions are suspended, with some degree of horror". He distinguishes between the "remarkable differences" of the Beautiful and the Sublime, noting that beauty "is connected with the form of the object", having "boundaries", while the sublime "is to be found in a formless object", represented by a "boundlessness". The roots of our ideas of the beautiful and the sublime, for Burke, can be understood by means of their causal structures. According to Aristotelian physics and metaphysics, causation can be divided into formal, material, efficient and final causes. The formal cause of beauty is the passion of love; the material cause anxieties aspects of certain objects such as smallness, smoothness, delicacy, etc.; the efficient cause is the calming of our nerves; the final cause is God's wisdom. What is most peculiar and original to Burke's view of beauty is that it cannot be understood by the traditional bases of beauty: proportion, fitness, or perfection. The sublime also has a causal structure that is unlike that of beauty. Its formal cause is thus the passion of fear (especially the fear of death); the material cause is equally aspects of certain objects such as vastness, infinity, magnificence, etc.; its efficient cause is the tension of our nerves; the final cause is God having created and battled Satan, as expressed in John Milton's great epic *Paradise Lost*.

Immanuel Kant critiqued Burke for not understanding the causes of the mental effects that occur in the experience of the beautiful or the sublime. According to Kant, Burke merely gathered data so that some future thinker could explain them.

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"To make psychological observations, as Burke did in his treatise on the beautiful and the sublime, thus to assemble material for the systematic connection of empirical rules in the future without aiming to understand them, is probably the sole true duty of empirical psychology, which can hardly even aspire to rank as a philosophical science." - Immanuel Kant, First Introduction to the Critique of Judgment.

Check your progress

- What is the theme of 'A Philosophical Enquiry into the Origin of Our Ideas of the Sublime and Beautiful'?

- How is it related to Gothic novels?

- Why did Kant Criticize burke?

- Whom did Kant take inspiration from while writing this work?

2.6 VIEWS AND INTERPRETATION OF WRITERS

Edmund Burke's 'A Philosophical Enquiry into the Origin of our Ideas of the Sublime and Beautiful' (1757) is an examination of how sensation, imagination, and judgment are interrelated in the experience of art. Burke explains how sensation, imagination, and judgment determine the experience of pleasure and pain, and how pleasure and pain are represented by the aesthetic concepts of beauty and sublimity. Burke says that, in order to understand the origin of our ideas of the sublime and beautiful, we must examine the experience of pain and pleasure. Pain is not simply the removal of pleasure, and pleasure is not simply the removal of pain. Pain may be caused by the removal of pleasure, but pain may also arise in and of itself. Similarly, pleasure may be caused by the removal of pain, but pleasure may arise in and of itself.

Pain or pleasure may be preceded by, or followed by, indifference. Indifference is a state of neither pain nor pleasure (Part I, Section II).

Insignificance may remove pain or pleasure. Pain or pleasure may remove indifference. Burke declares that the ideas of pain, pleasure, and indifference are clear ideas. These clear ideas may be independent of each other. They are not relations of ideas, or ideas existing only in relation to each other. They each have their own reality. The termination of pleasure may result in a state of indifference, disappointment, or grief. On the other hand, the cessation of pain may result in a state of indifference, happiness, or delight. Burke uses the term "delight" to refer to a pleasure which is caused by the removal of pain, while he uses the term "joy" to refer to a pleasure which arises in and of itself.

According to Burke, pain may be a more powerful emotion than pleasure, and may have a much stronger influence on the imagination. However, the idea of pain, or of danger, when the individual is not actually in pain or in danger, may yield a pleasurable form of fear, which is described as delight. This delight is caused by the sublime. Burke

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describes the sublime as being the cause of the strongest emotions which the individual is capable of feeling. The sublime may therefore produce pain, fear, or terror. The sublime in its lesser degree may cause admiration, reverence, or respect (Part II, Section I). The sublime in its highest degree may cause total astonishment.

According to Burke, clarity is not the most important quality for great works of art. Obscurity may have a more powerful effect on the imagination than clarity. The sublime may be expressed by this obscurity. If the sublime is regarded as an obscure source of danger, it may cause a greater degree of fear than if it is regarded as a clear source of danger. This is because a source of danger may seem to be more fearful if it is obscure. Fear and terror can also be caused by a sense of sublime power, or by a dread of something indefinite or unknown which threatens the individual with pain, injury, or extinction. Burke argues that the sublime may be caused by deprivation, darkness, solitude, silence, or vacuity. The sublime may also be caused by immensity or infinity. The sublime may also be caused by magnitude, grandeur, or elegance.

The sublime is that which causes bewilderment because it is found to have an unimagined eloquence, greatness, significance, or power. However, both pain and pleasure are caused by the sublime, because it causes the most powerful emotions which can be knowledgeable by the individual, including awe, wonder, dread, fear, and terror. Burke defines beauty as any quality which inspires the individual to feel affection toward that which is perceived as beautiful. Beauty has a positive social quality, in that it inspires love or affection toward whomever is perceived as beautiful. According to Burke, beauty is not caused by symmetry, or by balanced proportion. Objects which differ in their degree of symmetry may be perceived as being equally beautiful. Objects which differ in their proportions may be perceived as being equally beautiful. Disproportion is not the opposite of beauty. Ugliness is the opposite of beauty (Part III, Section V).

Burke also says that beauty is not caused by perfection, because imperfect qualities may be perceived as beautiful. Indeed, qualities may

sometimes be perceived as more beautiful because they are imperfect. Beauty may be perfect or imperfect. According to Burke, qualities which reveal beauty include lightness, mildness, clearness, smoothness, gracefulness, and gradual variation. Although sublime objects may be vast and overwhelming, beautiful objects may be delicate and small. Although the sublime may be strong and powerful, the beautiful may be gentle and calm. Although the sublime may be tragic and gloomy, the beautiful may be joyful and bright. Thus, the sublime and the beautiful may be combined in varying ways in works of art. A conclusion to be drawn from this theory is that the reason why a great work of art is so inspiring is because it is not merely beautiful, but sublime. While the beauty of a work of art may inspire love or admiration, the sublimity of a work of art may inspire awe or astonishment at its mystery and power.

2.7 QUOTES

Theory & reality: ‘... I believe, after all, that systems must arise out of events, rather than pre-exist and guide them as they happen; though the latter would be infinitely more desirable.’ ([?to Hussey], Corr., V, p.342.)

Crowds & crime: ‘The share of infamy that is likely to fall to the lot of each individual in public acts is small indeed [...] Their own approbation of their own acts has to them the appearance of a public judgement in their favour. A perfect democracy is therefore the most shameless thing in the world’ (Works, II, p.368)

Power of the Crown: ‘The power of the Crown, almost dead and rotten as Prerogative, has grown up anew, and with much more strength, and far less odium, under the name of Influence. [...] [T]o secure to the court the unlimited and uncontrolled use of its own private favour, has for some years past been the great object of policy [...] By this operation, two systems of administration were formed; one which should be in the real secret and confidence; the other merely ostensible to perform the official and executory duties of government [...] Thus parliament was to look on [...] while a cabal of the closet and the back-stair was substituted in place of a national administration.’ (Corr., II, p.78-79.) Further, ‘There

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was one grand domestic evil, from which all our other evils, foreign and domestic, had sprung. The influence of the Crown [...] it was the influence of the Crown in the two Houses of Parliament that enabled his Majesty's ministers to persevere against the voice of reason, the voice of truth, the voice of the people.' (Parl. Hist., XII, p.705.)

Justice for America: 'All true friends of the Colonies, the only true friend they have had or can ever have in England, have laid and will lay down the proper subordination of America as a fundamental, incontrovertible maxim in the government of this empire.' (Corr., II, pp.528-9.) Further, 'The fierce spirit of independence is stronger in the English colonies probably than in any other people of the earth [...] the colonies draw from you, as with their life-blood, these ideas and principles.' (q.source.) Further, 'Nobody will be argued into slavery' [ending] ('Taxation', Works, I, 382-437; Parl. Hist., XVII, pp.1215-69). Further, 'Nothing is defensible which render millions of miserable men co-existent with oneself.'

Censorship: 'It is no inconsiderable part of wisdom, to know how much of an evil ought to be tolerated [...] the difficulties that attend all capital changes in the constitution.' (Works, I, pp.365, 367-8). Note that the first part of this is cited in Sean O'Faolain, *The Irish*, 1947, p.119.

'Party' defined: 'a body of men united for promoting b their joint endeavours the national interest, upon some particular principle in which they are all agreed.' (Present Discontents, Works, I, p.375.)

Farmed out: Burke wrote that the English government has 'farmed out Ireland, without the reservation of a pepper corn rent in power of influence' (Letter to T. Hussey, 9 Dec. 1796; Burke's Corr., IV, p.165).

Religious liberty: 'I would give a full civil protection, in which I include an immunity from all disturbance in their public and religious worship, and a power of teaching in schools as well as temples, to Jews, Mahometans, and even pagans; especially if they are already possessed of those advantages by long and prescriptive usage ...' (Corr., III, p.112.)

Society & community: ‘[Society is] a partnership not only between those who are living but between those who are living, those who are dead, and those who are to be born.’ ([?Corr. 1, p.202]; see more extensively in Declan Kiberd, *Inventing Ireland*, Cape, 1995, p.19). Further: ‘I feel an insuperable reluctance in giving my hand to destroy any established institution of government, upon theory, however plausible it may be.’ (Speech of 1 Dec. 1783, on Fox’s East India Bill). ‘Society is indeed a contract [...] but the state ought not to be considered as nothing better than a partnership agreement in a trade of pepper or coffee, calico or tobacco, or some such low concern, to be taken up for a little temporary interest, and to be dissolved by the fancy of the parties. It is to be looked on with reverence; because it is not a partnership in things subservient only to the gross animal existence of a temporary and perishable nature. It is a partnership in all science; a partnership in all art; a partnership in every virtue, and in all perfection. As the ends of such a partnership cannot be obtained in many generations, it becomes a partnership not only between those who are living but between those who are living, those who are dead, and those who are to be born.’ (Works, II, p.368 [prob. Letter to a Member]; cited in Ayling, *op. cit.*, pp.xvi-xvii.)

The little platoon: ‘To be attached to the subdivision, to love the little platoon to which we belong to in society, is the first principle (the germ as it were) of public affections’. [q. source.]

Treatment of Irish Jacobites: ‘You punish them for acting on a principle which of all other is perhaps the most necessary for preserving society, an implicit admiration and adherence to the establishment of their forefathers.’ [q. source.]

British legacy in India: ‘England has erected no churches, no hospitals, no palaces, no schools; England has built no bridges, made no high roads, cut no navigations, dug no reservoirs ... If we were driven out of India this day, nothing would remain to tell that it had been possessed, during the inglorious period of our dominion, by anything better than the orang outang and the tiger.’ ((Quoted in Edward Grierson, *The Imperial*

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Dream: The British Commonwealth and Empire 1775-1969, Newtown Abbot 1973, p.44.) [See further quotations and remarks under Grierson > Commentary - supra.]

Not made a minion: ‘the hunt of obloquy, which ever has pursued me with a full cry through life’; ‘I was not made for a minion or a tool’; [Burke has] ‘strained every nerve to keep [Bedford] in that situation which alone makes him my superior.’ (Letter to a Noble Lord, 1795.)

Jean-Jacques Rousseau: ‘We have had the great professor and founder of the philosophy of vanity in England [...] &c.’ (Writings, VIII, pp.312-316; quoted in Conor Cruise O’Brien, *The Great Melody*, 1992, p.435.)

2.8 KEYWORDS

1. Philosophy- the study of the fundamental nature of knowledge, reality, and existence, especially when considered as an academic discipline.
2. Sublime - of very great excellence or beauty.
3. Spanned- time limited
4. Distinguishes – creates
5. Astonishment – total surprise
6. Delicacy- fineness or intricacy of texture or structure.
7. Structures –construction or base of any particular thing.
8. Excessive – too much of something
9. Infinity –something which doesn’t have a limit
10. Executor - person who originates something
11. Persevere – to save something for the future
12. Subordination – lower rank or position
13. Fundamental- basics of certain things

14. Colonies - a country or area under the full or partial political control of another country and occupied by settlers from that country
15. Magnificence- grand in nature
16. Triggered- something which gives birth to some agitation.
17. Extremes - either of two abstract things that are as different from each other as possible.
18. Prevailing- something predominant in nature
19. Preferences – favourites of someone
20. Conservatism - commitment to traditional values and ideas with opposition to change or innovation.

2.9 LETS SUM UP

Edmund Burke was a philosopher and a political person who had changed the political views as well as the concepts of 'beauty'. he is known as a classic political thinker. his intellectual achievement depended upon his understanding of philosophy and use of it in the practical writings and speeches by which he is chiefly known. The present essay explores the character and significance of the use of philosophy in his thought. Burke's thought is philosophical in at least two senses. One is that it is constituted in part by thinking in terms of philosophical conceptions, especially complex ideas, particularly those of relation, as well as involving significant positions in philosophical psychology and the philosophy of language. The other sense is that it develops an account of the American, British and European past which is philosophical history, as the eighteenth-century understood the term.

2.10 REFERENCES

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2.11 ANSWERS TO CHECK YOUR PROGRESS

1.1 Edmund Burke was born on 12 January 1729 in Dublin into an ancient family that traced their lineage to William de Burgh, the Anglo-Norman knight, who settled in Ireland in 1185. Edmund's father, Richard Burke, was an efficacious lawyer, practicing in superior courts of Dublin. It is believed that he was born Catholic, but on March 13, 1722, six years before Edmund's birth, he joined the Church of Ireland on practical reflection.

1.2 He was sent to a boarding school at Ballitore in County Kildare, where he studied until 1744. After graduating from school, Edmund Burke entered Trinity College, Dublin, for his university education. Although it is not known if he actually excelled in studies, one can surmise that he thrived in the academic setting of the college, establishing a debating society, known as Edmund Burke's Club, in 1747. He read extensively not only classics, but also authors like Shakespeare and Milton.

1.3 In County Cork, he discovered a loving father-figure in his Uncle Patrick Nagle and remained close to him throughout his life., he was highly influenced by Dr. Christopher Nugent, an Irish Catholic doctor, who treated him for some unspecified ailments. Nugent was not only one of the first members of the Literary Club.

1.4 Edmund became more involved in the city's cultural world and spent more time listening to writers, who regularly met at Grecian Coffee House near Fleet Street than studying law.

2.1 In 1756, he had his first major work, 'A Vindication of Natural Society: A View of the Miseries and Evils Arising to Mankind' published. In 1757, he published his second work, the work he had started while he was studying in Trinity College. Titled, 'A Philosophical Enquiry into the Origin of Our Ideas of the Sublime and Beautiful'.

2.2 Also in 1758, Edmund Burke was introduced to William Gerard Hamilton. In 1761, when Hamilton was appointed Chief Secretary for Ireland, Burke became his private secretary and moved to Dublin with him. During this period, he once again became conscious about the extent of persecution faced by the Catholics.

2.3 Burke wanted free market and secured the right to publish debates held in parliament. He was also instrumental in the passing of the Repeal of Certain Laws Act 1772.

2.4 Rockingham gave the major support to Edmund Burke.

3.1 Edmund Burke's 'A Philosophical Enquiry into the Origin of Our Ideas of the Sublime and Beautiful' was published in 1757. It is a strong influence on the Romantic and Gothic movements. In the work, he discusses the attraction of the grotesque, the terrible and the uncontrollable, a stark contrast to the prevailing 18th-century preferences for the controlled and balanced.

3.2 Burke proposes that beauty stimulates love, but that the sublime excites horror. While beauty relaxes, the sublime brings tension. The feeling that something is sublime is triggered by extremes – vastness, extreme height, difficulty, darkness or excessive light. When discussing infinity, Burke uses the phrase 'delightful horror' to describe the 'truest test of the sublime'.

3.3 Immanuel Kant critiqued Burke for not understanding the causes of the mental effects that occur in the experience of the beautiful or the sublime.

3.4 Burke took inspiration from Milton

UNIT – 3 : IMMANUEL KANT – HIS LIFE AND PHILOSOPHIES

STRUCTURE

- 3.0 Objectives
- 3.1 Introduction
- 3.2. Political and Social scenario
- 3.3 Immanuel Kant: Life and His Works
- 3.4 Ethics of Kant
- 3.5 Theory based on Ethics
- 3.6 Topic 5
- 3.7 Let Us Sum Up
- 3.8 Keywords
- 3.9 Questions for Review
- 3.10 Suggested Readings And References
- 3.11 Answers To Check Your Progress

3.0 OBJECTIVES

After studying this unit, you should be able to:

- The life and works of Kant
- His role as a critic
- His philosophies
- His critiques

3.1 INTRODUCTION

He who is cruel to animals becomes hard also in his dealings with men.
We can judge the heart of a man by his treatment of animals.

A philosopher and critic in the age of enlightenment he was had given out certain theories and concepts which tell that the concept of 'time' 'space' 'causation' are all mere sensibilities. Before we study the works of a poet or his life it's important that we know about the socio-political scenario of that particular era. Studying about Kant is important but when we study about him we should also know the concepts related to him. Man with education wanted to explore more and wide. He never seemed to stop. As the time was changing with revolutions and machineries the ideologies of the people were also changing. 'LOGIC' was what mattered the most. people wanted to find the connection with God through logical not through the beliefs of the church. Philosophies and theories were brought into questions as man wanted better understanding.

3.2 POLITICAL AND SOCIAL SCENARIO

"Age of Enlightenment" is better known as the Age of reason or simply the 'Enlightenment'. Science had brought the concept of logic and reasoning. Not merely believing the fact that are heard from ages. This was a kind of movement which dealt with philosophical and intellectual ideologies that took the world by rage in Europe during the 18th century. It was also called the Century of Philosophy. Scientist came into the scenario bringing changes in the thought process of man. The first step to this change was the book by Isaac Newton 'Principia Mathematica' published in the year of 1687 which is a major work of the era. In Europe revolution had stroked different places. And France was one of the major cities that saw the French Revolution. so the French historians has mentioned the years 1715 to 1789 as the Enlightenment years. Louis XV was the ruler of France from 1715 to 1744 who had succeeded his grandfather Louis XIV. This movement remained till the French Revolution. The French Revolution was a chief movement of France who had the motive to throw out the monarchy and bring democratic and republic in the country. The period witness violent turmoil and political. Finally Napoleon took up the control becoming its dictator. The

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philosophers and the scientist of this particular period circulated their ideas through scientific academics, literary salons, Coffee houses and printed books, journals and pamphlets. These ideas of enlightenment and under the monarchic authorities and the church surfaced the revolutions of the 18th and 19th century. Concepts like 'liberalism' and 'neoclassicism' spread far and wide in this age.

Liberalism is the moral and philosophical ideology based on ideas of liberty and equality of all the people. The heads of this movement promote a wide group of understandings liable on their understanding of these principles. But they wanted freedom in almost all the sectors. They wanted human rights. Freedom of Speech, Freedom of press, and Freedom of religion were the major demands of the liberals. They wanted free markets known as capitalism.

Neo classicism is the movement that brought 'Art' into consideration. Art of all forms were brought into consideration like literature, theatre, music, architecture, and visual art. Neoclassicism was born largely thanks to the writings of Johann Joachim Winckelmann at the time of the rediscovery of Pompeii and Herculaneum, but its reputation spread all over Europe as a generation of European art students finished their Grand Tour and returned from Italy to their home countries with newly revived Greco-Roman ideals. The main neoclassical movement overlapped with the 18th-century Age of Enlightenment and continued into the early 19th century, laterally competing with Romanticism. In architecture, the style continued throughout the 19th, 20th and up to the 21st century.

The above mentioned movements all had one thing in common that was 'reason' as the major source of knowledge. Ideals of Liberty, progress, toleration, constitutional government and separate state and church were brought into light. The Roman Catholic Church ruled the nation along with the monarch. Throughout the history it's seen that clergyman had a control over the monarch as they considered themselves as the direct connectors to god. They were also the advisors to the kings and the queens. Church a key control over the state. So liberals wanted a freedom from such fixed mystic monopoly. 'Science' was a major field that turned the tables.

Six key ideas was brought in this particular age: deism, liberalism, republicanism, conservatism, toleration and scientific progress. The revolutionaries of this era wanted freedom

Main philosophers of the age of Enlightenment were Beccaria, Diderot, Hume, Kant, Montesquieu, Rousseau, Adam Smith, and Voltaire.

The values spread at the time of Enlightenment is still carried forward in the twenty first century. The ideas of this era pushed away concepts of ‘feudalism’ and ‘monarchy’. Even the revolutionaries of the American Revolution took their major inspiration and ideologies from the ‘Age of Enlightenment’. Constitutions of today’s countries draw special attention on ‘human rights’ which had long began in the 18th century. This period was followed by romanticism. After this period there were major changes in every field as people focus on their growth in various fields. From the world point of view there were also changes where the Jews were accepted in some western European states. For the thinkers of this period this was not ‘historical’ but it was a progress of social, political, psychological and spiritual movement where all things changed. Kant identifies enlightenment with the process of undertaking to think for oneself, to employ and rely on one’s own intellectual capacities in determining what to believe and how to act. Enlightenment philosophers from across the geographical and temporal range tend to have a great deal of self-assurance in humanity’s rational powers, both to achieve methodical knowledge of nature and to serve as a commanding guide in practical life.

Check your progress:

1. What is famous in the ‘Age of Enlightenment’?

2. Write the names of the poet those who made their mark in the Age of Enlightenment.

3. What are the six key ideas that were formed in this age?

4. Whose writing was considered as the changer of the ideaologies?

5. What was a major change that happened in this period?

3.3 IMMANUEL KANT :LIFE AND HIS WORKS

Immanuel Kant was a major influencer of this era is a German philosopher who gave his contribution to the Age of Enlightenment. ‘Epistemology’ was his major contribution which had theories ethics and aesthetics.

Kant was born on 22nd April.1724 in a Prussian German family. He changed his name into Immanuel after he learnt Hebrew. He was born in a family where religious devotion was a major focus. His mother was Anne Regina Reuter and father was Johann Georg Kant. Kant’s father was a harness make.it was believed that Kant’s maternal grandfather was a Scottish. Kant was the fourth child among the nine siblings. Since childhood he was introduced to religious studies where he focused on the interpretation of the bible and were given the teachings of Humility. Education was a foremost and was very disciplinary where focused on Language of Latin, religious studies over science and mathematics. The family being a believer of Christianity gave the children the same beliefs

but Kant couldn't accept the thought process of the religion as there was no link between science and faith. Kant shared his view that mankind has certain limits and cannot have unlimited understanding with god and his soul in his lifetime as man's thought is much restricted. He was marked as an agnostic. Kant followed a strict life and never married but he made a renowned life of a teacher and philosopher.

Kant showed great capability in his studies and was also eager to know more. He graduated from the Collegium Fridericianum in the end of summer 1740. In the same year he enrolled in the University of Königsberg at the age 16. He started studying philosophy of Gottfried Leibniz, Christian Wolff under the guidance of the Associate professor of Logic and Metaphysics, Martin Knutzen. The professor himself was a rationalist who himself had studied the developments of the British philosophy and introduced Kant to the new mathematical concepts of Isaac Newton. But Martin Knutzen discouraged Kant to take up 'the theory of pre-established harmony' and also 'idealism' which many philosophers considered it as the negative thought. Kant had developed the theory of 'transcendental idealism' which he included in the 'Critique of Pure Reason'. This thought of Kant was absolute opposite to that of 'traditional idealisms'.

Things were in a smooth flow but his father's untimely death in 1746 stopped his studies. After August 1748 he left Königsberg and returned back in August 1754. He started his career as a private tutor in the city and continued his scholarly research. In 1749 he published his first work 'Thoughts on the true Estimation of Living Forces'.

Kant is known for his philosophical writings in ethics and metaphysics but he had made equal contribution in other streams also. Studying in the branch of science in the year 1754 he was anticipating for a prize question by the Berlin Academy where he raised questions about the earth's rotation and the moon's gravity. He put forward the argument that the gravity of the moon affects the rotation of the moon forcing it to slow down. The moon's gravitational pull affects the tides of the seas and the oceans and coincides with rotation of the earth was also an idea out there by Kant. Kant didn't stop there next year he increased his reasoning to

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the formation and evolution of the solar system which he mentioned in his work 'Universal Natural History and Theory of the Heavens'. In the following year he received his license to lecture in the University of Königsberg. Soon he started his lecturing on various topics which included physics, science, logic, mathematics and metaphysics. Kant was versatile when it came to lectures. Geography too was popular among the lectures given by him. 'Theory of winds' 'Coriolis Force' were few topics where he expanded his knowledge. In 1802 Kant's lecturing notes were compiled by Friedrich Theodor Rink under the heading of 'physical geography'. In 1770 he became a professor and expanded his lectures from physics and metaphysics to law, ethics, anthropology.

'Nebular Hypothesis' was a theory developed by Kant which tells about cosmology. This is a widely accepted idea. This is used to study the formation of the planets and the evolution of the solar system. This theory was published in *Allgemeine Naturgeschichte und Theorie des Himmels* ("Universal Natural History and Theory of the Heavens"), published in 1755. This hypothesis tells about the formation of the stars in massive and dense clouds of molecular hydrogen. The formation of the stars is a real complex process. Kant tells that in the process of formation of stars there can be formation of the planets too. After studying into the geographical structures he turned into the philosophical side with various issues.

Kant produced a series of vital works in philosophy in the 1760s. '*The False Subtlety of the Four Syllogistic Figures*' a work in logic, was published in 1762. In the following years he produced two different works: '*Attempt to Introduce the Concept of Negative Magnitudes into Philosophy*' and '*The Only Possible Argument in Support of a Demonstration of the Existence of God*'. Kant wrote '*Observations on the Feeling of the Beautiful and Sublime*' in the year 1764. Next he penned his next that was '*Inquiry Concerning the Distinctness of the Principles of Natural Theology and Morality*' to Moses Mendelssohn in a Berlin Academy prize competition. On 31st March 1770 Immanuel Kant was finally designated as the full time professor of logic and Metaphysics. Kant was unstoppable in his theories. Mind cannot work

alone as an empty vessel receiving information from outside. The data that comes in the mind must be in order and in order to follow the same sequence the inner data and the outer data must match with each other. The sequencing of the data in human mind is through the mind's intuition of time. Mapping of the events is through the intuition of space.

Researchers tell that Kant was a slow and late developer as he became a philosopher at the age of mid fifties. His early work was criticized but when he presented his views with logic there was no looking back.

‘Science is organized knowledge. Wisdom is organized life.’ The quote of Kant tells a wide meaning .

Check your progress

1. How was the education of Kant in his childhood?

2. What did Kant question the writing of the Bible?

3. Name the professor who introduced Kant to various theories.

4. What was the question and theory of Kant brought him into limelight.

5. What was the theory of ‘Nebular Hypothesis’?

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6. Name a few theories of Kant that made him outstanding in his era.
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THE INAUGURAL DISSERTATION

Kant also wrote a Latin dissertation: 'Concerning the Form and Principles of the Sensible and Intelligible World' (1770), which is known as the 'Inaugural Dissertation'. This theory was a work that was inspired by Crusius and the Swiss Philosopher Johann Heinrich Lambert. Taking encouragement from their work Kant differentiated between two essential powers of Cognition, sensibility and intelligence. To this writing Leibniz-Wolffians argue that Intellect is the only fundamental power. Kant couldn't accept this theory of the rationalist that tells about sensibility as the confused state of mind for humans but Kant puts in his own theory as that sensibility is much different from understanding and brings in the perceptions of 'space' and 'time'. The theory of space and time was developed by Kant in the criticism of Leibniz's relational view of space in 'Concerning the Ultimate Ground of the Differentiation of Directions in Space' in 1768. Kant questions about the sensibility and the understanding of the different worlds. One representing the understanding of the 'intelligible world' and the 'Moral Perfection'. 'The Inaugural Dissertation' thus develops a form of Platonism; and it rejects the view of British sentimentalists that moral judgments are based on feelings of pleasure or pain, since Kant now holds that moral judgments are based on pure understanding alone.

After 1770 Kant never surrendered his views that sensibility and understanding are two distinct powers of cognition. He wrote that space and time are subjective forms of human sensibility, and that moral judgments are based on pure understanding (or reason) alone. But his embrace of Platonism in the Inaugural Dissertation was only temporary.

Kant refused that that our understanding is capable of insight into an intelligible world, which cleared the path toward his mature position in the ‘Critique of Pure Reason’ (1781), according to which the understanding supplies forms that structure our experience of the sensible world, to which human knowledge is limited, while the intelligible world is strictly unknowable to us. Kant spent a decade working on the ‘Critique of Pure Reason’ and published nothing else of significance between 1770 and 1781. But its publication marked the beginning of another burst of activity that produced Kant’s most important and enduring works. Early reviews of the ‘Critique of Pure Reason’ were few and Kant’s felt that judgment uncomprehending. Later he tried to clarify its main points in the much shorter in ‘Prolegomena to Any Future Metaphysics That Will Be Able to Come Forward as a Science’ (1783). Among the major books that Kant wrote rapidly followed are the ‘Groundwork of the Metaphysics of Morals’ (1785), Kant’s main work on the fundamental principle of morality; ‘the Metaphysical Foundations of Natural Science’ (1786), his main work on natural philosophy in what scholars called his critical period(1781–1798); the second and substantially revised edition of the ‘Critique of Pure Reason’ (1787); ‘the Critique of Practical Reason’ (1788), a fuller discussion of topics in moral philosophy that builds on the Groundwork; and the ‘Critique of the Power of Judgment’ (1790), which deals with aesthetics and teleology. Kant also published a number of important essays in this period, including Idea for a ‘Universal History With a Cosmopolitan Aim’ (1784) and ‘Conjectural Beginning of Human History’ (1786), his main contributions to the philosophy of history; ‘An Answer to the Question: What is Enlightenment?’ (1784), which broaches some of the key ideas of his later political essays; and ‘What Does it Mean to Orient Oneself in Thinking?’ (1786).

Check your progress

- Name the famous works of Immaueal Kant.

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- What does the theory of Inaugral Dissreation tells?

- What thoughts did Kant surrender upon?

- What did his major books focus on?

3.4 ETHICS OF KANT

Ethics deals with standards of behavior that define how a person should act. Ethics does not describe how we do act. One view of ethics is Deontology. The foremost deontologist is Immanuel Kant (1724-1804). In Kantian ethics, the morality of an action is determined based on the reasons for our actions. Kant applied a “categorical imperative” to determine the moral validity for a particular action: “Act only according to that maxim by which you can at the same time will that it should become a universal law.” The “maxim” of our acts can be thought of as the intention behind our acts.

Kant’s principles are based on the notion that each of us has a worth or dignity that must be respected. This dignity makes it wrong for others to abuse us or to use us against our will. Kant expressed this idea as a moral principle: Humanity must always be treated as an end, not merely a means. To treat someone as a mere means to an end is to use that person to advance one’s own interest. But to treat a person as an end is to respect that person’s dignity by allowing each the freedom to choose for oneself.

Kant conceived of virtue as a strength or will to fulfill one's duties despite internal and external obstacles. Kant believed that to be fully virtuous is to have a good will that is firmly resolved and fully ready to overcome temptations to immorality. Although we can never fully achieve it, we have a duty to strive for it. For Kant, the highest good consists of perfect virtue and well-deserved happiness together.

Kant treats happiness and morality as two disparate notions. He introduced the concept of a categorical imperative, irrespective of whether or not abiding by it directly increases happiness. The formulations of the categorical imperative provide us with laws by which to abide to maintain human freedom and autonomy through reasoning about one's duties to humankind, not what makes one happy.

3.5 THEORY BASED ON ETHICS

Deontological (duty-based) ethics are concerned with what people do, not with the consequences of their actions.

- Do the right thing.
- Do it because it's the right thing to do.
- Don't do wrong things.
- Avoid them because they are wrong.

The word 'deontological' comes from the Greek word *deon*, which means 'duty'.

Duty-based ethics are usually what people are talking about when they refer to 'the principle of the thing'.

Duty-based ethics teaches that some acts are right or wrong because of the sorts of things they are, and people have a duty to act accordingly, regardless of the good or

Deontologists live in a universe of moral rules, such as:

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- It is wrong to kill innocent people
- It is wrong to steal
- It is wrong to tell lies
- It is right to keep promises

Someone who follows 'Duty-based ethics' should do the right thing, even if that produces more harm (or less good) than doing the wrong thing

3.5.1 Good points of duty-based ethics

Kant's Ethics emphasises the value of every human being

- Duty-based ethical systems tend to focus on giving equal respect to all human beings.
- This provides a basis for human rights - it forces due regard to be given to the interests of a single person even when those are at odds with the interests of a larger group.
- Kantian duty-based ethics says that some things should never be done, no matter what good consequences they produce. This seems to reflect the way some human beings think.
- Russian duty-based ethics modified this to allow various duties to be balanced, which, it could be argued, is an even better fit to the way we think.

This provides 'certainty'

- Consequentialist ethical theories bring a degree of uncertainty to ethical decision-making, in that no-one can be certain about what consequences will result from a particular action, because the future is unpredictable.
- Duty-based ethics don't suffer from this problem because they are concerned with the action itself - if an action is a right action, then a person should do it, if it's a wrong action they shouldn't do it - and providing there is a clear set of moral rules to follow then a person faced with a moral choice should be able to take decisions with reasonable certainty.

- Of course things aren't that clear cut. Sometimes consequentialist theories can provide a fair degree of certainty, if the consequences are easily predictable.
- Furthermore, rule-based consequentialism provides people with a set of rules that enable them to take moral decisions based on the sort of act they are contemplating.

It deals with intentions and motives

- Consequentialist theories don't pay direct attention to whether an act is carried out with good or bad intentions; most people think these are highly relevant to moral judgments.
- Duty-based ethics can include intention in at least 2 ways.
- If a person didn't intend to do a particular wrong act - it was an accident perhaps - then from a deontological point of view we might think that they hadn't done anything deserving of criticism. This seems to fit with ordinary thinking about ethical issues.

Ethical rules can be framed narrowly so as to include intention.

3.5.2 Bad points of duty-based ethics

Absolutist

Duty-based ethics sets absolute rules.

The only way of dealing with cases that don't seem to fit is to build a list of exceptions to the rule.

Allows acts that make the world a less good place

It is because duty-based ethics is not interested in the results it can lead to courses of action that produce a reduction in the overall happiness of the world.

3.5.3 Moral rules must respect human beings

Kant thought that all human beings should be treated as free and equal members of a shared moral community, and the second version of the categorical imperative reflects this by emphasizing the importance of treating people properly. It also acknowledges the relevance of intention in morality.

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Kant is saying that people should always be treated as valuable - as an end in themselves - and should not just be used in order to achieve something else. They should not be tricked, manipulated or bullied into doing things.

This resonates strongly with disapproving comments such as "he's just using her", and it underpins the idea that "the end can never justify the means".

The three examples of treating people as means and not ends:

treating a person as if they were an inanimate object

coercing a person to get what you want

deceiving a person to get what you want

Kant doesn't want to say that people can't be used at all; it may be fine to use a person as long as they are also being treated as an end in themselves.

Check your progress

- Write the terms used by Kant to describe the ethics

- Why did Kant use the term "ethics"?

- Write the views in which the people must respect the others.

- Explain why your views about good and bad ethics.

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- What are the rules followed by the Deontologists.
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3.6 FREEDOM AS THE BASIS OF THE STATE

“There is only one innate right,” says Kant, “Freedom insofar as it can coexist with the freedom of every other in accordance with a universal law” Kant rejects any other basis for the state, in particular arguing that the welfare of citizens cannot be the basis of state power. He writes that a state cannot legitimately impose any particular conception of happiness upon its citizens . In order to do so one would be for the ruler to treat citizens as children, assuming that they are unable to understand what is truly useful or harmful to themselves. By “freedom” in political philosophy, Kant is not referring to the transcendental conception of freedom usually associated with the problem of the freedom of the will amid determinism in accordance with laws of nature. The kind of freedom Kant is concerned with in political philosophy is individual freedom of action.

3.7 KEYWORDS

1. Enlightenment- the action of enlightening or the state of being enlightened.
2. Era- a particular span of time
3. Ideologies- thoughts and ideas of intellects
4. Ethics- moral principles that govern a person's behaviour or the conducting of an activity.
5. consequences –results of doing something
6. universe – all existing matter and space considered as a whole; the cosmos
7. innocent- not guilty of a crime or offence.

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8. Dissertation- a long essay on a particular subject, especially one written for a university degree or diploma.
9. Imperative- of vital importance; crucial.
10. Dignity- the state or quality of being worthy of honour or respect.
11. Principle- a fundamental truth or proposition that serves as the foundation for a system of belief or behaviour or for a chain of reasoning.
12. Humanity- human beings collectively.
13. Consequences-result of certain action
14. Cognition - the mental action or process of acquiring knowledge and understanding through thought, experience, and the senses.ss
15. Structure- the arrangement of and relations between the parts or elements of something complex.
16. Publication- the preparation and issuing of a book, journal, or piece of music for public sale.
17. sensibility - the quality of being able to appreciate and respond to complex emotional or aesthetic influences; sensitivity.
18. Perceptions- the ability to see, hear, or become aware of something through the senses.
19. Turmoil- a state of great disturbance, confusion, or uncertainty.
20. Neo classicism- the revival of a classical style or treatment in art, literature, architecture, or music.

3.8 LET'S SUM UP

The Age of Enlightenment saw the different thoughts that were generated and was brought in a process in which there were different ideologies which rules the era. Kant was one such Philosophers who brought into various views and thoughts.He had a very different way of thinking which changed the view of the world. Kant's theory is an example of a deontological moral theory—according to these theories, the right or wrong of actions does not depend on their consequences but on whether they fulfill our duty. Kant believed that there was a supreme principle of morality, and he referred to it as The Categorical Imperative. The ethical theory include deontology, utilitarianism, rights, and virtues. The deontological class of ethical theories states that people should adhere to their obligations and duties when engaged in decision making when ethics are in play.

3.9 QUESTIONS FOR REVIEW

- Kant is one of the greatest philosophers of recent times. Explain how?

- The Romantic era had philosophers bringing up new ideologies in different aspects. Write an answer to explanation.

- Ethics was an important factor. Why do you think so?

- ‘The Age of Enlightenment’ was a different era ,Justify Your answer.

3.10 REFERENCES

- Critique of Pure Reason by Immanuel Kant.
- Groundwork of the Metaphysics of Morals by Immanuel Kant.
- Critique of the Power of Judgement by Immanuel Kant.
- Kant:A very short Introduction by Roger Scruton

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- Religion Within the Boundaries of Mere Reason by Immanuel Kant.
- The Bounds of Sense by Peter Strawson. Adrian Moore

3.11 ANSWERS TO CHECK YOUR PROGRESS

1.1 “Age of Enlightenment” is better known as the Age of reason or simply the ‘Enlightenment’. Science had brought the concept of logic and reasoning. Not merely believing the fact that are heard from ages. This was a kind of movement which dealt with philosophical and intellectual ideologies that took the world by rage in Europe during the 18th century.

1.2 Main philosophers of the age of Enlightenment were Beccaria, Diderot, Hume, Kant, Montesquieu, Rousseau, Adam Smith, and Voltaire.

1.3 The first step to this change was the book by Isaac Newton ‘Principia Mathematica’ published in the year of 1687 which is a major work of the era.

1.4 The values spread at the time of Enlightenment is still carried forward in the twenty first century. The ideas of this era pushed away concepts of ‘feudalism’ and ‘monarchy’. Even the revolutionaries of the American Revolution took their major inspiration and ideologies from the ‘Age of Enlightenment’.

2.1 Education was a foremost and was very disciplinary where focused on Language of Latin, religious studies over science and mathematics. The family being a believer of Christianity gave the children the same beliefs but Kant couldn’t accept the thought process of the religion as there was no link between science and faith. Kant shared his view that mankind has certain limits and cannot have unlimited understanding with god and his soul in his lifetime as man’s thought is much restricted. He was marked as an agnostic. Kant followed a strict life and never married but he made a renowned life of a teacher and philosopher.

2.2 Kant couldn’t accept the thought process of the religion as there was no link between science and faith. Kant shared his view that mankind has

certain limits and cannot have unlimited understanding with god and his soul in his lifetime as man's thought is much restricted.

2.3 Martin Knutzen.the professor himself was a rationalist who himself had studied the developments of the British philosophy .

2.4 He put forward the argument that the gravity of the moon affects the rotation of the moon forcing it to slow down.The moon's gravitational pull effects the tides of the seas and the oceans and coincides with rotation of the earth was also a idea out forth buy Kant.

2.5 'Nebular Hypothesis' was a theory developed by Kant which tell about cosmology.this is an widely accepted idea.this is used to study the formation of the planets and the evolution of the solar system.this theory was published in *Allgemeine Naturgeschichte und Theorie des Himmels* ("Universal Natural History and Theory of the Heavens"), published in 1755.

2.6 '*The False Subtlety of the Four Syllogistic Figures*' a work in logic, was published in 1762. In the following years he produced two different works : '*Attempt to Introduce the Concept of Negative Magnitudes into Philosophy*' and '*The Only Possible Argument in Support of a Demonstration of the Existence of God*'. Kant wrote '*Observations on the Feeling of the Beautiful and Sublime*' in the year 1764.

3.1 Kant also wrote a Latin dissertation: 'Concerning the Form and Principles of the Sensible and Intelligible World' (1770), which is known as the 'Inaugural Dissertation'.

3.2 This theory was a work that was inspired by Crusius and the Swiss Philosopher Johann Heinrich Lambert. taking encouragement from their work Kant differentiated between two essentials powers of Cognition, sensibility and intelligence.to this writing Leibniz-Wolffians argues that Intellect is the only fundamental power.

3.3 In 1770 Kant never surrendered his views that sensibility and understanding are two distinct powers of cognition. He wrote that space and time are subjective forms of human sensibility, and that moral judgments are based on pure understanding (or reason) alone.

3.4 Kant's main work on the fundamental principle of morality; 'the *Metaphysical Foundations of Natural Science*' (1786), his main work on

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natural philosophy in what scholars called his critical period(1781–1798); the second and substantially revised edition of the ‘Critique of Pure Reason’ (1787); ‘the Critique of Practical Reason’ (1788), a fuller discussion of topics in moral philosophy that builds on the Groundwork; and the ‘Critique of the Power of Judgment’ (1790), which deals with aesthetics and teleology.

4.1 Deontological (duty-based) ethics are concerned with what people do, not with the consequences of their actions.

4.2 Ethics deals with standards of behavior that define how a person should act. Ethics does not describe how we do act.

4.3 The three examples of treating people as means and not ends: treating a person as if they were an inanimate object coercing a person to get what you want deceiving a person to get what you want

4.4 Kant thought that all human beings should be treated as free and equal members of a shared moral community, and the second version of the categorical imperative reflects this by emphasizing the importance of treating people properly. It also acknowledges the relevance of intention in morality.

4.5 Deontological (duty-based) ethics are concerned with what people do, not with the consequences of their actions.

- Do the right thing.
- Do it because it's the right thing to do.
- Don't do wrong things.
- Avoid them because they are wrong.

UNIT -4 : IMMANUEL KANT – ANALYTIC OF SUBLIME

STRUCTURE

4.0 Objectives

4.1 Introduction

4.2 Kant’s Critique of Metaphysics

4.3 Moral philosophy

4.4 Political Philosophy

4.5 Topic 4

4.6 Topic 5

4.7 Let Us Sum Up

4.8 Keywords

4.9 Questions for Review

4.10 Suggested Readings and References

4.11 Answers to Check your Progress

4.0 OBJECTIVES

- Works of Immanuel Kant
- Comparison study of Immanuel Kant and Edmund Burke
- The Themes related to the ‘Sublime’
- Critical Analysis of the ‘Sublime’

4.1 INTRODUCTION

The philosophy of Immanuel Kant (1724–1804) can be divided into two major branches. His theoretical philosophy, which includes metaphysics, is based on the rational understanding of the concept of nature. The

second, his practical philosophy, comprising ethics and political philosophy, is based on the concept of freedom. Both of these branches have been enormously influential in the subsequent history of philosophy.

4.2 KANT'S CRITIQUE OF METAPHYSICS

In one of history's best-known philosophical compliments, Kant credited the work of David Hume (1711–1776) with disrupting his “dogmatic slumbers” and setting his thinking on an entirely new path. To better understand the results of this new line of thought, we should briefly consider the “dogma” in question, and Hume's attack on it. The prevailing philosophical orthodoxy in Kant's time was a rationalism set out by Gottfried Leibniz (1646-1716), and systematized by Christian Wolff (1679–1750). According to such rationalists, empirical knowledge based on experience is suspect because it is necessarily tied to the subjective perspectives of individuals. Because the human senses are inherently fallible, empirical investigations can never reveal how the world really is, untainted by perspective: objective knowledge of the world can be achieved only through the use of reason. Leibniz, for example, provided an account of the world derived by reason from only two basic principles, which he believed were self-evidently true.

David Hume was an exponent of empiricism, a doctrine opposed to rationalism. For empiricists, all knowledge is derived from sense experience, and, therefore, the subjective perspectives of observers can never be entirely overcome. According to this position, rationalist efforts to circumvent the senses by relying on reason alone are bound to fail. Reason can contribute to knowledge, but only by relating ideas to one another, and ideas are ultimately based on sense impressions. An independent “realm of ideas,” or access to knowledge of reality untainted by the human senses, is therefore impossible. Hume was especially effective in drawing out the skeptical implications of the empiricist position. He argued that neither personal identity nor causality could legitimately be inferred from experience. Although we might notice that

some events regularly follow others, we cannot infer that one caused the other. Kant found Hume's attack on causality particularly worrisome, because it threatened the basis of modern natural science.

In his *Critique of Pure Reason*, Kant lays out his response to this philosophical dispute. Kant sees the force of the skeptical objections to rationalism and therefore aims to re-establish some of the claims of reason on firmer ground. Kant agrees with the empiricists that there is no "intelligible realm" accessible only by reason, and he denies that we can gain knowledge of how the world is, independent of all experience. However, he does not conclude that all human knowledge is ultimately reducible to particular experiences. For Kant, it is possible to draw general conclusions about the sensible world by giving an account of how human understanding structures all experience. As he puts it in the Preface to the second edition of the *Critique*:

Hitherto it has been assumed that all our knowledge must conform to objects. But all attempts to extend our knowledge of objects by establishing something in regard to them *a priori*, by means of concepts, have, on this assumption, ended in failure. We must therefore make trial whether we may not have more success in the tasks of metaphysics, if we suppose that objects must conform to our knowledge.

Kant compares his metaphysical studies to those of Copernicus, who revolutionized the study of astronomy by accounting for the position of the observer of the celestial bodies. Analogously, Kant aims to revolutionize metaphysics by accounting for the structure of the understanding that apprehends nature. According to Kant, the sensible world has certain features that can be known *a priori*, not because these are features of the objects in themselves, but, rather, because they are features of human understanding. We can know *a priori* that all objects will exist in space and time because these are the forms of our intuition; we could not even conceive an object that exists without these forms. Similarly, all experience is structured by the categories of the understanding, such as substance and causality. On the Kantian view, human understanding becomes the legislator of nature because the "laws

of nature” that we perceive in the world are put there by our understanding.

In the *Critique of Pure Reason*, Kant aims to show the limits of what can be known by theoretical reason, and his strategy depends on a distinction between *phenomena* (objects as we experience them) and *noumena* (objects as they exist in themselves). In one sense, Kant chastens the ambitions of reason. Because all knowledge is structured by the categories of the understanding, we must forego knowledge of things-in-themselves. However, knowledge of these categories also allows us to draw *a priori* generalizations about the phenomenal world. For example, we know that the natural world is governed by the principle of causality because causality is a form of knowledge. By confining his conclusions to the world of experience, Kant is able to meet the threat of Humean skepticism and put natural science on a firm foundation.

4.3 MORAL PHILOSOPHY

Kant’s understanding of moral freedom and of moral principles has been central to discussions of morality from his time forward. His moral philosophy is a philosophy of freedom. Without human freedom, thought Kant, moral appraisal and moral responsibility would be impossible. Kant believes that if a person could not act otherwise, then his or her act can have no moral worth. Further, he believes that every human being is endowed with a conscience that makes him or her aware that the moral law has authority over them. Kant calls this a “fact of reason,” and he regards it as the basis for a belief in human freedom. However, Kant also believes that the entire natural world is subject to a strict Newtonian principle of causality, implying that all of our physical actions are caused by prior events, not by our free wills. How, then, can freedom and morality be possible?

In simplified terms, Kant’s answer to this problem is that although humans are subject to causality in the phenomenal realm, we are free in the *noumenal* realm. To make sense of this answer, it is necessary to understand Kant’s distinction between theoretical and practical reason. The *Critique of Pure Reason* gives an account of theoretical reason and

its limits. Theoretical reason can understand the natural world through the categories of the understanding. *Practical* reason addresses questions of how the world *ought* to be and tells us our duty. It also leads humans to a concept of an ideal world, which it becomes our aim to create. However, the proper functioning of practical reason requires the existence of certain conditions, such as God, immortality of the soul, and, most importantly, free will. Because none of these is contained within the categories of the understanding, theoretical reason can know nothing about them. However, argues Kant, because theoretical reason is also incapable of *disproving* their existence, we are justified in accepting their existence practically. As he puts it in the preface to the second edition of the *Critique of Pure Reason*, Kant “had to deny knowledge in order to make room for faith.”

According to Kant, ethics, like metaphysics, is *a priori*, meaning that our moral duty is determined independently of empirical considerations. Kant’s ethics can therefore be contrasted with ethical views such as utilitarianism that hold that the morality of acts is derived from their consequences. In the *Groundwork of the Metaphysics of Morals*, Kant outlines his fundamental ethical principle, which he calls the “categorical imperative.” The moral principle is “imperative” because it commands, and it is “categorical” because it does so unconditionally, that is, irrespective of the particular inclinations and circumstances of the actor. This moral principle is given by reason and states that we may act only in such a way that the maxim of our action, *i.e.* the principle governing our action, could be willed as universal law. For example, one is forbidden to act on the maxim “lie whenever it provides an advantage” because such a maxim would destroy trust among humans, and with it the possibility of gaining any advantage from lying. Those who act on non-universalizable maxims are caught in a kind of practical contradiction. In another formulation of the categorical imperative, Kant specifies that we must always respect humanity in ourselves and others by treating humans always as ends in themselves, and never merely as a means.

Freedom, for Kant, is thus not the “freedom” to follow one’s inclinations. Instead, freedom implies morality, and morality implies freedom. To act

on one's inclinations or desires, even if one desires the morally correct act, is to be determined by the causal forces of nature, and therefore to be unfree or "heteronomous." To act morally is to act "autonomously," meaning to act according to the law that one gives oneself. It is not sufficient only to perform the acts required by morality; it is also necessary to act intentionally in accord with one's moral duty.

4.4 POLITICAL PHILOSOPHY

Kant's political philosophy is entwined with his moral philosophy. Political activity is ultimately governed by moral principles based on human autonomy. Therefore, in his essay "On the Common Saying: 'This May be True in Theory, But it does not Apply in Practice,'" Kant is critical of political thinkers, such as Machiavelli, who believe that amoral or immoral means are permissible in politics. Still, although Kant argues that morality is obligatory in politics, he does not believe that people's actual political behavior is controlled by duty.

One of the most important political acts required by duty is the establishment of a state based upon law, a *Rechtsstaat*. In the *Doctrine of Right* (the second part of the *Metaphysics of Morals*), Kant tells us that the only innate right is "freedom, insofar as it can coexist with the freedom of every other in accordance with a universal law." Human freedom and dignity must be respected, and this is possible only within a constitutional state governed by law, which protects the civil rights of individuals. Kant differentiates "republics," the kind of government he advocates, from "despotisms" according to whether their executive and legislative branches are separated from one another. When executive and legislative powers are invested in a single body, the government becomes despotic because law is no longer universal but is determined by a particular will. Direct democracies thus are inevitably despotisms because the majority oppresses the minority rather than acting according to universal law.

Kant's emphasis on lawful government and civil rights connects him to the natural rights thinking of predecessors such as Hobbes, Locke, and Rousseau. However, Kant's justification for the state is not limited to the

justifications offered by these thinkers. Kant does not argue merely that individuals enter the state or social contract for prudential reasons, because their interests are best served by the state, but also that we have an obligation to respect human freedom, and this requires us to create a *Rechtsstaat* if one does not already exist.

Whatever the place of morality in politics, Kant sees that humans are governed by their inclinations and desires, which make them partial to themselves and dangerous to one another. Further, actual rulers often repress their subjects. Yet, despite the fact that actual governments often fall short of realizing the principles of right, Kant abjures the idea that subjects ought to revolt against existing governments to create more perfect ones. He regards any “right to revolution” as incoherent because states are the only existing embodiment of right. Instead, Kant argues that subjects always have a duty to obey their governments, though they may use their public reason to criticize them.

Kant’s political philosophy is characterized by a disjunction between the realm of political principle and the material motives of much human behavior. In order to draw these two together, he argues that it is precisely by means of humankind’s negative or asocial characteristics that societies are created and drawn closer to meeting the requirements of morality. As he puts in his essay “Perpetual Peace,” the problem of civil government can be solved even for a race of devils, if they be intelligent. Even the most self-interested actors will come to understand that a state is the best means of protecting their own interests against others, even if they would rather exempt themselves from the law. They would design institutions which could constrain all to obey the law and act as if they were governed by morality. In Kant’s words, the establishment of a lawful and peaceful state “does not require that we know how to attain the moral improvement of men but only that we should know the mechanism of nature in order to use it on men, organizing the conflict of the hostile intentions present in a people in such a way that they must compel themselves to submit to coercive laws.”

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Kant's views on international relations exhibit the same tension between principle and fact. Kant argues that a state of perpetual peace is required morally. However, such a state can only come about when a set of improbable political conditions take effect. For perpetual peace to occur, all states must possess a republican civil constitution, participate in a union of states, abolish standing armies, and refuse to take on national debts for war, among several other conditions. Although we cannot expect existing governments to establish these conditions merely from their own desires, a historical teleology exists (Kant argues) whereby they might come about nonetheless. War plays a central role in this process. It is under the threat of war that humans form governments, and find that republican constitutions are most effective in meeting internal and external dangers. Moreover, as individuals and states pursue their interests through the medium of growing commerce, they find that war is incompatible with profit. States will thus avoid war in order more effectively to pursue wealth. Part of the reason that the continued pursuit of self-interest promotes peace is that modernization and economic advancement will make wars so catastrophic in their effects and expensive in their conduct that states will become increasingly inclined to avoid them. We therefore come closer and closer to the condition of peace that morality enjoins.

Although political institutions are brought about by the wicked elements in the human constitution, Kant hopes that such institutions might have some rehabilitative effects on their subjects. As he writes in "Perpetual Peace": "A good constitution is not to be expected from morality, but, conversely, a good moral condition of a people is to be expected only under a good constitution." However, the gap between the ideal world of morality and the natural world of politics can never be closed completely. Kantian morality depends on intentions. If a race of devils act according to the law only because they are compelled to by their own interest, their state would not be a morally good one. They only act as if they are moral. Morality requires that one follows duty out of a will to do so. Yet, it is impossible, within the natural world, to distinguish with certainty between an individual who acts from duty and one who follows the law out of a natural inclination. Indeed, it is impossible to make this

distinction with certainty in one's own case. Nor is it possible to distinguish a state of firmly established perpetual peace from a temporary lull in international conflict. In spite of these limits, Kant argues that the mere possibility of perpetual peace and of the coincidence of happiness and morality is enough to oblige us to make these ideals our ends.

The free play of the imagination, in the estimation of the Beautiful, offers us a taste of ambrosia, it pleases. In the Sublime, the imagination, that which receives the presentation, offers us awe. Awe can be magnificent and pleasing, or it can be capable of producing in us something like fear. While the Beautiful deals with the form, with limits, the Sublime deals with the formless, the limitless. The Beautiful prompts us to admire quality, the Sublime, quantity. The Sublime plunges us into a state where our mental capacities are compromised. We are struck by formless, limitless magnitude. There is tremendous pleasure here, but it only indirectly arises from this blinded amazement into which we are rendered. We cannot remain scared of this feeling that arises in us, we must regain our reason, and then we see the Sublime as wondrous. There is repulsion and attraction; its satisfaction is not negated, but transformed into negative pleasure. This dual movement of repulsion and attraction demonstrates the sublime does have a subjective purposiveness.

Check your progress:

1. What is Kant of political philosophy?

2. What are the international views of Kant?

3. How does free imagination play an important role?

4. What are political views of Kant?

4.5 THROUGH THE TEXT:

Textual Analysis: On the Analytic of the Sublime

Transition from the faculty which judges of the Beautiful to that which judges of the Sublime

Commonalities between the beautiful and sublime:

- (1) both please in themselves (yield mere, indeterminate satisfaction)
- (2) neither are a judgment of sense
- (3) neither are a logically determined judgment
- (4) both are a judgment of reflection
- (5) their satisfaction depends neither upon sensation (as in pleasant) nor concept (as in good)
- (6) neither yield knowledge, but only feeling of pleasure
- (7) both singular, yet universal judgments
- (8) both employ imagination in accord with and furthers the faculty of concepts in Understanding and Reason

Differences between the beautiful and sublime:

Beautiful: concerned with form of the object, has boundaries

Sublime: concerned with the formless, shows no boundaries yet invokes totality

Beautiful: presentation of an indefinite concept of the Understanding

Sublime: presentation of an indefinite concept of Reason

Beautiful: satisfaction bound up with *quality*

Sublime: satisfaction bound up with *quantity*

Beautiful: positive pleasure—pleasure directly tied to furtherance of life; compatible with charms and play of imagination (*freies Spiel*)

Sublime: negative pleasure—pleasure had indirectly through its challenge to our vital powers and our conquering this challenge; compatible with the exercise of imagination, which is antithesis to the free play of imagination

Beautiful: natural beauty has purposiveness in its form, which makes the object seem to be pre-adapted to our judgment

Sublime: seems to violate purpose in judgment, that is, it seems to be vehemently unsuitable for our capacity to judge and to do violence to imagination—and, from this, it is yet judged to be even more perfectly sublime (*he seems to say no purposiveness, but in §26, he affirms it does have such*)

- An object of nature, most properly speaking, is not sublime. Objects of nature may be beautiful. The “sublime object” is an object fit to receive the presentation of a sublimity where the sublimity is actually found in the mind. No sensible form can properly contain the sublime.
- (but, this is only strictly speaking ... we speak of sublime things and events, but this is how we speak ... the sublime is the judgment in our minds)
-
- [Sublimity is in the mind, not in an object, properly. The sublime ...] “This concerns only Ideas of the Reason, which, although no adequate presentation is possible for them, by this inadequacy that admits of sensible presentation, are aroused and summoned into the mind. Thus the wide ocean, agitated by the storm, cannot be called sublime. Its aspect is horrible; and the mind must be already filled with manifold Ideas if it is to be determined by such

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an intuition to a feeling itself sublime, as it is incited to abandon sensibility and to busy itself with Ideas that involve higher purposiveness” (§23).

Beautiful: has purposiveness (in nature and art) that extends our concept of nature (not our cognition of natural objects)

Sublime: lacks this extending aspect that leads one to objective principles and their corresponding forms in nature ... instead, more so, nature excites ideas of sublime the most in its greatest chaos (p.63) (*Again, he seems to say sublime has no purposiveness, but in §26, he affirms it does have such*)

Beautiful: its study is more important because its purposiveness leads us to seek an external ground (after the internal presentation of the representation to Reason through imagination) (*it is form that is the ground of pleasure in presentations*)

Sublime: its study is a “mere appendix to the aesthetical judging” because it does not lead to any presentation of form in nature beyond itself, it leads us only back to an inner ground within ourselves to find its cause (§23).

While The Beautiful is a single judgement and of a single type, there are two types of The Sublime:

1. The Mathematically Sublime:
2. The Dynamically Sublime:

A.—Of the Mathematically Sublime:

“We call sublime that which is absolutely great.”

“Great” and “magnitude” are different concepts.

1. **Great:** Something that is absolutely great is "... that which is great beyond all comparison." It is not a pure concept of the understanding, not an intuition of sense, and not a concept of reason because it does not bring a principle of cognition with it.

2. **Magnitude:** "That something is a magnitude may be cognized from the thing itself, without any comparison with another ... But how great it is always requires something else, which is also a magnitude as its measure ... [thus a] concept of magnitude ... can afford at best only a comparative concept. Now, if I simply say that something is great, it seems that I do not have in mind any comparison at all, at least not with any objective measure ..."

"Great" judgments still demand everyone's assent (they are universal, despite being subjective). "... this judgment is certainly grounded on a standard that one presupposes can be assumed to be the same for everyone, but which is not useable for any logical (mathematically determinate) judging of magnitude, but only for an aesthetic one, since it is a merely subjective standard grounding the reflecting judgment on magnitude."

We still do not have any interest in the existence of the object (because it is not like a judgment of the pleasant or good); even if a magnitude, it is formless, but it can bring a satisfaction that is universally communicable. This satisfaction is NOT in the object (as it is for the Beautiful), but in the enlargement of the imagination in itself. **The sublime is more than great; it is great beyond all comparison.**

That which is sublime makes, in comparison, everything else small. Nothing that is an object of our senses can be sublime. It is the disposition of the mind, not the thing, that is sublime.

"That is sublime which even to be able to think of demonstrates a faculty of the mind that surpasses every measure of the senses."

Check your progress:

1. Write the different two types of the Sublime?
2. What are the different concepts of 'Great' and 'magnitude'?
3. How are beautiful and sublime different from each other/
4. What is Sublimity?

4.6 CRITIQUE OF JUDGMENT

The *Critique of Judgment*, often called the Third Critique, does not have as clear a focus as the first two critiques. In broad outline, Kant sets about examining our faculty of judgment, which leads him down a number of divergent paths. While the *Critique of Judgment* deals with matters related to science and teleology, it is most remembered for what Kant has to say about aesthetics.

Kant calls aesthetic judgments "judgments of taste" and remarks that, though they are based in an individual's subjective feelings, they also claim universal validity. Our feelings about beauty differ from our feelings about pleasure and moral goodness in that they are disinterested. We seek to possess pleasurable objects, and we seek to promote moral goodness, but we simply appreciate beauty without feeling driven to find some use for it. Judgments of taste are universal because they are disinterested: our individual wants and needs do not come into play when appreciating beauty, so our aesthetic response applies universally. Aesthetic pleasure comes from the free play between the imagination and understanding when perceiving an object.

Kant distinguishes the beautiful from the sublime. While the appeal of beautiful objects is immediately apparent, the sublime holds an air of mystery and ineffability. While a Greek statue or a pretty flower is beautiful, the movement of storm clouds or a massive building is sublime: they are, in a sense, too great to get our heads around. Kant argues that our sense of the sublime is connected with our faculty of reason, which has ideas of absolute totality and absolute freedom. While storm clouds or a massive building might stretch our minds, they are nothing compared with reason's ideas of absolute totality and freedom. Apprehending sublime objects puts us in touch with these ideas of

reason, so that sublimity resides not in sublime objects but in reason itself.

In a second part of the book, Kant wrestles with the concept of teleology, the idea that something has an end, or purpose. Teleology falls somewhere between science and theology, and Kant argues that the concept is useful in scientific work even though we would be wrong to assume that teleological principles are actually at work in nature.

While much of what Kant writes about aesthetics might strike us now as a bit dated, his work is historically very significant. Kant's Third Critique is one of the early works in the field of aesthetics and one of the most important treatises on the subject ever written. Aesthetics differs from literary criticism and art criticism, which have existed for millennia, in that it attempts to explain not only why things are or are not beautiful but also the concept of beauty and how the perception of beauty arises in us. Kant takes on the considerable task of making room for the concepts of the beautiful and the sublime in the complex account of the mind he gives in his first two *Critiques*. Unfortunately for Kant, the success of this project can be understood only in the context of his complex and abstruse philosophical system, while its failures are immediately apparent. The close relationship between art and politics, which became clear in the twentieth century, casts doubt on Kant's assertion that our response to art is disinterested, and his claim that our sense of beauty is universal makes less sense in a world in which we are exposed to the diversity of artistic products of different cultures. Although his work continues to influence work in aesthetics, Kant falls victim to the same problem that touches everyone who tries to make general claims about art: the very concept of art has great historical fluidity so that we can never nail down for all time exactly what it is.

Kant's account of beauty as based in subjective feeling as well as his struggles with teleology stem from his desire to refute all metaphysical proofs of God. Kant is by no means an atheist, and he makes forceful arguments for why we ought to believe in God. However, God is the ultimate thing-in-itself, and so, according to Kant's epistemology, the nature and even the existence of God are fundamentally unknowable. In the *Critique of Pure Reason*, Kant provides refutations for all the main

“proofs” of God’s existence, one of which is the Argument from Design. According to this argument, the patterns and formal perfection in nature suggest the presence of an intelligent designer. Kant argues that our judgment of beauty is a subjective feeling, even though it possesses universal validity, in part because arguing that beauty is objective would play into the hands of those who make the Argument from Design. If beauty were an objective property of certain objects in nature, the question would naturally arise of how these objects were bestowed with beauty. This question would provide a toehold for the Argument from Design, an outcome that Kant is determined to avoid.

Check your progress

1. What is critical judgement ?
2. What is Judgement of State?
3. What does the term of ‘Teleology’ means?
4. How is art and politics related to each?

4.7 THEMES, IDEAS, AND ARGUMENTS

Kant’s three major volumes are entitled *critiques*, and his entire philosophy focuses on applying his critical method to philosophical problems. The correct method in philosophy, according to Kant, is not to speculate on the nature of the world around us but to perform a critique of our mental faculties, investigating what we can know, defining the limits of knowledge, and determining how the mental processes by which we make sense of the world affect what we know. This change in method represents what Kant calls a Copernican revolution in philosophy. Just as Copernicus turned astronomy on its head in the sixteenth century by arguing that the sun, not the earth, is the center of the solar system, Kant turns philosophy on its head by arguing that we will find the answers to our philosophical problems in an examination of our mental faculties rather than in metaphysical speculation about the universe around us. One part of this revolution is the suggestion that the mind is not a passive receptor but that it actively shapes our perception

of reality. Another is a general shift, which remains to this day, from metaphysics toward epistemology. That is, the question of what reality actually consists of has become less central than the question of what we can know about reality and how we can know it.

Kant's emphasis on the role our mental faculties play in shaping our experience implies a sharp distinction between *phenomena* and *noumena*. Noumena are "things-in-themselves," the reality that exists independent of our mind, whereas phenomena are appearances, reality as our mind makes sense of it. According to Kant, we can never know with certainty what is "out there." Since all our knowledge of the external world is filtered through our mental faculties, we can know only the world that our mind presents to us. That is, all our knowledge is only knowledge of phenomena, and we must accept that noumena are fundamentally unknowable. *Idealism* is the name given to the various strands of philosophy that claim the world is made up primarily of mental ideas, not of physical things. Kant differs from many idealists in that he does not deny the existence of an external reality and does not even think that ideas are more fundamental than things. However, he argues that we can never transcend the limitations and the contextualization provided by our minds, so that the only reality we will ever know is the reality of phenomena.

Kant inherits from Hume the problem of how we can infer necessary and universal truths from experience when all experience is by its nature contingent and particular. We actually experience individual sights and sounds and so on. We cannot "experience" a physical law or a relation of cause and effect. So if we cannot see, smell, or hear causation, how can we infer that some events cause others? Kant phrases this question more generally as the question of how synthetic a priori knowledge is possible. That is, how can we know things that are necessary and universal but not self-evident or definitional? Kant's ingenious solution is that synthetic a priori knowledge is possible because our mental faculties organize experience according to certain categories so that these categories become necessary and universal features of our experience. For instance, we do not find causation in nature so much as we cannot *not* find causation in nature. It is a feature of the way our minds make sense of

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reality that we perceive causes and effects everywhere at work. For Kant, then, the category of the synthetic a priori is the key to explaining how we gain substantive knowledge about the world.

Ethical theorists can be roughly divided into two camps: those who consider an action moral or immoral depending on the motive behind it and those who consider an action moral or immoral depending on the consequences it produces. Kant is firmly in the former camp, making him a deontologist rather than a consequentialist when it comes to ethics. (The word *deontology* derives from the Greek roots *deon*, “duty,” and *logos*, “science.”) Kant argues that we are subject to moral judgment because we are able to deliberate and give reasons for our actions, so moral judgment should be directed at our reasons for acting. While we can and should take some care to ensure that our actions produce good consequences, the consequences of our actions are not themselves subject to our reason, so our reason is not fully responsible for the consequences of the actions it endorses. Reason can only be held responsible for endorsing certain actions, and so it is only the actions, and the motives behind them, that are open to moral judgment.

Every theory of ethics must give an answer to the question “Or else what?” That is, we must be able to explain why good is good and bad is bad. Christians answer the “Or else what?” question with the threat of eternal damnation, while Utilitarians answer that, since happiness is the greatest good, bad actions produce unhappiness, and unhappiness is bad in and of itself. Kant, by contrast, argues that since reason is the source of morality, goodness and badness should be dictated by reason. To act badly, according to Kant, is to violate the maxims laid out by one’s reason, or to formulate maxims that one could not consistently will as universal laws. In other words, immorality is a form of irrationality: badness results from violating the laws of reason. According to Kant, our rationality is what makes us human, so by acting irrationally, and hence immorally, we also compromise our humanity. Kant’s answer to the question “Or else what?” is that we diminish ourselves as rational human beings by acting immorally. Only by behaving rationally do we show ourselves to be autonomous beings, in control of the passions and appetites that might lead us to act against our better judgment.

Check you progress:

1.What are the themes related to Kant’s writings?

2.How does he differentiates good and bad?

3.what is denetology?

4.8 KEYWORDS

1. Autonomous-having the freedom to govern itself or control its own affairs
2. Maxims-a short, pithy statement expressing a general truth or rule of conduct.
3. Formulate- create or prepare methodically.
4. Consistently at a perfect pace
5. Utilitarians - an adherent of utilitarianism.
6. Consequential- resulting from an act, but not immediately and directly.
7. Disposition- a person's inherent qualities of mind and character.

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8. Divergent- tending to be different or develop in different directions
9. Validity- a certain time period
10. Analytic- true by virtue of the meaning of the words or concepts used to express it, so that its denial would be a self-contradiction.
11. Demonstrates – to present or show something
12. Metaphysical- based on abstract reasoning
13. Intuition- the ability to understand something instinctively, without the need for conscious reasoning.
14. Assumption- a thing that is accepted as true or as certain to happen, without proof.
15. Legislator- a person who makes laws; a member of a legislative body.
16. skepticism –very doubtful
17. rationalism- things with logical reasoning
18. dogmatic - inclined to lay down principles as undeniably true.
19. Slumber- deep sleep
20. Empirical- based on, concerned with, or verifiable by observation or experience rather than theory or pure logic.

4.9 LET'S SUM UP

Immanuel Kant was famous for his writings related to the philosophies of life . Immanuel Kant was a German philosopher and one of the foremost thinkers of the Enlightenment. His comprehensive and systematic work in epistemology ethics, and aesthetics greatly influenced all subsequent philosophy, especially the various schools of Kantianism and idealism. German philosopher Immanuel Kant devised an argument from morality based on practical reason. Kant argued that the goal of humanity is to achieve perfect happiness and virtue and believed that an

afterlife must exist in order for this to be possible, and that God must exist to provide this.

4.10 ANSWERS FOR REVIEW

1. How are the writings of Kant and Burke related to each other?
2. Explain the ethics in views of Burke and Kant.
3. Do you think that the writings of Kant has influenced the minds of the modern writers.
4. Liberalism is an idea that Kant had brought in through the thinkers.Explain how?

4.11 REFERENCES

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2. "Immanuel Kant". Stanford Encyclopedia of Philosophy
3. Gardner, Sebastian. Kant and the Critique of Pure Reason.
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4.12 ANSWERS TO CHECK YOUR PROGRESS

1.1 His moral philosophy is a philosophy of freedom. Without human freedom, thought Kant, moral appraisal and moral responsibility would be impossible. Kant believes that if a person could not act otherwise, then his or her act can have no moral worth.

1.2 Realism, set of related theories of international relations that emphasizes the role of the state, national interest, and military power in world politics. Realism (including neorealism) focuses on abiding patterns of interaction in an international system lacking a centralized political authority.

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1.3 The free play of the imagination, in the estimation of the Beautiful, offers us a taste of ambrosia, it pleases. In the Sublime, the imagination, that which receives the presentation, offers us awe.

1.4 Kant's theory is an example of a deontological moral theory—according to these theories, the rightness or wrongness of actions does not depend on their consequences but on whether they fulfill our duty. Kant believed that there was a supreme principle of morality, and he referred to it as The Categorical Imperative.

2.1 The traditional categories of aesthetics (beauty, meaning, expression, feeling) are being replaced by the notion of the sublime, which after being "natural" in the 18th century, and "metropolitan-industrial" in the modern era, has now become technological.

2.2 Great: Something that is absolutely great is "... that which is great beyond all comparison." It is not a pure concept of the understanding, not an intuition of sense, and not a concept of reason because it does not bring a principle of cognition with it.

Magnitude: "That something is a magnitude may be cognized from the thing itself, without any comparison with another ... But how great it is always requires something else, which is also a magnitude as its measure ... [thus a] concept of magnitude ... can afford at best only a comparative concept. Now, if I simply say that something is great, it seems that I do not have in mind any comparison at all, at least not with any objective measure ..."

2.3 Beautiful: has purposiveness (in nature and art) that extends our concept of nature (not our cognition of natural objects) Sublime: lacks this extending aspect that leads one to objective principles and their corresponding forms in nature ... instead, more so, nature excites ideas of sublime the most in its greatest chaos .

2.4 Sublimity is in the mind, not in an object, properly.

3.1 The Critique of Judgment, often called the Third Critique, does not have as clear a focus as the first two critiques. In broad outline, Kant sets about examining our faculty of judgment, which leads him down a

number of divergent paths. While the Critique of Judgment deals with matters related to science and teleology, it is most remembered for what Kant has to say about aesthetics.

3.2 Judgments of taste are universal because they are disinterested: our individual wants and needs do not come into play when appreciating beauty, so our aesthetic response applies universally. Aesthetic pleasure comes from the free play between the imagination and understanding when perceiving an object.

3.3 Kant wrestles with the concept of teleology, the idea that something has an end, or purpose. Teleology falls somewhere between science and theology, and Kant argues that the concept is useful in scientific work even though we would be wrong to assume that teleological principles are actually at work in nature.

3.4 The close relationship between art and politics, which became clear in the twentieth century, casts doubt on Kant's assertion that our response to art is disinterested, and his claim that our sense of beauty is universal makes less sense in a world in which we are exposed to the diversity of artistic products of different cultures.

4.1 Kant's three major volumes are entitled critiques, and his entire philosophy focuses on applying his critical method to philosophical problems.

4.2 One part of this revolution is the suggestion that the mind is not a passive receptor but that it actively shapes our perception of reality. Another is a general shift, which remains to this day, from metaphysics toward epistemology. That is, the question of what reality actually consists of has become less central than the question of what we can know about reality and how we can know it.

4.3 The word deontology derives from the Greek roots deon, "duty," and logos, "science.") Kant argues that we are subject to moral judgment because we are able to deliberate and give reasons for our actions, so moral judgment should be directed at our reasons for acting.

UNIT 5 :PREFACE THO THE LYRICAL BALLADS

STRUCTURE

- 5.0 Objectives
- 5.1 Introduction
- 5.2 Collection of the Poems
- 5.3 The Nightingale
- 5.4 The Rime of the Ancient Mariner
- 5.5 Let Us Sum Up
- 5.6 Keywords
- 5.7 Questions For Review
- 5.8 Suggested Readings And References
- 5.9 Answers To Check Your Progress

5.0 OBJECTIVES

- Short introduction about William Wordsworth and Samuel Coleridge
- About the ‘Lyrical Ballads’
- List of poems in the ‘Lyrical Ballads’
- Poems that made its mark
- Images and Symbols used by Wordsworth and Coleridge

5.1 INTRODUCTION

‘Lyrical Ballads’ is the first and considered the finest collaboration of the poems by the poets William Wordsworth and Samuel Coleridge in 1798. It is considered as the landmark for the beginning of the Romantic Era. This work is considered as the collection of the greatest poems written by both the poets. ‘The Rime of the Ancient Mariner’ and Wordsworth’s ‘Tintar Abbey’. The “Preface” to the second edition (1800) contains Wordsworth’s famous definition of poetry as the “spontaneous overflow of powerful feelings” and his theory that poetry should be written in “the language really used by men.” The poem was produced in two editions. The next edition was published in 1802. ‘Poetic

diction' was an additional expanded ideas written by the William Wordsworth. A third edition was also written in the same year and the fourth in the year of 1805. The poets William Wordsworth and Samuel Coleridge were the reflection of the best sculpted poets in the era. Making a change in the era of writing these poets brought out the images in the most beautiful way. The language was simple for the common man to understand the connection of nature. There was no complexity in the writings. 'Images' were the best considered part of the poem which were writing with minute details. Emotions and connection were the best in the poems of Wordsworth. The word 'lyrical' in the meaning of the dictionary stand as 'A poem having the form and the musical quality of a song and specially the character of a song like outpouring the poets own thoughts and feelings, as distinguished from epic and dramatic poetry.' 'Ballads' means a light and simple song, especially one of sentimental or romantic character, having two or more stanzas all sung in same melody. Critics tell that the poems are generally experimental in nature. The poems were basically in a written form of storytelling. In the series of writing Wordsworth believed that human minds are uncorrupted and unbiased by the society is responsible for the change of the human mind. The 'revolution' of Europe brought drastic changes in the life of the people. These were benchmark of the poets.

5.2 COLLECTION OF THE POEMS

The first edition has 19 poems written by Wordsworth and 4 poems written by Samuel Coleridge. The list are as follows.

Volume I

- Expostulation and Reply
- The Tables Turned; an Evening Scene, on the Same Subject
- Old Man Traveling; Animal Tranquillity and Decay, a Sketch
- The Complaint of a forsaken Indian Woman
- The Last of the Flock
- Lines left upon a Seat in a Yew-tree which stands near the Lake of Esthwaite

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- The Foster-Mother's Tale (Coleridge)
- Goody Blake and Harry Gill
- The Thorn
- We are Seven
- Anecdote for Fathers
- Lines written at a small distance from my House and sent me by my little Boy to the Person to whom they are addressed
- The Female Vagrant
- The Dungeon (Coleridge)
- Simon Lee, the old Huntsman
- Lines written in early Spring
- The Nightingale, written in April 1798 (Coleridge)
- Lines written when sailing in a Boat at Evening
- written near Richmond, upon the Thames
- The Idiot Boy
- The Mad Mother
- *The Rime of the Ancient Mariner*(Coleridge)
- Lines written above Tintern Abbey

Volume II

- Hart-leap Well
- There was a Boy, &c
- The Brothers, a Pastoral Poem
- Ellen Irwin, or the Braes of Kirtle
- Strange fits of passion have I known, &c.
- Song
- She Dwelt among the Untrodden Ways
- A slumber did my spirit seal &c
- The Waterfall and the Eglantine
- The Oak and the Broom, a Pastoral
- Lucy Gray
- The Idle Shepherd-Boys or Dungeon-Gill Force, a Pastoral
- 'Tis said that some have died for love, &c.

- Poor Susan
- Inscription for the Spot where the Hermitage stood on St. Herbert's Island, Derwent-Water
- Inscription for the House (an Out-house) on the Island at Grasmere
- To a Sexton
- Andrew Jones
- The two Thieves, or the last stage of Avarice
- A whirl-blast from behind the Hill, &c.
- Song for the wandering Jew
- Ruth
- Lines written with a Slate-Pencil upon a Stone, &c.
- Lines written on a Tablet in a School
- The two April Mornings
- The Fountain, a conversation
- Nutting
- Three years she grew in sun and shower &c.
- The Pet-Lamb, a Pastoral
- Written in Germany on one of the coldest days of the century
- The Childless Father
- The Old Cumberland Beggar, a Description
- Rural Architecture
- A Poet's Epitaph
- A Character
- A Fragment
- Poems on the Naming of Places,
- Michael, a Pastoral

5.3 THE NIGHTINGALE

No cloud, no relique of the sunken day
 Distinguishes the West, no long thin slip
 Of sullen light, no obscure trembling hues.
 Come, we will rest on this old mossy bridge.

Notes

The lines of the poem seem to be very negative as every word has a 'NO' written before and the word 'sunken' also stands for a depressing mood and 'sullen' also means gloomy silence. Coleridge doesn't find anything appealing in the nature for the day. Disheartened by the nature around him he tells his companion to rest for a while in the 'mossy' bridge which also seems to be abandoned for a long time as there is a presence of algae on it.

You see the glimmer of the stream beneath,
But hear no murmuring: it flows silently,
O'er its soft bed of verdure. All is still,
A balmy night! and though the stars be dim,
Yet let us think upon the vernal showers
That gladden the green earth, and we shall find
A pleasure in the dimness of the stars.
And hark! the Nightingale begins its song,
'Most musical, most melancholy' bird!

Under the bridge flows the river but its 'glimmer' as the appeal is a dim perception. Everytime the romantic poets wrote about the poems of nature they found music in everything but in this poem the appeal is absolutely different as the river to be silent and there's no noise with the sides full of greenery. Its night time and the stars in the sky are dim and quiet, the poet is thinking of the 'showers' that would be a bliss for the green landscapes. The poet seems to enjoy the nature and find peacefulness in it and listen to the nightingale attentively. 'Most musical, most melancholy' the song of the bird may be the most beautiful one but the bird is a symbol of melancholiness.

A melancholy bird? Oh idle thought!
In Nature there is nothing melancholy.

'Most musical, most melancholy' in nature nothing is melancholic.

Whenever the thought of the melancholic bird comes in mind the heart is filled with laziness. The nature has nothing to be sad about but unfortunately people hearing such songs feels sad.

But some night-wandering man whose heart was pierced
With the remembrance of a grievous wrong,
Or slow distemper, or neglected love,
...First named these notes a melancholy strain:
And many a poet echoes the conceit;
Poet who hath been building up the rhyme
When he had better far have stretched his limbs

Somewhere some 'night wandering man' recollects episodes of his life which are painful and full of grief. It may be of 'distemper' 'neglected love'. These lyrics of the song seem to have some unheard pain. While listening to the song the poet takes pride in them as it helps in composing a poem. He has now settled himself in the mossy bridge beside the river. the poet feels that surrendering to the beauty of nature is very soothing and helpful. young people who write poetry spend their time in urbanized society instead of creating a communication with nature. through out yheir 'youth' they will enjoy life chasing materialistic possession but not in the solitude of nature

Beside a brook in mossy forest-dell,
By sun or moon-light, to the influxes
Of shapes and sounds and shifting elements
Surrendering his whole spirit, of his song
...Who lose the deepening twilights of the spring
In ball-rooms and hot theatres, they still
Full of meek sympathy must heave their sighs
O'er Philomela's pity-pleading strains.

The shapes of the sun and the moon keeps on changing as it comes and goes. The nature seems to share its immortality with humans. They seemed to be a respectful thing which is loved by nature lovers.

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My Friend, and thou, our Sister! we have learnt
A different lore: we may not thus profane
Nature's sweet voices, always full of love
And joyance! 'Tis the merry Nightingale
That crowds, and hurries, and precipitates
With fast thick warble his delicious notes,
As he were fearful that an April night
Would be too short for him to utter forth
His love-chant, and disburthen his full soul
Of all its music!

Coleridge tells out to his sister and friend that the voice of nature is always full of love and happiness irrelevant of everything. The nightingale who sings its own song in a merry tone. But crowds of people around are busy in their daily lives. Philomela is a Greek mythical character who turns into a nightingale. Young people pretend to be in the arms of understand nature and the depth of the song of the nightingale but fails to appreciate as the appreciation is not from the heart. People hear the same song but the interpretation is always different as the feeling is also different for all. The bird acts as a symbol who inspires the poet.

And I know a grove
Of large extent, hard by a castle huge,
Which the great lord inhabits not; and so
This grove is wild with tangling underwood,
And the trim walks are broken up, and grass,
Thin grass and king-cups grow within the paths.
... You may perchance behold them on the twigs,
Their bright, bright eyes, their eyes both bright and full,
Glistening, while many a glow-worm in the shade
Lights up her love-torch.

Now the speaker tells about a 'grove' which stands huge and strong by a castle. The great lords seemed to have abandoned the place so the grove is filled with tangled woods, grasses have covered the places even the

place has turned wild, and the place looks very beautiful. This may be so because Coleridge is an admirer of nature. This grove is the home of many nightingales. Despite the bird being considered melancholic still seems to have different moods. They are considered as the most beautiful birds. They make noise through the movement over the twigs, their eyes are bright and glittering which seems to light up the grove.

A most gentle Maid, Who dwelleth in her hospitable home
 Hard by the castle, and at latest eve (Even like a Lady vowed and
 dedicate...A hundred airy harps! And she hath watched
 Many a nightingale perch giddily
 On blossomy twig still swinging from the breeze,
 And to that motion tune his wanton song
 Like tipsy joy that reels with tossing head.

A 'gentle maid' may be an imaginary character who lives near the castle may have love for nature and has dedicated their life for the grove moves around the wild path as if she understands the notes of the songs very well. The lady might be a lover of nature who lives among the natural beauties. The poet looks up at the sky and finds that the moon seemed to have lost in the clods and there seemed to a dead silence but as the moon reappears all the birds started singing together waking the sky and the earth from the sleep. The chorus of the birds are like the sound of the harps that have a beautiful sound when played together. Harps are imagined with the angels. All seem to turn their attention to the nightingale.

Farewell, O Warbler! till to-morrow eve,
 And you, my friends! farewell, a short farewell!
 We have been loitering long and pleasantly,
 And now for our dear homes.—That strain again!

The time is over and it's time to go back home so the poet bids farewell to the nature. He tells that he will come back again tomorrow and the enchanting nature never seems to be monotonous. He request the nightingale to sing again before he makes a move back to his home.

... And I deem it wise

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To make him Nature's play-mate. He knows well
The evening-star; and once, when he awoke
In most distressful mood (some inward pain
Had made up that strange thing, an infant's dream),
I hurried with him to our orchard-plot,
And he beheld the moon, and, hushed at once,
Suspends his sobs, and laughs most silently,
While his fair eyes, that swam with undropped tears,
Did glitter in the yellow moon-beam! Well!—
It is a father's tale: But if that Heaven
Should give me life, his childhood shall grow up
Familiar with these songs, that with the night
He may associate joy.—Once more, farewell,
Sweet Nightingale! once more, my friends! farewell.

As he waits for the song he is happy as the delay makes him spent time with nature Coleridge tells that a child should always enjoy nature and imitate the things of nature. Whenever the poet took his wailing son to the nature it was the best way to calm him down. Coleridge tells that communication with nature is the best way to grow spiritually. With this advice he tells goodnight to nature.

The poem of 'The Nightingale' focuses on the life of a nightingale. The songs of the nightingale is the best as it soothes the atmosphere with the beautiful songs but it is also termed as 'the melancholic bird' and it was a topic that was repeated in many poems. This is a controversial poem and blank verse is used in unrhymed lines in iambic pentameter. This poem is a natural speech and is used as single poem. The nightingale is very similar to "Frost at midnight". Coleridge in a very similar way points out the themes of child hood and his relationship with nature. The poet has a dramatic setting, where the speaker and his friend rest on the bridge and thinks about the song of the nightingale. Both the poems have very great similarity of language also. In Frost at Midnight the poet is having a discussion with his son and expressing his desire to see the child grow up enjoying the beauties of nature. This will give him essential joy in his childhood and make him remember throughout his life. The moon is silent and the song of nightingale is expressive. Similarly in this poem

the river that flows is completely silent and the song of the nightingale is listened attentively by the poet. The most important idea of this poem is about the embodiment of human feelings. A melancholic man finds his feelings in the song of the nightingale. Nature is joyous and inspire joy in simple human feelings.

Themes

The transformative power of imagination is the belief of Coleridge is very strong. Imagination can change unpleasant circumstances into pleasant circumstances. Many of his poems are powered with imaginative flights. He exchanged ideas with new fabricated thoughts. The romantics are famous for mental and emotional leaps in thoughts.

Coleridge uses his poems to explore the conflicting issues in philosophy and religious pity. Critics tell that Coleridge interest in philosophy is imaginative and intellectual only to create poetic images. Such philosophies helped him to create intellectual forces in his mind. Healing them with God spirituality and religion. In his writings we find close link between poetry, philosophy, fiction and disorder. Like Wordsworth Coleridge too has nature as a important theme. He praises the imaginative soul of the youth and find images in nature. Experiencing nature was a very important part which made his soul complete. The death of his father has made Coleridge leave the country life and go to the town for better opportunity. The poet laments the opportunity he has missed out in is childhood to enjoy nature.

Symbols

The symbols used in poems are very simple all based on nature, using of symbolic language was the best way to express religious truth and deep thoughts. The Sun stands for Gods influence and power, which helps life to flourish on earth. With the brightness of the sun the negativity of vanishes. Unlike the Sun the Moon often symbolizes God. It too has many positive connotation. The Sun and the Moon represent the different sides of Christian Gods. The Sun represent the angry Gods while moon represent the peaceful God. The appearance of the moon is repeated several times. Dreams” is also a theme that Coleridge explores in his poems and communicates the power of imagination.

**LINES COMPOSED A FEW MILES ABOVE TINTERN ABBEY,
ON REVISITING THE BANKS OF THE WYE DURING A TOUR.
JULY 13, 1798**

BY WILLIAM WORDSWORTH

Five years have passed; five summers, with the length
Of five long winters! and again I hear
These waters, rolling from their mountain-springs
With a soft inland murmur.—Once again
Do I behold these steep and lofty cliffs,
That on a wild secluded scene impress
Thoughts of more deep seclusion; and connect
The landscape with the quiet of the sky.

The poem begins with the number being repeated several times. 'Five' years have passed and every time he returns his mind and heart is filled with nostalgia. It has been five years since he has visited this place. As soon as he steps in his mind is filled with a satisfaction. The lofty hills and the sound of the river and the falls fills his heart with songs that is filled with nature. His mind is filled with seclusion and he fills the peace of nature with him. He can 'connect' the nature with his own self. The tone of the poem is happy as there is a cheerfulness of reunion.

The day is come when I again repose Here, under this dark sycamore,
and view These plots of cottage-ground, these orchard-tufts,
Which at this season, with their unripe fruits, Are clad in one green hue,
and lose themselves 'Mid groves and copses. Once again I see
These hedge-rows, hardly hedge-rows, little lines Of sportive wood run
wild: these pastoral farms, Green to the very door; and wreaths of
smoke Sent up, in silence, from among the trees!

With some uncertain notice, as might seem Of vagrant dwellers in the
houseless woods, Or of some Hermit's cave, where by his fire
The Hermit sits alone. Pain and distress.

Finally he will be at rest with nature as urbanization has filled his mind with distress so he has decided to rest under the 'dark sycamore' and observe the 'cottage grounds' and 'orchard-tufts'. The fruits of the tree are yet to get ripe and there is a beautiful green colour that seem to spread

over the tree. Trees are filled with different shades of green tint and the fruits are hard to identify as they seem to disguise themselves in the game. The country side houses are filled with 'hedge rows' and there is 'pastoral farms'. Somewhere far away the poet can see the 'wreaths of smoke' among the trees, The poet imagines that there must be someone far in the forest may be some 'hermit' or 'Vagrant dwellers' who seems to sit unaccompanied in the forest in 'pain and distress'. In these few lines the poet seem to have written down various images in minute details.

These beautiful forms,
 Through a long absence, have not been to me
 As is a landscape to a blind man's eye:
 But oft, in lonely rooms, and 'mid the din
 Of towns and cities, I have owed to them,
 In hours of weariness, sensations sweet,
 Felt in the blood, and felt along the heart;
 And passing even into my purer mind
 With tranquil restoration:—feelings too

In midst of the nature the poet feels that such beautiful forms were absent when he was in the town. But as Wordsworth always seems to be close with nature since his childhood days feels that while he was felt depressed and desolated and even exhausted in the town he would close his eyes and bring his mind in a 'flashback' mode where he would summon up the imageries of nature and forget his pain and hardships. These images would run in his blood and make him at peace. The body and soul would be in 'tranquil restoration'.

Of unremembered pleasure: such, perhaps,
 As have no slight or trivial influence
 On that best portion of a good man's life,
 His little, nameless, unremembered, acts
 Of kindness and of love. ...
 Of all this unintelligible world,

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Is lightened:—that serene and blessed mood,
In which the affections gently lead us on,—
...In body, and become a living soul:
While with an eye made quiet by the power
Of harmony, and the deep power of joy,
We see into the life of things.

Nature seems not only to be the best but also childhood seems to be the best time to play with nature and be happy. That's why the poet mentions the phrase 'best portion of a good man's life'. In this world of selfishness and greed the company of nature is always blessed and fulfilling. Even though there is 'silence' in the surrounding it gives a pleasant contentment. William Wordsworth points out that the body becomes a 'living soul' which is a sign of spirituality. When our mind is free then people change the thought process and bring 'harmony' in their thoughts.

If this

Be but a vain belief, yet, oh! how oft—
In darkness and amid the many shapes
Of joyless daylight; when the fretful stir
Unprofitable, and the fever of the world,
Have hung upon the beatings of my heart—
How oft, in spirit, have I turned to thee,
O sylvan Wye! thou wanderer thro' the woods,
How often has my spirit turned to thee!

The third stanza tells about the nature in which he complains about the vain less life and the curse that the life of the society has brought upon humans I.e. 'fever of the world'. The river in the woods 'Sylvan Wye' is a symbol of happiness where the poet always wants to return.

And now, with gleams of half-extinguished thought,
With many recognitions dim and faint,
And somewhat of a sad perplexity,
The picture of the mind revives again:

While here I stand, not only with the sense
 Of present pleasure, but with pleasing thoughts
 That in this moment there is life and food
 For future years.

The poet seemed to be in a confused state of mind where the recognitions are 'dim' and 'faint'. The feelings are also confused in nature the poet tells that the present and the future thoughts of the poet are filled with 'pleasure'. The phrase 'there is life and food' signifies to the major essentials of life but the poet's essential is the companionship with nature that he feels is a must for his peace of mind.

And so I dare to hope,
 Though changed, no doubt, from what I was when first
 ...Of the deep rivers, and the lonely streams,
 Wherever nature led: more like a man
 Flying from something that he dreads, than one
 Who sought the thing he loved. For nature then
 (The coarser pleasures of my boyish days
 And their glad animal movements all gone by)

William wordsworth tells that the the first time he had visited this place and climbed the hills and the mountains and rowed over the rivers alone he followed the nature quietly and obediently .He never doubted the relationship that he had with nature. The pleasures of the coarser days were much exploratory

To me was all in all.—I cannot paint
 What then I was. The sounding cataract
 Haunted me like a passion: the tall rock,
 The mountain, and the deep and gloomy wood,
 Their colours and their forms, were then to me
 An appetite; a feeling and a love,
 The poet continues to use various images as he tells that its very difficult to explain the past situation where passion had haunted him and he

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would explore all the places be it 'tall rock' 'deep and gloomy mountains'. Hunger to explore nature seemed to have taken over the poet's heart no matter what the colour or form was there.

That had no need of a remoter charm,
By thought supplied, not any interest
...To look on nature, not as in the hour
Of thoughtless youth; but hearing oftentimes

Though the those courageous times are over and the days are all gone
and now those seems like 'dizzy raptures' But still nature gives
peace to them in all forms.

The still sad music of humanity,
Nor harsh nor grating, though of ample power
...In nature and the language of the sense
The anchor of my purest thoughts, the nurse,
The guide, the guardian of my heart, and soul
Of all my moral being.

The poet feels that he can look through his emotions as he did in his youth now he is much older and wiser so he takes nature as a peaceful way. In the fourth stanza the poet is in complete praise of nature as he tells that nature is the only thing that acts as a consoler and can also be destroyer at the same time. The poet's gives an advice he tells that while we are in contact with nature we should be keep our sense organs open to take the complete feel of nature. The poet reminds us that 'soul' plays a vital role in created connection with nature. It also means that the people must bring purification of soul.

Nor perchance,
If I were not thus taught, should I the more
Suffer my genial spirits to decay:
...May I behold in thee what I was once,
My dear, dear Sister! and this prayer I make,
...The mind that is within us, so impress
With quietness and beauty, and so feed

With lofty thoughts, that neither evil tongues,
 Rash judgments, nor the sneers of selfish men,
 ...A worshipper of Nature, hither came
 Unwearied in that service: rather say
 With warmer love—oh! with far deeper zeal
 Of holier love. Nor wilt thou then forget,
 That after many wanderings, many years
 Of absence, these steep woods and lofty cliffs,
 And this green pastoral landscape, were to me
 More dear, both for themselves and for thy sake!

In the fifth stanza the poet tells that his spirituality will never decay. The pictures that remain in the soul are well undamaged since childhood. No doubt when the images were established it whom he was close to had been unbroken. He mentions the presence of his sister Dorothy in the poem. He delivers a monologue in which he tells that humans are the selfish creatures in the world who destroys the relationship with 'evil tongue' and 'rash judgment'. Friends too turn enemy at times but nature will never betray any soul in this planet. He advises his sister to choose the correct path the path of morality. In the most anxious and distraught situations of life he should remember the advice of his brother. The poet considers him as a 'worshipper of nature' and he is worships with complete zeal. The poem ends with his interpretations he has given to his sister regarding nature. Nature will console Dorothy with the same images as nature had consoled Wordsworth always.

The actual poem is 'Lines composed a few miles above Tintern Abbey' is generally known as Tintern Abbey, was written in 1798 by William Wordsworth the father of romantic age. Many critics called it a spiritual autobiography of the poet. The Poem has many subjective experiences which traces the growth of his mind in different period of his life. As all the poem nature has a strong influence on the life of the poet. It is also the main theme of the poem. Three Stages – of his life from a toddler to adulthood, he expresses his different feelings towards nature. This is one of the major poems in Lyrical Ballads. It shows his intense faith in

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nature, he makes a confession that within nature he has realization of God. Tinter Abby is a place, which he has visited the most, he returns to this place again and again to see the lofty cliffs, orchard groves, cottage grounds, hedge rows, pastoral grounds etc. Among the greenery flows the river, which comes down from the mountain. The place besides the banks of the river is lonely and gives the poet a peace of mind in solitude. This poem is divided into five sections. The first section is the setting for meditation. The poet emphasizes how time has passed – five long summers and five long winters, but whenever the poet gets times, he returns to this place for natural beauty and serenity. The poem is considered as a “slow” as it has a “dragging rhythm” and there is continuous repetition of the word Five. In the next few lines he gives a view of the nature spread with wildness from the cliff of mountain he can see waterfall and hedges and feels of the people. He notices smoke coming from a place, he imagines that maybe some Hermit is making fire in his cave. The natural images are created to bring harmony between man and nature. In the second section he tells us that these beautiful forms of nature are completely imprinted in his mind. Whatever he does these images never seem to get erased. He tells that man is born with a free mind but the pressure of society fills his mind with misery, pain and greediness. So if a person cherishes a beauty of nature then in these gloomy movements he will recollect these images and find happiness. Nature for Wordsworth is like God, whom he feels with open eyes and an imaginative mind. His love for nature is pure and seems to run in his blood. Natural things always give him energy “Sylvan Wye” is a majestic river that flows in Abby. Not only has he visited the river in the past but also plans to visit in the future. The tall mountains and the deep woods seem to give him that happiness which materialistic possession fails to give. In the third section the poet is in a dilemma whether the readers are going to believe in such writings but he tells that he is not going to give any explanation to such actions. His spirit is like a flowing river, where he will take influence from the nature to live a peaceful life. In the fourth section the poet tells that he gets a lot of courage and spirit with a sense of delight. The poet confesses that he cannot write the poetry without personal experiences and specially without recollecting his childhood.

The fifth and the last sections continuous with the same meditation from where the poet addresses his sister Dorothy. Wordsworth tell he can clearly hear his voice of youth. He is excited to hear his youthful image and tells that nature never betrays his heart. Nature can impress the mind with silence but human beings are too attracted towards the worldly lives.

It is well known that Wordsworth lives with his sister Dorothy after returning from France. They had started leaving in the cottage near to the county side. Dorothy Wordsworth was also considered as one of the Romantics. She also tried her hand in poetry writing. The poet addresses the moon telling the moon to give her blessing to move ahead in her solitary walk. He wishes her mind becomes beautiful palace filled with mystic thoughts of nature, so that she can overcome the difficulties of life and the harshness of human society.

The Poem ends with different images in a form of meditation throughout the poem he seems to express natural and beautiful thoughts. The language is very simple without any complexities. The poem is tightly structured in blank verse and is written in paragraph rather than stanza. It is mixture of Ode and dramatic monologue. The silent listener of poem was Dorothy, who was beside him during his difficult time.

5.4 THE RIME OF THE ANCIENT MARINER

Summary – The rime of an ancient mariner starts with an old sailor who had come to attend a wedding but stops the guest to tell his story. This poem was written by Samuel Coleridge and is very different from other romantic poems. This Poem too is a part of lyrical ballads but is also a famous solo poem. It is written in Folk ballad style and is divided in seven parts. It has some Gothic and supernatural reference also. There is an element of time in the poem, which runs throughout. The protagonist of this poem is old Mariners who had dreadful experience when he was at the sea. He has returned from the sea and has gone to attend a wedding, but suddenly he stops three young guest and starts narrating the incidence that happened in his life. He uses his “glittering “ eyes as if he

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has hypnotized the guest making them listen to stories. The mariner recollects his unfortunate journey in the sea. As the ship was heading towards the Antarctic the crew of sailors were trying to keep them safe from the severe cold storms but they find themselves caught in the deadly foggy course. An Albatross suddenly shows up among the fog and helps them to find the correct route back to normal weather, but humans are always cruel in nature and does harm to the beauties of nature. The albatross helped the mariners and flew by the ship giving the mariners a companion but out of whim the Mariners kill the Albatross. Suddenly the good wind disappears and ship becomes stagnant in the ocean. The Sailors were extremely surprised to see such situation, they blamed the ancient mariners for this action. Suddenly the mist also disappears completely but the things turns worst as the sun turns blindingly hot and there is not water to drink in the middle of salty ocean. Terrified creatures toss up and down in the sea. The drastic changes of weather made the sailors die with thirst and their lips become sunburn. As a symbol of sin they hung the body of albatross in the neck of the ancient of mariner. After sometime the ship appeared on the horizon the ancient mariner but his arm and suck the blood to quench his thirst, so that he could call out other sailors for help. The Ship that appeared was also strange as it sails without winds. As the ship came near he saw the ship was ghost ship manned by death in form of a man and life and death in form of beautiful naked women. They auctioned with the ancient mariner soul. As the life in Death won the ancient mariner soul, the other sailor were left to death, the sky turned dark and the Ghost ship disappeared. Suddenly the ancient mariner saw that all the sailors were dropped dead on the deck. There soul seems to curse the mariner and the bodies refused to rot. Their open eyes seems to curse him. As the ship floats with the mariner and dead bodies there appear slimy things like nasty water snakes. The mariner escapes this animal by dropping the blood of albatross. The mariner falls into a deep sleep with the stroke of rain striking his face he wakes up. A storm has started and his dead crew members are floating in water like zombies. The poem shows supernatural spirits as the mariner hears voices of sailor. The curse of the dead sailor seem to be burden on him even after he has left the

ship. The mariner than gives a piece of advice that people needs to give love and say prayers. He finishes his story and goes back home and wakes up the next day as “a sadder and wiser man”. The main idea of the poem is to send out a moral message about human soul that has turned cruel with urbanization. There are uses if different images and symbol, among which there is an images of Albatross, which symbolizes good omen for the sailors. “Eyes” symbolizes communication but “glittering eyes” symbolizes control and hypnotism , in the way mariner stops the guest to listen to the story. There are various themes in the poem such as the natural world which has various pictures like birds , water , slimy creatures etc., the spiritual world where killing the innocent albatross created unwanted curse in the life of sailor , imprisonment is a theme as the sailor gets captivated in their own way after killing the albatross. The sailors even being the masters of sea get trapped in the middle of the ocean without any escape.

5.5 KEYWORDS

Ode – A typical poem form in lyrical style.

Ballad-a long song like poem

Rime –frost formed on cold objects

Mariner-a sailor on board

Hedgerows –a rough mixed hedge of wild shrubs and trees

Nightingale-a small brown bird who sings the most beautiful songs

Albatross –a large white seabird with long wings found in the pacific and southern ocean

Abbey – a large church together with a group of buildings where monks and nuns lived.

5.6 LETS SUM UP

The ‘Lyrical ballads’ are a collection of poems written by the two major poets of Romantic era William Wordsworth and Samuel Taylor

Coleridge. There are a series of poems but the above three poems explained have made a strong mark in English literature. They are individually masterpieces read by students of literature. The poems have vivid images of nature with various symbols and images. Reading the poems will give the readers different views about nature as three poems explained have three different themes.

5.7 SUGGESTED READINGS

The history of English Literature by Edward Albert

- Lyrical Ballads: Penguin Pocket Poets (Penguin Clothbound Poetry) by William Wordsworth and Samuel Taylor Coleridge
- Natural Supernaturalism: Tradition and Revolution in Romantic Literature by M.H. Abrams
- The Age of Wonder: How the Romantic Generation Discovered the Beauty and Terror of Science by Richard Holmes
- The Oxford Companion to English Literature
- The Bloomsbury Guide to English Literature

5.8 ANSWERS OF THE CHECK YOUR PROGRESS

1.1 The lines of the poem seems to be very negative as every word has a 'NO' written before and the word 'sunken' also stands for depressing mood and 'sullen' also means gloomy silence. Coleridge doesn't find anything appealing in the nature for the day. Disheartened by the nature around him he tells his companion to rest for a while in the 'mossy' bridge .

1.2 Everytime the romantic poets wrote about the poems of nature they found music in everything but in this poem the appeal is absolutely different as the river to be silent and there's no noise with the sides full of greenery. Its night time and the stars in the sky are dim and quiet, the poet is thinking of the 'showers' that would be a bliss for the green landscapes. The poet seems to enjoy the nature and find peacefulness in it and listen to the nightingale attentively. 'Most musical, most

melancholy' the song of the bird may be the most beautiful one but the bird is a symbol of melancholiness.

1.3 Coleridge tells out to his sister and friend that the voice of nature is always full of love and happiness irrelevant of everything.

1.4 The transformative power of imagination is the belief of Coleridge is very strong. Imagination can change unpleasant circumstances into pleasant circumstances. Many of his poems are powered with imaginative flights. He exchanged ideas with new fabricated thoughts. The romantics are famous for mental and emotional leaps in thoughts.

2.1 The poem begins with the number being repeated several times. 'Five' years have passed and every time he returns his mind and heart is filled with nostalgia. It has been five years since he has visited this place. As soon as he steps in his mind is filled with a satisfaction.

2.2 As Wordsworth always seems to be close with nature since his childhood days feels that while he was felt depressed and desolated and even exhausted in the town he would close his eyes and bring his mind in a 'flashback' mode where he would summon up the imageries of nature and forget his pain and hardships. These images would run in his blood and make him at peace. The body and soul would be in 'tranquil restoration'.

2.3 . The phrase 'there is life and food' signifies to the major essentials of life but the poet's essential is the companionship with nature that he feels is a must for his peace of mind.

2.4 In the fifth stanza the poet tells that his spirituality will never decay. The pictures that remain in the soul are well undamaged since childhood. No doubt when the images were established it whom he was close to had been unbroken.

2.5 The Poem ends with different images in a form of meditation throughout the poem he seems to express natural and beautiful thoughts. The language is very simple without any complexities. The poem is tightly structured in blank verse and is written in paragraph rather than stanza. It is mixture of Ode and dramatic monologue. The silent listener

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of poem was Dorothy, who was beside him during his difficult time. 3.1 This poem was written by Samuel Coleridge and is very different from other romantic poems. This Poem too is a part of lyrical ballads but is also a famous solo poem. It is written in Folk ballad style and is divided in seven parts.

3.1 This poem was written by Samuel Coleridge and is very different from other romantic poems. This Poem too is a part of lyrical ballads but is also a famous solo poem. It is written in Folk ballad style and is divided in seven parts.

3.2 The protagonist of this poem is old Mariners who had dreadful experience when he was at the sea. He has returned from the sea and has gone to attend a wedding, but suddenly he stops three young guest and starts narrating the incidence that happened in his life.

3.3 The Albatross helps the sailors during the mist. An Albatross suddenly shows up among the fog and helps them to find the correct route back to normal weather, but humans are always cruel in nature and does harm to the beauties of nature

3.4 The main idea of the poem is to send out a moral message about human soul that has turned cruel with urbanization.

UNIT-6: THE PRELUDE I

STRUCTURE

6.0 Objectives

6.1 Introduction

6.2 Prelude and Its Introduction

6.3 The Poem Childhood and School-Time

6.4 Critical Analysis of the Poem – The Prelude

6.5 Symbols and Motifs in the Poem -The Prelude

6.6 Themes

6.7 Let Us Sum Up

6.8 Keywords

6.9 Questions for Review

6.10 Suggested Readings and References

6.11 Answers to Check Your Progress

6.0 OBJECTIVES

Before we read this chapter we must know the following points:

- Wordsworth as the major Romantic poet
- What is Prelude all about?
- Themes in the poem “The Prelude”

6.1 INTRODUCTION

William Wordsworth is considered as a poet who had brought major changes in the literary world when the world was under the greediness and ugliness of the society. With urbanization and industrial revolution people found that life was slowly turning miserable with rich becoming rich and poor becoming poor. The gap was increasing very vividly. So in

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this age of darkness Wordsworth gave us the advice to look into the beauty of nature and find peace in its companion. He himself did so by taking solace amongst nature. Presy Bysses Shelley had given him the name of “Poet of Nature”. Obsessed with the beauty of nature he himself called him the “Worshipper of Nature”. His poems show that his love for nature is portayed in all of his poems “Tinter Abbey”, “Daffodils” “The Solitary Reaper” etc. All the poems carry vivid imagery of nature. His belief spoke out that there is a direct spiritual communion between man and Nature. Wordsworth believed that the best teacher of man was Nature.

In Tintern Abbey, he says:

The anchor of my purest thoughts, the nurse,
The guide, the guardian of my heart, and soul
of all my moral being.

In the poems written by him “Prelude”, “Tintern Abbey” and “the Immortality Ode” Wordsworth touches that evolution of the enlargement of his love for nature. In the first stage (in the evolution of thought) Wordsworth found pleasure in wandering in the lap of Nature is itself soothing. “Like a deer he leaped about over the mountains, by the side of deep rivers and alone in the lonely streams”. He wandered about wherever Nature led him. His wanderings in the midst of Nature are described by him as a “glad animal movement” and the joy he enjoyed in the midst of Nature is called a coarse pleasure.

In Prelude Book 1 he says:

Oh, many a time, have I a five year child,
In a small mill-race severed from his stream,
Made one long bathing of a summer’s day;
Basked in the Sun, and plunged and basked again.
Alternative, all a Summer’s day, or Scoured
The sandy fields, leaping through flowery groves,

...and from my mother's hut.
 Had sun abroad in wantonness, to sport.
 A naked savage, in thunder shower.

6.2 PRELUDE AND ITS INTRODUCTION

According to the Cambridge Dictionary Prelude means “an introductory piece of music, most commonly an orchestral opening to an act of an opera, the first movement of a suite, or a piece preceding a fugue.” So writing about *The Prelude* it is considered as the poem with the beauties of nature. In the poem there is the poet pens down about the connection and disconnection with nature.

“The Prelude” has three version:

- The 1799 *Prelude*, called the *Two-Part Prelude*, composed 1798–1799, containing the first two parts of the later poem.
- The 1805 *Prelude*, which was found and printed by Ernest de Sélincourt in 1926, in 13 books.
- The 1850 *Prelude*, published shortly after Wordsworth's death, in 14 books

“The Prelude” or “The Growth of Human Mind” is an autobiographical poem written by William Wordsworth in the Romantic period. The poet started writing the poem in the year 1799 and finished it the year 1805. The style of the poem was blank verse. With the feature of the poem being purely autobiographical the poem had focused it writing on his growing up in the era where industries were taking places and poverty was taking its ugly turn, his growth as a poet and his closeness with his writings and he concludes with the fact that developments had brought competition for which writing as a poet was also tedious and laborious.

This poem is a very personal poem and is written from the philosophical point of view. The work being extremely personal in nature discloses many facts about William Wordsworth. In 1798, at the age of twenty

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eight the poet started writing this poem and continued this throughout his life. Besides writing this poem he even wrote various other poems. In the Romantic Era we have seen that composition of the poets were not famous during their lifetime but became famous only after their death. So did it happen with “The Prelude”. On the process of his work he was confused about the writings and also the title to be put for the writings. Dividing into two parts the poet named it as “Poems to Coleridge” was the first part while the second had been written under Letters to Dorothy Wordsworth and was considered under the title of “the poem on the growth of my own mind”.

The poem was published three months after his demise in 1850. the title we read as “the Prelude” was actually given by his widow Mary Wordsworth. in modern times this is considered as the major study of the romantics and supreme work of William Wordsworth. Introspection of oneself can also be the theme of the poem as the poet primarily focuses his ideas on the growth of mind. The poem is drawn out of the self-exploration.

“The earth was all before me. With a heart
Joyous, nor scared at its own liberty,
I look about; and should the chosen guide
Be nothing better than a wandering cloud,
I cannot miss my way.”

— **William Wordsworth, The Prelude**

Each writings of the poem have images of nature. Joy and liberty in the closeness of nature is very majestically peaceful.

The fourteen books are as follows:

1. Introduction – Childhood and School-Time
2. School-Time (Continued)
3. Residence at Cambridge
4. Summer Vacation
5. Books

6. Cambridge and the Alps
7. Residence in London
8. Retrospect – Love of Nature Leading to Love of Man
9. Residence in France
10. Residence in France (Continued)
11. Residence in France (Concluded)
12. Imagination and Taste, How Impaired and Restored
13. Imagination and Taste, How Impaired and Restored (Concluded)
14. Conclusion

Check your Progress-1

1. Write the three versions of the poem “The Prelude”

2. What are the titles Wordsworth wrote “The Prelude” under?

3. What are the themes of “The Prelude”?

4. Write the features that make The Prelude a great work of Wordsworth.

6.3 THE POEM CHILDHOOD AND SCHOOL-TIME

The poem is considered to be the prelude to the long epic poem, "The Recluse" which had three parts in it. William Wordsworth and Samuel Coleridge had initiated the planned to write "The Prelude" together with the aim in mind to compete with John Milton's "Paradise Lost". Unfortunately for the poet the work remained incomplete. But if "The Recluse" would have been complete work then it would have been thrice the poem of "The Paradise lost" with 33000 lines and 10500 verses. Certain letters written by him contain the proof that he was frustrated due to the incompleteness of the work. The fact that is also pre dominant in his letters is that Coleridge held a strong inspiration for Wordsworth. A quote can help the reader to understand the fact.

"I am anxiously eager to have you steadily employed on 'The Recluse'... I wish you would write a poem, in blank verse, addressed to those who, in consequence of the complete failure of the French Revolution, have thrown up all hopes of amelioration of mankind, and are sinking into an almost Epicurean selfishness, disguising the same under the soft titles of domestic attachment and contempt for visionary philosophies. It would do great good, and might form a Part of 'The Recluse'." (STC to WW, Sept. 1799).

Some thirteenth and the fourteenth book contain the longest two verses. Both contain more than eight thousand lines. In the book .Prelude meant an action or an event which is of great importance to a person. The poem is written in blank verse which has unrhymed lines of iambic pentameter

The poem opens with the lines

—Was it for this

That one, the fairest of all Rivers, lov'd
To blend his murmurs with my Nurse's song,

And from his alder shades and rocky falls,
And from his fords and shallows, sent a voice
That flow'd along my dreams? For this, didst Thou,

O Derwent! travelling over the green Plains
Near my 'sweet Birthplace', didst thou, beauteous Stream
Make ceaseless music through the night and day.
.....Among the fretful dwellings of mankind

The poem opens with beauty of nature and the image of the flowing river which is very melodious in nature as its soft murmurs seems like a soft song of the nurse who puts the child into sleep. Suddenly he hears a voice from the plains which tells him that this above image is like a dream as the poet is travelling to his native place which had the beautiful songs of the river day and night.

The poet tells out that infant seems to be the best time because as we grow up in life the pressures of the society to be a proper human is very worrisome and painful.

A knowledge, a dim earnest, of the calm
That Nature breathes among the hills and groves.
When, having left his Mountains, to the Towers
Of Cockermouth that beauteous River came,
Behind my Father's House he pass'd, close by,
Along the margin of our Terrace Walk..... Bask'd in the sun, and
plunged, and bask'd again

The poet grief the movement out of his birthplace as the hustles of the society is painful. Even though he has left the “mountains” far behind and moved into the city with his father but there is no happiness in those developments as he misses the songs that nature sang to him when he was an infant. He relishes his memories of his childhood. Recollecting himself as the little five year old kid who was free from all the pressures of like moved about naked, taking bath in the river during his summer days happily basking in the sun and plunging into the sea.

Alternate all a summer's day, or cours'd
Over the sandy fields, leaping through groves
Of yellow grunsel, or when crag and hill,

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The woods, and distant Skiddaw's lofty height,
Were bronzed with a deep radiance, stood alone
Beneath the sky, as if I had been born
On Indian Plains, and from my Mother's hut
Had run abroad in wantonness, to sport,
A naked Savage, in the thunder shower.

Summer in Europe are generally considered fun so every alternate days were fulfilled. One day by the river and other day by the groves or climbing the hills seems to be limitless pleasure. Wordsworth in his poem describes nature very minutely describing every small details like the “deep radiance” of the sun, the “mother’s hut” his birthplace and also the “thunder storms” didn’t seem to frighten him. So the imagery is a proof that the poet always found solace in the lap of nature. “(’Twas at an early age, ere I had seen nine summers) when upon the mountain slope” the reference in the line suggest that the poet may have lived in the slope for nine years. as he has spent nine summers happily.

The frost and breath of frosty wind had snapp'd
The last autumnal crocus, 'twas my joy
To wander half the night among the Cliffs
And the smooth Hollows, where the woodcocks ran
Along the open turf. In thought and wish
That time, my shoulder all with springes hung,
I was a fell destroyer.... And seem'd to be a trouble to the peace
That was among them....almost as silent as they trod.

In the nights of autumns the poet wandered among the cliff and the hollows where the migratory birds the woodcocks ran around in a place here there were full of grass and land. The poet enjoyed seeing the birds but what he enjoyed most was the chasing game with the birds. He had the feeling of a destroyer here. the poet felt that the stars and the moons of the night sky seem fall from the sky. The “lonely wanderings” of the night were very powerful for him as that gave him lots of happiness. The

panting of the breath of the bird and himself seemed to make thudding sounds around him.

Nor less in springtime when on southern banks
The shining sun had from his knot of leaves
Decoy'd the primrose flower, and when the Vales
And woods were warm, was I a plunderer then
In the high places, on the lonesome peaks... slippery rocks

The poem is filled with images of the “southern banks” “valleys,” “mountains” “winds”. The minute things of nature seemed to give happiness to the poet. The “Raven’s nest” was located among the “slippery rocks” Wordsworth tells that the birds find to build their homes among the “mountains” and “winds”. The poet shows that nature has got plenty of things where humans can take solace .they can fill their days by seeing the beauty of nature and observing the things which at neglected by human eyes. A man should free his mind when he is in contact with nature. Connecting with the beauties of nature one can feel free from the negativity of life and see that life can be so calm.

The mind of Man is fram'd even like the breath

And harmony of music

Next the poet moves to “the man” who considers himself as the most powerful being on the earth .he appreciates the creation of man and tell that “mind of man” is framed in such a way that he can find music if he imagines himself and connects himself with nature.

Ah me! that all

The terrors, all the early miseries

Regrets, vexations, lassitudes, that all

The thoughts and feelings which have been infus'd

Into my mind, should ever have made up

The calm existence that is mine when I

Am worthy of myself! Praise to the end!

... More palpable, and so she dealt with me.

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After praising the nature and recollecting the memories of his childhood the poet is hit back with reality as he remembers of the present life which is miserable and painful. He uses words like “regrets” “vexation” “lassitudes” which are all negative form of man’s life. This pessimistic feelings overcome and strain the human mind of all happiness. So has the modern urbanization done to the minds of the man? The darkness of the revolution and the wars has erased away the peace of mind and people are struggling with the pains. They seemed to have lost the happiness. But Wordsworth tells that “Human mind” is such a powerful thing that it can change these destructive situation and control theme with thoughts which nature can only provide them. So he seems to do a self-analysis where the poet praises his own state of mind, where he has decided to calm himself down and find solace in the beauty of nature.

One evening (surely I was led by her)
I went alone into a Shepherd's Boat,
A Skiff that to a Willow tree was tied
Within a rocky Cave, its usual home.
'Twas by the shores of Patterdale, a Vale
Wherein I was a Stranger, thither come
A School-boy Traveller, at the Holidays.

The port again goes back to rejoice the happiness of life in the lap of the nature. He expresses his thoughts about “one evening” where he goes alone into a “shepherd boat” that was tied to a tree. It was generally “the home” of the boat .The poet seems to personify the “boat” as he tells that the boat also has a home to stay. As a young “school going” boy he used to come to this place and travel around in the boat especially during “holidays”. We see that during his summer vacations he would travel back to “nature” finding happiness.one fine day as he came far away from the “Village Inn” he found himself among the sights of many small boats “skiffs”.

Forth rambled from the Village Inn alone
No sooner had I sight of this small Skiff,

... Leaving behind her still on either side
Small circles glittering idly in the moon,
Until they melted all into one track Of sparkling light.

Wordsworth takes quite some pleasure in explaining the beauties of nature vividly at times. He mentions the time is evening as the sky has the beautiful moon which seems to spread its silvery lights among the “the lake” and the “hoary mountains”. Surrounded by this beautiful weather of moonlit night he decided to take rounds on the boat. He describes his boating tour as “Struck the oars and stuck again”. Contentment filled his heart and mind as he rowed against the mountains. Amongst the “mountain echoes” he rowed his boats and moved on and on. The images shared by the poet are “glittering idly in the moon” “Sparkling lights”.

A rocky Steep uprose
Above the Cavern of the Willow tree ...
The bound of the horizon, a huge Cliff,
As if with voluntary power instinct

The following lines the poet gives demonstration of the nature as he plays happily with them. Images are full and he gives the message through the images “A rocky Steep uprose” “bound of the horizon” , “Rose up between me and the stars”, “craggy ridge, heaving through the water”, ‘like a Swan’. The images are powerful and helps the poet to feel his ‘powerful instinct’. ‘Cavern of the Willow tree.’ ‘trembling hands’ ‘meadows’. The lines below mention the deepness of human mind to mingle with nature and find pleasures in their arm. But in between is the invading thoughts of ‘living men’ who seemed to create trouble in his mind.

Of sea or sky, no colors of green fields;
But huge and mighty Forms that do not live
Like living men mov'd slowly through the mind
By day and were the trouble of my dreams.

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‘Wisdom and Spirit of the universe!

Thou Soul that art the eternity of thought!’

William Wordsworth tell the universe around us gives us eternity of thoughts and pleasure and happiness

‘The passions that build up our human Soul,

Not with the mean and vulgar works of Man...’ But now life has completely changed as man has intervened in the life taking away the peace of mind. Nature seems to purify us “life and nature, purifying” the minds of the humans bringing in a feeling and thought of discipline. The poet reminds man that he should understand his own heart beats and he will come close with nature.

The elements of feeling and of thought,

And sanctifying, by such discipline,

Both pain and fear, until we recognize

A grandeur in the beatings of the heart.

...In November days,

When vapours, rolling down the valleys, made

A lonely scene more lonesome; among woods

At noon, and 'mid the calm of summer nights,

When, by the margin of the trembling Lake,

Beneath the gloomy hills I homeward went

In solitude, such intercourse was mine;

'Twas mine among the fields both day and night,

And by the waters all the summer long.

Summers in the country side seemed to be lonely as the ‘woods’ seemed to be standing in seclusion. The birds and the companions he had seem to have vanished from the nature. All alone he decides to go home. The summers are the days that brought him loneliness. The ‘calmness of the night’, ‘trembling lake’ all seem to be silent. Images are the main attraction of Wordsworth’s poem. Then when the ‘frosty season’ came the light of ‘cottage windows through the twilight blaz'd’. Winters seemed to be happier than the blazing summers.

And in the frosty season, when the sun
Was set, and visible for many a mile
The cottage windows through the twilight blaz'd,
I heeded not the summons:—happy time... clear and loud

The village clock toll'd six; I wheel'd about,
Proud and exulting, like an untired horse,
...And woodland pleasures, the resounding horn,
The Pack loud bellowing, and the hunted hare .

Like every country side the country side of the poet also had a clock that rolled loudly to tell the time .but time couldn't make the poet tied up in the saddles as he felt like an "untired horse" that doesn't think about his home. Freedom and exploration seems to be the prime goal of the poet. The sounds of nature has filled the surrounding like the 'resounding horn', 'Pack loud bellowing, and the hunted hare'.

Phrases like 'the darkness and the cold we flew' 'leafless trees, and every icy crag' are images which shows that the winter has set in full fledge and snow has covered the places after hot summers end. But the poet and his companions are not stoppable, Wordsworth has expressed his enthusiasm through the related phrases- 'And not a voice was idle'.

So through the darkness and the cold we flew,
...Of melancholy, not unnoticed, while the stars,
Eastward, were sparkling clear, and in the west
The orange sky of evening died away.

The stars in the eastern sky were sparkling bright while the sky in the west seemed to be dull "orange sky of the evening'. The reference may be of the arrival of Christmas when the kings had followed the star on the eastern sky and reached to the birthplace of Jesus Christ.

Not seldom from the uproar I retired
Into a silent bay, or sportively
Glanced sideway, leaving the tumultuous throng,
...Behind me did they stretch in solemn train

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Feebler and feebler, and I stood and watch'd
Till all was tranquil as a dreamless sleep.

With the winter setting in completely there seems to be loneliness as beds of snows have covered the greenery. Loneliness in the place it felt to him as if his body was growing older and older and that he was falling into a deep somber sleep.

Ye Presences of Nature, in the sky
And on the earth! Ye Visions of the hills!
...The surface of the universal earth
With triumph, and delight, and hope, and fear,
Work like a sea?... Not uselessly employ'd,
I might pursue this theme through every change
Of exercise and play, to which the year
Did summon us in its delightful round.

The poet seems too unhappy with the approach of the human life the way they look for employment. Due to the revolution hundreds of people pursuing employment as life it was haunting there life. There was hope also and fear in the mind of the people but there was no happiness at all. The poet feels that employment is completely useless and it would be better for if he choose things which was of more delight with revolved around play

Wordsworth puts in certain expressions like 'noisy crew' no reluctant voice' 'nor saw a race of happiness and joy' in the next few lines expresses the poets unhappiness to the urban society where things seemed to have lost. The poet tells 'foolishness of hope,' is the way people are living in today's society. people have left the country side in search of jobs in the cities. Phrase 'forlorn cascades, among the windings of the mountain brooks.' tells that nature is left all alone in the people's pursuit for urban life as revolutions had promises many things to help the poor.

Ye lowly Cottages in which we dwelt,
A ministration of your own was yours,

A sanctity, a safeguard, and a love!

The place in the country where they lived was peaceful and secure as their own was a sign of safe guard and love, people lived together and happy. The poet regrets the life that he has in the cities. He tells that life can never be like those as he can never forget the exquisiteness full of comforts he had in his life. As a child he had studied sitting by the fire, 'with pencil and with slate' 'cyphers scribbled'.

Yes, I remember, when the changeful earth,
And twice five seasons on my mind had stamp'd
The faces of the moving year, even then,
A Child, I held unconscious intercourse
With the eternal Beauty, drinking in
A pure organic pleasure from the lines
Of curling mist, or from the level plain
Of waters colour'd by the steady clouds.

The technological changes and the industrial changes have brought climatic changes. In his childhood he saw the change of different seasons 'five seasons' which was really a very beautiful sight to see.

The open ends with following lines:

One end hereby at least hath been attain'd,
My mind hath been revived, and if this mood
Desert me not, I will forthwith bring down,
Through later years, the story of my life.
The road lies plain before me; 'tis a theme
Single and of determin'd bounds; and hence
I chuse it rather at this time, than work
Of ampler or more varied argument.

The poet seems to be in a mood where he laments his decision to go to the city to witness the urban life. Now back in the arms of nature he is in very relieved temperament. In the lines said the poet seems to plead the nature not to desert him in the future. William Wordsworth seem to

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entreat that he will lead a simple life where he will not show zeal of any type to go to the Town in search of an ‘urbanized’ life in search of employment, William Wordsworth seemed to be extremely determined in his actions and pledges to be in constant touch with nature. A new theme is “determination” of the poem that he promises to his own self.

Check your progress-2

1. Explain the various images mentioned in the poem in the first two stanzas.

2. Why does the poet lament in the end of the poem?

3. How does he describe the youthfulness in the poem?

4. How does winter hinder the playtime of the children in the country?

6.4 CRITICAL ANALYSIS OF THE POEM – THE PRELUDE

The poem is a critically self-analysis of the William Wordsworth himself. He gives images of his innocent childhood life as he explores the mind of the Humans. According to the poet we live in a strange world full of where we try to understand the deeper philosophies of life. As we take a deeper plunge our thoughts also grows deeper. This long autobiographical poem shows the immense love Wordsworth have with nature. His sincere advice to every human id that we should understand “our fellow beings” .by this he doesn’t mean people but the

things that are beyond societies. The natural and environmental beauties should be worshipped as it gives those abstract connection which “Human Connection” fails. He recollects his childhood and the different types of pleasures he gained from ‘chasing birds’ ‘riding boats’ ‘climbing cliffs’ etc. Adults seem to close their eyes to the natural connection and run after materialistic things in life. Wordsworth collects the different stages of life of man. First being the stage of an infant where every sound of nature seem to be like music. These little infants, toddlers do not understand the ambiguity of life. They find the connection and moral influence with nature. They mingle with nature in such a way as if they are their closest companions.

The juvenile phase is filled with dizzy ecstasies where their minds seek freedom. Nothing can stop them is their feelings to explore the world manually. Cliffy mountains, darkest nights, echoing mountains seem to summon them and they freely fearlessly join them embracing their call with an open heart. The freedom of happiness seems to come to an end when the fearless liberal youth start understanding the “responsibilities” that often turn to be a burden bag that has to be carried on their shoulders. With growing of age suffering and miseries are a part and parcel of human lives which no one can escape. But every person has a choice to escape this wretched circumstances when he decides to leave these miseries and sufferings and go back to nature for peaceful solace.

At a time of his own youth Wordsworth had strongly became attached to the French Revolution but “revolutions” are generally filled with violence against mankind. Witnessing the violent revolutionary outcome and the meaninglessness of the leaders and the cause his mind couldn’t accept the fight for change. He left France and even his lady love and daughter alone as he was spiritually broken. He felt hat people have started fighting removing the real cause of liberty from their mind. Mechanical reasoning, materialistic technology and science seemed to be shallow in nature swallowing the happiness of mankind’s simple life.

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The Prelude is a clear understanding of the poem which gives a clear message that mingling with nature is the easiest way to find happiness even at the darkest hour of life. Too much examination of life makes life itself very complicated. This poem is self-reflector of the own image .the beginning and the end has the quest or the voyage of self-exploration and the effort to articulate the experiences. There are reflections of moral and spiritual awareness and its intense response to the relationship to nature.

Check your Progress-3

1. What message does Wordsworth convey to us?

2. How had French revolution affected the poet?

3. What efforts did he make to come out of this pathetic situation?

4. How are youthful days different from that of adulthood?

6.5 SYMBOLS AND MOTIFS IN THE POEM THE PRELUDE

Images and symbols are a part of Wordsworth's writing which makes him out to the best poet of the romantic era

Light

The symbol of 'light' symbolizes knowledge and truth. The light of the sun and the moon helps us to see the beauty of nature and also gives us better vision. Even the light of our open vision enlighten us to move ahead in life in the correct direction. There are many phrases which shows the use of light - 'Of sparkling light. A rocky Steep up rose, Above the Cavern of the Willow tree' , 'The moon was up, the Lake was shining clear' 'a moon in her eclipse, Queens, gleaming through their splendour's last decay' 'Of shining water, gathering,'- the poem shows enough use of the various words related to 'light' which is an useful symbol in the poem.

The Rainbow

This is a very different spiritual symbol in the poem as 'the rainbow' is a symbol used in the bible by Noah. The symbol is considered close relationships with man and child. Rainbow is a symbol which shows that after rainy days of life when sun shines there can be various colours which can into our life with a positive vibe. Natural elements play an important role as rainbow is a rare vision of nature which gives extreme joy to the people. The arc of the rainbow symbolizes the poems strong connection to the days of life related to 'natural piety'. The Rainbow is reflected as the presence of god in human life and we only feel the presence and it fades away with time also.

The Solitary Character

Wordsworth in his poem 'The Prelude' has given the line 'One evening (surely I was led by her)' seems to be quiet mysterious as he doesn't signify or personify the 'her' in the whole poem. But the use of 'she' is quiet significant at places. 'Leaving behind her still on either side'. The relationship is emotional and spiritual. Wordsworth is quiet significant with solitary figures in most of his poems as it shows a part of rejection and desolation in life.

6.6 THEMES

The poem the prelude has many themes in it:

THE CHARISMATIC NATURE:

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Nature at all force creates magic in the life of William Wordsworth. In the connection with nature the poet is completely in affection as he finds that nature is the best in all its ways. From the little migrating birds, the lonely cliffs, the snow-capped mountains, the sparkling nights, the boats all seem to have set a magic spell in the mind of the poet. The epic poem *The Prelude* explores in thousands of lines the changing tides of nature upon a person, from youthful exaltation to the adult fears of the loss of powers and alienation from the natural world of God. Wordsworth explores the nature like an explorer and wanderer who loves to dawdle around the nature discovering the tiny bits and tits which an adult eye will never catch out for.

THE MAGIC OF CHILDHOOD

Childhood is the most precious time of man and we relish and recollect the memories of childhood throughout our life. Not only does it give us happiness but also makes us realize that the freedom one enjoyed in childhood. Memories of a person's childhood is an album of pictures which is kept close to a man's heart. so is it same with the poet, William Wordsworth, he recollects his memories right from the time of infancy to the time of teenager when he was completely free from all types of happiness and free spirit. in the poem , 'the prelude' the poet portrays the childhood depictions in minute details of each and every events of his life. He tells that life in his youth was like an untamed horse where he didn't worry about any types of restrain, no weather conditions could stop him from exploring the splendours of nature. Youth was carefree as no one had any thoughts of pains and strains of life. Everything seems like a bed of roses.

THE POWER OF POLITICS

Political scenario of the country completely changed with the Industrial Revolution and he French Revolution. There was war like situation in the countries and the tension didn't seem to cease .in fact it continued to increase spreading its wings of terror on common man. The rich turned richer while the poor turned poorer. The common man was given fell into the temptations of life where they were ready to quit the life of peasants and work in factories in thirst of earning more money. Traps of

greediness, power, money seemed to grip the city and people started straining themselves. The promises of employment didn't go well with the common man. During French Revolution the poet was in the force of revolution stuck him. In 1790 he started a walking tour to Europe where he visited the Alps and visited nearby places of France, Switzerland and Italy. Annette Vallon was the French woman with whom William Wordsworth fell in love when he visited France during revolution. Love bloomed when Annette gave birth to their daughter; Caroline in 1792. As time passed the scenario of Britain was worsening. The Reign of Terror forced William Wordsworth to leave England; this created a confusing state whether Annette and William would tie themselves in a marital relationship. But the political tension between France and Britain made it impossible. So William Wordsworth took financial responsibility of both mother and daughter. The annoyances if the revolution was such that Wordsworth couldn't bear the pain.

Some extracts from the Prelude show the pains of human life in the turn of modern advancements.

'The persons of departed Potentates.

Oh! with what echoes on the Board they fell!

Ironic Diamonds, Clubs, Hearts, Diamonds, Spades,

A congregation piteously akin.'

'The paramount Ace, a moon in her eclipse,

Queens, gleaming through their splendour's last decay,

And Monarchs, surly at the wrongs sustain'd

By royal visages.'

PROMISES

In the end of the poem the William Wordsworth seems to pledge the Mother Nature that he will never break the ties with nature for the pursuit of urban life. His experience with the city life has turned to a

violent mistake which he confesses. He pleaded to nature that not to leave his company.

Check your progress-4

1. Where are the themes mentioned in the poem?

2. How has politics interfered in the life of the poet?

3. Why does the poet decide to go back in the arms on nature?

4. How is nature and childhood interlinked with each other?

6.7 LET US SUM UP

The poems of Wordsworth are filled with images of nature. In the poem The Prelude the poet seems to tell the readers that the childhood is the best time when life is unrestricted from all miseries and sufferings. The connection with nature is tough as the children feel the happiness when connected to nature. William Wordsworth is best when he observes the minute details of nature and finds significance in little things. He compares the life of a youth with that of an untamed horse who feels liberty as its finest. The seasons seem to pass by the child remains unaffected any of it. On the other hand Wordsworth seems to be reluctant about the urban life which is filled with greediness and ugliness and

common man is being pressurized under the pressures of the high standards of life. Revolutions have turned bitter as bloodshed and gloominess seemed to take the place. The poet finally tells that nature is the best place to find peace and everybody should return to nature when he doesn't find peace in the growing life of the town.

6.8 KEY WORDS

1. Revolution- A situation in a country when people want a particular change and fights for that change to happen. The situation may be violent and aggressive at time.
2. Cliffs- Mountain ranges with edges
3. Tempestuous- emotional turmoil in mind
4. extrinsic passion: too much will to do something
5. pursuits- to run after something in a desperate manner
6. Impressive- to create a good image in the mind of someone.
7. Depictions –representation of any image form.
8. Pathetic – sympathetic sadness or sorrow
9. Torments- extreme mental suffering or pain
10. Initiated- to take the efforts to do something.
11. Iambic- poetry written about lambs.
12. Visionary- create any imaginary images in the mind
13. Sensations- the operation or the function of the senses or a mental condition or physical feeling related to sense organs
14. Creeks - a stream or a channel in the coast
15. Bay-a body of water forming an indentation of the shore line.
16. Betwixt –between
17. Exultations- lively or victory
18. Tranquil – free from any type any type of commotion and hustle
19. Pinnacle- the highest point of something, especially success.
20. Willow- a type of tree which is narrow in shape

6.9 QUESTIONS FOR REVIEW

1. William Wordsworth nature has been a true student to the nature and worshipped his teacher in the best possible way. Explain in your own words.
2. Images are an important part of the poem. Explain how the poet has used various images to make the readers understand the poem.

3. What similarities do Romantic poets make Wordsworth, Keats and Coleridge and Shelly the best of their era?
4. Through the poem Wordsworth tells that wars and revolution are a curse to the society. Explain why relating it to the life Wordsworth.

6.10 SUGGESTED READINGS AND REFERENCES

1. The Prelude Books 1 and 2 Wordsworth by Helen Wheeler.
2. Prelude to A Dream: Book 1 Of the Mysteries of the Redemption Series
3. The Prelude by William Wordsworth, M. H. Abrams Stephen Gill Jonathan Wordsworth

6.11 ANSWERS TO CHECK YOUR PROGRESS

1.1 “The Prelude” has three version:

The 1799 Prelude, called the Two-Part Prelude, composed 1798–1799, containing the first two parts of the later poem.

The 1805 Prelude, which was found and printed by Ernest de Sélincourt in 1926, in 13 books.

The 1850 Prelude, published shortly after Wordsworth's death, in 14 books.

1.2 This poem is a very personal poem and is written from the philosophical point of view. The work being extremely personal in nature discloses many facts about William Wordsworth. In 1798, at the age of twenty eight the poet started writing this poem and continued this throughout his life.

1.3 The fourteen books are as follows:

Introduction – Childhood and School-Time

School-Time (Continued)

Residence at Cambridge

Summer Vacation

Books

Cambridge and the Alps

Residence in London

Retrospect – Love of Nature Leading to Love of Man

Residence in France

Residence in France (Continued)

Residence in France (Concluded)

Imagination and Taste, How Impaired and Restored

Imagination and Taste, How Impaired and Restored (Concluded)

Conclusion

The poem was published three months after his demise in 1850. the title we read as “the Prelude” was actually given by his widow Mary Wordsworth. in modern times this is considered as the major study of the romantics and supreme work of William Wordsworth. Introspection of oneself can also be the theme of the poem as the poet primarily focuses his ideas on the growth of mind. The poem is drawn out of the self-exploration.

2.1 The poem opens with beauty of nature and the image of the flowing river which is very melodious in nature as its soft murmurs seems like a soft song of the nurse who puts the child into sleep. Suddenly he hears a voice from the plains which tells him that this above image is like a dream as the poet is travelling to his native place which had the beautiful songs of the river day and night.

2.2 The poet seems to be in a mood where he laments his decision to go to the city to witness the urban life. Now back in the arms of nature e is

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in very relieved temperament. In the lines said the poet seems to plead the nature not to desert him in the future. William Wordsworth seem to entreat that he will lead a simple life where he will not show zeal of any type to go to the Town in search of an 'urbanized' life in search of employment, William Wordsworth seemed to be extremely determined in his actions and pledges to be in constant touch with nature. A new theme is "determination" of the poem that he promises to his own self.

2.3 In the poem Wordsworth finds ways to stay linked with nature and loves to be with in all the phases of life.

2.4 With the winter setting in completely there seems to be loneliness as beds of snows have covered the greenery. Loneliness in the place it felt to him as if his body was growing older and older and that he was falling into a deep somber sleep.

3.1 Images of his innocent childhood life as he explores the mind of the Humans. According to the poet we live in a strange world full of where we try to understand the deeper philosophies of life. As we take a deeper plunge our thoughts also grows deeper. This long autobiographical poem shows the immense love Wordsworth have with nature.

3.2 At a time of his own youth Wordsworth had strongly become attached to the French Revolution but "revolutions" are generally filled with violence against mankind. Witnessing the violent revolutionary outcome and the meaninglessness of the leaders and the cause his mind couldn't accept the fight for change. He left France and even his lady love and daughter alone as he was spiritually broken.

3.3 William Wordsworth wrote this poem which was self-reflector of the own image. The beginning and the end has the quest or the voyage of self-exploration and the effort to articulate the experiences. There are reflections of moral and spiritual awareness and its intense response to the relationship to nature.

3.4 Youthful; are free from all responsibilities and our mind are free from all types of unwanted disturbances but the poet felt that during adulthood

our mind gets corrupted with the environment and we are filled with materialistic views.

4.1 . The epic poem *The Prelude* explores in thousands of lines the changing tides of nature upon a person, from youthful exaltation to the adult fears of the loss of powers and alienation from the natural world of God. Wordsworth explores the nature like an explorer and wanderer who loves to dawdle around the nature discovering the tiny bits and tints which an adult eye will never catch out for.

4.2 The Reign of Terror forced William Wordsworth to leave England; this created a confusing state whether Annette and William would tie themselves in a marital relationship. But the political tension between France and Britain made it impossible.

4.3 The annoyances of the revolution was such that Wordsworth couldn't bear the pain. William Wordsworth returned to nature to get the comfort.

4.4 Childhood and nature are both pure and free from any types of corruption and both gives the poet happiness that none can give.

UNIT-7: THE PRELUDE II

STRUCTURE

7.0 Objectives

7.1 Introduction

7.2. School-time

7.3 Critical Analysis of the Poem

7.4 Let Us Sum Up

7.5 Keywords

7.6 Questions for Review

7.7 Suggested Readings and References

7.8 Answers to Check Your Progress

7.0 OBJECTIVES

After studying this unit, you should be able to:

- Learning about Wordsworth in short
- The poem and the explanation about The Prelude 2
- Images and symbols in the poem
- Critical analysis of the poem
- Significance of the poem
- Critics reaction for the poem

7.1 INTRODUCTION

To me the meanest flower that blows can give thoughts that do often lie too deep for tears.

William Wordsworth

“Nature never did betray
The heart that loved her.”
— William Wordsworth

If you want to know about William Wordsworth read the quotes mentioned. After the era of revolutions Europe felt the air of soothing change which was the “Romantics”. The years from 1770 to 1850 came predominated with the literary and intellectual development which was very different from that of the Victorian era. Romantics are famous for their literary and imaginative and creative works. This movement spread far and wide throughout Europe and US to encounter the ideals of rationalism that had been in the air before. Romanticism basically dealt with the principles of every man. Imaginative creativeness was given importance. ‘Love and reconcile’ with nature seemed to play a very vital role. Artistic expressions also found its importance.

The quotes itself tells that William Wordsworth is a poet who is complete affectionate about his connection with nature. A true Romantic has personified nature with love and also put her in a place of “soothing and caring” mother. Born in United Kingdom he had was the second of the five siblings. Among all he was closest to his sister Dorothy Wordsworth who was born a year after him. He grew up reading books of William Shakespeare and John Milton. Well versed he start writing poems, his poems had a dear connection with nature whom he considered as the best companion. All his poems have special significance with images. Some of his famous poems are "I Wandered Lonely as a Cloud" Also known as "Daffodils", "Ode", "Reaper", "Elegiac", The solitary Reaper, "London, 1802", *Guide to the Lakes* (1810), "To the Cuckoo", *The Excursion* (1814), *The Prelude* (1850)

7.2 SCHOOL-TIME (CONTINUED)

‘The Prelude’ is considered as the best poem which shows a unique phase of nature. Written in blank verse it has a touch of simplicity making understanding quiet simple. The poet wants to reconcile with

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nature as he thinks that materialistic possessions cannot match up with the satisfaction one gets in closeness to nature.

Thus far, O Friend! have we, though leaving much
Unvisited, endeavour'd to retrace
My life through its first years, and measured back
The way I travell'd when I first began

The opening lines of the poem starts with a lamenting tone in which he says that much places are still left 'unvisited'. His 'efforts' are still motivating him to 'retrace' back in to the memories of nature, He wants to start the journey in the same way as he had started the journey in the beginning.

To love the woods and fields; the passion yet
Was in its birth, sustain'd, as might befall,
By nourishment that came unsought, for still,
From week to week, from month to month, we liv'd
A round of tumult: duly were our games

William Wordsworth always loved the 'woods and fields'. The love for nature kept him attachment to his home place. With the turmoil of life had surrounded them for days and months so their childhood games were postponed as the country life was becoming more and more tangled and complicated.

Prolong'd in summer till the day-light fail'd;
No chair remain'd before the doors, the bench
And threshold steps were empty; fast asleep
The Labourer, and the old Man who had sate,
A later lingerer, yet the revelry
Continued, and the loud uproar: at last,
When all the ground was dark, and the huge clouds
Were edged with twinkling stars, to bed we went,
With weary joints, and with a beating mind.

The summers were 'prolonged' till the day and light started to fade away slowly. The benches were all empty so were the thresholds of the garden. The tired labourer was fast asleep and the old man who had a 'sate' 'satisfied life. Somewhere a late 'lingerer' was in a merry mood and continued his merriment. At last the sky was filled with dark clouds as the stars were edged as the clouds seemed to cover them with a blanket putting them into a sober sleep.

Ah! is there one who ever has been young,
Nor needs a monitory voice to tame
The pride of virtue, and of intellect?
And is there one, the wisest and the best
Of all mankind, who does not sometimes wish
For things which cannot be, who would not give,
If so he might, to duty and to truth
The eagerness of infantine desire?

The poet questions that whether everyman was once a young man once or not. As we grow up we start taking pride in any types of work we do considering it as a virtue. Is there any man in this mankind who doesn't seem to free from desire? Desires are completely unacceptable and man can't let it go off. He sticks to its desires 'the Eagerness of Infantine desire'.

A tranquillizing spirit presses now
On my corporeal frame: so wide appears
.....Two consciousness's, conscious of myself
And of some other Being.

Once in adulthood everyman tries his best to fulfill his desires no matter what but as the life passes by then comes the realization of 'tranquillizing spirit'. A self-consciousness rises in the mind of the people.

A grey Stone
Of native rock, left midway in the Square

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Of our small market Village, was the home
And centre of these joys, and when, return'd
After long absence, thither I repair'd,
I found that it was split, and gone to build
A smart Assembly-room that perk'd and flar'd
With wash and rough-cast elbowing the ground
....And watch'd her Table with its huckster's wares
Assiduous, thro' the length of sixty years.

This part of the poem is filled with images of the memories of his boyhood. No man could have noticed such a thing but its only William Wordsworth identifies a 'grey stone' in the market square. Years after the pot found that the stone was missing as the stone was in splits and there an 'assembly hall' was build up in a decorated manner. Near that stone once sat an old lady who was famous for selling small articles to the little kids.

We ran a boisterous race; the year span round
With giddy motion. But the time approach'd
That brought with it a regular desire
For calmer pleasures, when the beauteous forms
Of Nature were collaterally attach'd
To every scheme of holiday delight,
And every boyish sport, less grateful else,
And languidly pursued.

William Wordsworth seemed to be a group of 'boisterous' kids loud and rowdy in nature, free in spirit went round and round until they came into a 'giddy state'. Such things were attached to the childhood which brought a holiday mood to the children. And every 'boyish' sports were followed slowly "Languidly".

When summer came
It was the pastime of our afternoons
To beat along the plain of Windermere

With rival oars, and the selected bourne
Was now an Island musical with birds
That sang forever; now a Sister Isle
And now a third small Island where remain'd

Summers were always fun and soothing for the poet as the afternoons were filled with the melodious songs of the birds in the island that was there in the Lake Windermere. These young energetic boys chose to row down the lake as they had three small imaginative islands of their own. The lake was filled with beautiful lilies which seemed to be the third island. The young boys seemed to row between these islands as enjoyable trips.

An old stone Table, and a moulder'd Cave,
A Hermit's history. In such a race,
So ended, disappointment could be none,
Uneasiness, or pain, or jealousy:
We rested in the shade, all pleas'd alike,
Conquer'd and Conqueror...
Thus the pride of strength,
And the vain-glory of superior skill
.....A quiet independence of the heart.

After the laborious task of rowing among the islands was indeed a tedious activity for the young boys so they found a decayed and crumbled cave to rest which the poet thought might be of some 'hermit'. The poet thinks that the hermit might have taken isolated shelter due to feelings of 'uneasiness', 'pain', 'jealousy'. These boys took rest in the cave all satisfied as if 'Conquer 'd and Conqueror' sat together in peace. There was pride of strength as they felt it like a 'superior skill'. Little was the success but they felt a 'superior skill' and the significant thing was that in the youthfulness they felt like a 'quiet independence of the heart'.

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And to my Friend, who knows me, I may add,
Unapprehensive of reproof, that hence
Ensu'd a diffidence and modesty,
And I was taught to feel, perhaps too much,
The self-sufficing power of solitude.

The poet adds the line that fearful about what might happen tomorrow will make people weaker at heart. If we stop thinking of the future and concentrate on the present then a person may have immediate success. Being timid and humble is not a sign of weakness rather it gives a person to fight the evils in solitude and gives one power.

No delicate viands sapp'd our bodily strength;
More than we wish'd we knew the blessing then
Of vigorous hunger, for our daily meals
Were frugal, Sabine fare! and then, exclude
A little weekly stipend, and we lived
Through three divisions of the quarter'd year
In pennyless poverty.

The foods they got didn't provide them with any type of bodily strength. But whatever food he got was like a 'blessing' to them. The meals of the three times were very economical and the money they got from their work was extremely less and living hood in that little penny was like suffering in 'penniless poverty'

But now, to School
Return'd, from the half-yearly holidays,
...To gratify the palate with repasts
More costly than the Dame of whom I spake,
That ancient Woman, and her board supplied.
Hence inroads into distant Vales, and long
Excursions far away among the hills,
Hence rustic dinners on the cool green ground,

Or in the woods, or near a river side,
Or by some shady fountain, while soft airs
Among the leaves were stirring, and the sun
Unfelt, shone sweetly round us in our joy.

After all the joys of trekking, swimming, rowing with robust power and even working hard to earn small amount of money to acquire the meals of the day was over for the poet and his young companions as it was time to join back to school. During school days they had everything in 'abundant' be it food or daily expenses. But the poet remembers the 'That ancient Woman' who would supply them with 'rustic' dinners and they would relish them on the valleys, riverside and far away in the hills. The poet is unable to get himself out of the summer times. He uses endless pictures of the nature like 'shady fountains' 'rustic dinners on the cool green ground' 'distant vales' 'near a riverside' etc. which tells about the poet's observation about nature in comprehensive manner.

Nor is my aim neglected, if I tell
How twice in the long length of those half-years
...Such is the shelter that is there, and such
The safeguard for repose and quietness.

Our steeds remounted, and the summons given,
...., touch'd by faint
Internal breezes, sobbings of the place,
And respirations, from the roofless walls ...

The shuddering ivy dripp'd large drops, yet still,
.... and liv'd for ever there
To hear such music.
Through the Walls we flew
And down the valley, and a circuit made
In wantonness of heart, through rough and smooth
We scamper'd homeward. Oh! ye Rocks and Streams,

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And that still Spirit of the evening air!
...Lighted by gleams of moonlight from the sea,
We beat with thundering hoofs the level sand.

The poet is unable to discontinue himself from the views of the country side. 'steeds remounted', cross-legg'd Knight, the stone-Abbot, earth was comfortless, and, touch'd by faint, Internal breezes, sobbings of the place, gloom the invisible Bird, roofless walls, Spirit of the evening air. The stanza is explained only through the use of images. In the last two lines he tells that moonlight filled the sea and they jumped on the shore with 'thundering hoofs'.

Upon the Eastern Shore of Windermere,
Above the crescent of a pleasant Bay,
There stood an Inn, no homely-featured Shed,
Brother of the surrounding Cottages,
But 'twas a splendid place, the door beset
With Chaises, Grooms, and Liveries, and within
Decanters, Glasses, and the blood-red Wine.

The 'Eastern shores of Windermere' whose shore was 'crescent' in shape and an inn which lacked the 'homely atmosphere' this place was surrounded by many small cottages and the place was really impressive as it had things like 'grooms' 'liveries' 'glasses' etc.

In ancient times, or ere the Hall was built
On the large Island, had this Dwelling been
More worthy of a Poet's love, a Hut,
Proud of its one bright fire, and sycamore shade.

This place was built long back may be before Wordsworth was born. The imagination of the poet tells him that this island must have people who had more love for nature which had a 'sycamore' i.e. the maple tree spread its branches to give shade.

But though the rhymes were gone which once inscribed
The threshold, and large golden characters
.... The garden lay
Upon a slope surmounted by the plain
Of a small Bowling-green; beneath us stood
A grove; with gleams of water through the trees
And over the tree-tops; nor did we want
Refreshment, strawberries and mellow cream.

A small garden was present on the plains where grew many fruits of strawberry and mellow creams. The children relished these fruits happily.

And there, through half an afternoon, we play'd
On the smooth platform, and the shouts we sent
Made all the mountains ring.
The voices of the children during the play was so loud that the mountains too echoed. The image of “made all the mountains ring”.

But ere the fall
Of night, when in our pinnace we return'd
Over the dusky Lake, and to the beach
Of some small Island steer'd our course with one,
.....Even with a weight of pleasure, and the sky
Never before so beautiful, sank down
Into my heart, and held me like a dream.

As day turned into night the boys returned back to the lake and to one of the island. The leader “ministrel of the troop” decided to row back slowly, the left one sat and blew the flute which made such mesmerizing music that the calm and silent water also seemed to give the soothing pleasure and his heart went into a trance of a beautiful dream.

Thus daily were my sympathies enlarged?

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... Those incidental charms which first attach'd
My heart to rural objects, day by day
Grew weaker, and I hasten on to tell
...'This portion of the river of my mind
Came from yon fountain?' Thou, my Friend! art one
More deeply read in thy own thoughts; to thee
...But as a succedaneum, and a prop
To our infirmity.

William Wordsworth always found happiness in the 'rustic' beauties of nature but someone had decided to divide the province into 'geometrical' shapes .that means there were urban developments in certain places of 'the village'. When there is development in a place we see the use of 'science' mainly technology which seems to be a 'boon' but slowly turns into a 'curse' as it takes away all the beauty of nature. These developments seemed to be a prop used to tame the mind of the people with physical weakness. Terms 'infirmity' 'prop' seemed tell us about growing weakness of mankind.

Thou art no slave
Of that false secondary power, by which,
In weakness, we create distinctions, then
Deem that our puny boundaries are things
Which we perceive, and not which we have made.
... ..As of a single independent thing.
Hard task to analyse a soul, in which,
Not only general habits and desires,
But each most obvious and particular thought,
Not in a mystical and idle sense,
But in the words of reason deeply weigh'd,
Hath no beginning.

Humans are creators building development but they are also 'destroyers' as they seem to abolish they bring destruction to the

nature. Nature unites everything under the sun but man divides the same by 'boundaries' among the things that are not made by us. History has been a continuous witness how rulers use their power to set up their kingdom, Growing powers and development never approached the poet. He seemed to dislike the 'class of cabinet'. History at times does repeat itself. So it's difficult to analyze the mind of man. Thoughts of man lack mystical powers.

Bless'd the infant Babe,
(For with my best conjectures I would trace
The progress of our Being) blest the Babe,
Nurs'd in his Mother's arms, the Babe who sleeps
Upon his Mother's breast, who, when his soul
Claims manifest kindred with an earthly soul,
Doth gather passion from his Mother's eye! In the arms of the mother
lies a infant carefully nurtured and cared by her. The soul of this
infant is pure and seems to be in the closest with the nature
Such feelings pass into his torpid life
Like an awakening breeze, and hence his mind
Even [in the first trial of its powers]
Is prompt and watchful, eager to combine
In one appearance, all the elements
And parts of the same object, else detach'd
And loth to coalesce.

But as infancy turns into adolescent and then into manhood not only we see physical changes in man but also we see changes in the thought process. There is never the same pure thoughts as man grows and body of human grows reluctant

Thus, day by day,
Subjected to the discipline of love,
His organs and recipient faculties
Are quicken'd, are more vigorous, his mind spreads,
Tenacious of the forms which it receives.

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The days pass by slowly making man into a stubborn soul whose mind become more rigorous in nature they fail to understand their connection with nature.

In one beloved presence, nay and more,
...Emphatically such a Being lives,
An inmate of this *active* universe;
...In most abated or suppress'd, in some,
Through every change of growth or of decay,
Pre-eminent till death.

From early days,
Beginning not long after that first time
In which, a Babe, by intercourse of touch,
I held mute dialogues with my Mother's heart
I have endeavour'd to display the means
Whereby this infant sensibility,
Great birthright of our Being, was in me
Augmented and sustain'd....
Yet is a path
More difficult before me, and I fear
That in its broken windings we shall need
The chamois' sinews, and the eagle's wing:
For now a trouble came into my mind
From unknown causes. I was left alone,
Seeking the visible world, nor knowing why.
The props of my affections were remov'd,
And yet the building stood, as if sustain'd
By its own spirit!

From the time of infancy seemed to speak to his mother in 'mute dialogues', he praises his own self for being 'Augmented and sustain'd' he has turned more matured and happy. But he tells that the path that he now has to follow is more tedious as he fears 'broken windings'. He puts in animal imagery like 'the chamois' and the

‘eagle’. Animals are generally a sign of freedom as humans freedom is sometimes limited or controlled by others.

All that I beheld
Was dear to me, and from this cause it came,
That now to Nature's finer influxes
My mind lay open, to that more exact
And intimate communion which our hearts
...
And human knowledge, to the human eye
Invisible, yet liveth to the heart,
O'er all that leaps, and runs, and shouts, and sings,
Or beats the gladsome air, o'er all that glides
Beneath the wave, yea, in the wave itself
And mighty depth of waters. Wonder not
If such my transports were; for in all things
I saw one life, and felt that it was joy.
One song they sang, and it was audible,
Most audible then when the fleshly ear,
O'ercome by grosser prelude of that strain,
Forgot its functions, and slept undisturb'd.

The poet seems to be in a pensive mood with the happenings of life as he cannot accept the happenings of the society. He brings flashback of his childhood which seems to be like a flash of rains creating happiness in the minds of the people.

If this be error, and another faith
Find easier access to the pious mind,
Yet were I grossly destitute of all
Those human sentiments which make this earth

Urbanization seemed to have destroyed the ‘pious mind’ as ‘human sentiments’ are easily captured. The spirituality of mankind is totally

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erased by the society that seemed to be covered with plastic coated happiness.

So dear, if I should fail, with grateful voice
To speak of you, Ye Mountains and Ye Lakes,
And sounding Cataracts! Ye Mists and Winds
That dwell among the hills where I was born.

The poet seems to be in a mood of expressing regret as he calls out to the mountains and lakes, mist and wind, asking them to take him back in their lap as he wants to return to the place of his birth.

If, in my youth, I have been pure in heart,
If, mingling with the world, I am content
With my own modest pleasures, and have liv'd,
With God and Nature communing, remov'd

In his youth his heart was pure as he socialized with the world. Unfortunately now he doesn't seem to enjoy the companionship instead he enjoys the 'HIS' own time with nature and God where he finds inner peace.

From little enmities and low desires,
The gift is yours; if in these times of fear,
This melancholy waste of hopes o'erthrown,
If, 'mid indifference and apathy
And wicked exultation, when good men,
On every side fall off we know not how,
To selfishness, disguis'd in gentle names
Of peace, and quiet, and domestic love,
Yet mingled, not unwillingly, with sneers
On visionary minds; if in this time
Of dereliction and dismay, I yet
Despair not of our nature; but retain
A more than Roman confidence,

The poet seems to tell that if in the time of difficulties and fears we should stick to our own self in solitude. Wordsworth uses phrases like 'little enmities and low desires' 'This melancholy waste' 'wicked exultation' 'selfishness, disguis'd in gentle names' which portrays the harshness of the changing times. On the contrary phrases like 'peace, and quiet, and domestic love,' 'visionary minds' which seemed to be neglected.

a faith

That fails not, in all sorrow my support,
The blessing of my life, the gift is yours,
Ye mountains! thine, O Nature! Thou hast fed
My lofty speculations; and in thee,
For this uneasy heart of ours I find
A never-failing principle of joy,
And purest passion.

Life and problems are always real but what a man should know is their thought that there is 'God' and there is 'nature' who seems to be the closest connection and never leaves anyone dejected. 'A never-failing principle of joy, and purest passion.' Are the lines that tell the poet that he will never change his relationship with nature?

Thou, my Friend! wert rear'd
....of beauty and of love. For Thou hast sought
The truth in solitude, and Thou art one,
The most intense of Nature's worshippers
In many things my Brother, chiefly here
In this my deep devotion.

Fare Thee well!

Health, and the quiet of a healthful mind
Attend thee! seeking oft the haunts of men,
And yet more often living with Thyself,

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And for Thyself, so haply shall thy days
Be many, and a blessing to mankind.

The poem 'The Prelude 2' gives us images of the 'rustic' 'happy' and merry life of the poet and how he thoroughly enjoyed the nature. The poem has vivid imagery of nature. At the end of the poem he seems to lament a bit telling that 'great city' that seems to give out a lot also changes the mind of the people. The poet seems to be dejected as he use the terms like 'unapprehensive of contempt' 'insinuated scoff of coward tongue' 'blots of human countenance'. In such dark atmosphere everything seem to be more vanishing and only 'solitude' can give a peace. With 'deep devotion' of mind the poet bids farewell. He even tells that man should bid 'farewell' to a 'healthful mind' as man is being haunted by the dangers of polished shining life. Instead of living in a fabricated life it's better to live by oneself.

Check your progress-1

1. What images does the poet use in the beginning of the poem?

2. Why were the summers so special for the poet?

3. How did the poet give a 'stone' significant place in the poem?

4. What the best place the poet and his companions to rest?

 5. 'Hard labour and poverty was sweet' how do you understand this?

7.3 CRITICAL ANALYSIS OF THE POEM

The Prelude 2 tells about the story of Wordsworth education. The poet started spending himself in solitude and understood that in the solitude he is going to gain more knowledge. In real life also Wordsworth preferred home schooling, where he studied. He had an access to his father's library, where he was encouraged to read the works of Shakespeare and Milton. Besides his studies he also enjoyed physical exploration, where he enjoyed the beauties of nature in the lakes and mountains. He did not fear, when he was in the company of nature. Nature seems to be like his mother from whom he gathered lot of encouragement and nourishment and wisdom, which he used for self-development. The Poet made a balance between internal and external means, which helped him to develop his imaginative ability giving him the success to become a poet. As time changes the social and political scenario of a nation also changes. So was the situation in the Victorian Era, when revolutions turned reality into a bitter state. People were hungry to earn more money and were leaving the country to seek job in the town.

In the flow of life William Wordsworth was also interested in the revolution, but unfortunately he could not bear the consequences of revolution. He had to leave his wife and daughter in France and come back to England.

The book 2 is important part of the prelude, because it moves fast from childhood to adulthood. There is a preparation of young Wordsworth,

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who prepares to go in the Cambridge University to study. During the time of the youth there was lot of emotional changes, which happens. So was saying with the poet William Wordsworth. The time of university he became more matured and at the same time more adventurous. In this time a young boy can give himself a lot as they become more self-sufficient, the poet sees his maturation as a manifestation of a truth. He has learnt a proper balance of action. The imagination of the poet accepts impression and transforms them into fine line of poetry. His ignited mind helps him to be successful in life. For Coleridge such actions of William Wordsworth were an inspiration so he also decided to collaborate with the poet. The poet makes remarks that outside the classroom and in the hands of nature a student learn much better. The poet gives an advice that it is good to have a sense of duty with maturity and age but if it is mixed with a childish enthusiasm then we can be better humans. In prelude 1 he has mentioned the games and sports he played in his childhood and the adventures he had with nature. But with maturity and responsibility we forget to connect with nature. He mentions a particular “rock” which is missing its particular site. In his youth this particular rock was occupied a street woman vendor from whom Wordsworth would buy certain extravagances. In the poem Wordsworth mentions boating races he enjoyed during summer times. There were three small island in the lake of Windermere, where poet and his friends would happily roam about and these were their favorite spots. Even though he enjoyed his life with his companion he also found time to sit alone in solitude and meditate in the arms of nature. “Inner power of Solitude” was a strong weapon for Wordsworth. The poet knew that life could take worst scenario so he and his friends pursued small time careers to enjoy their own responsibility as a student they enjoyed (horse riding and went for long riding).

Ruins of temples and monasteries were constantly visited by the poets in the far of woods. The shores of Lake Windermere had all elegance of high society. The young scholars made excellent use of the grounds as they thoroughly enjoyed the fruits of the gardens. Wordsworth never fails to praise the nature. He follows his praises with the sun and the moon. And its rewards to humanity. Wordsworth always reminds us how

nature is vital for educational and religious development in human life. Maturity of young poet is like a turning point in his life. Even with many distractions nature is full of amusement. He thanks nature for keeping him innocent from the feelings of greediness of material possession. In a country where materialistic wealth is always admirable, Wordsworth shares different views of human mind. With the greed of materialistic possession humans forget their imaginative and creative sides. They also forget to connect between the small things of nature. Humans have lost the vision for minute details. Wordsworth was very close to his other, her death was a blow to him. He always kept his spirits high and independent, whenever the poet speaks of his youth, he is extremely delighted and satisfied with the youthful life he has led. Time passes very fast, but his poetic intelligence never overlooked anything. He loved his “Solitary nocturnal wonderings and conversation with nature this helped him to develop the visionary power and spiritual development of the soul. At time Wordsworth walked alone five miles around the lake with one of his friend, who seems to have disappear after his childhood. He recollects the time of solitude when he sat lonely on the woods in the dawn feeling the inner peacefulness, where everything seems absolute perfect and like a dream. Following a monotonous routine of everyday activity with nature never made him tired. The poet seems to innovate new things every day from the same nature he saw, The Prelude 2 has minute detailed images of his youth neither does he miss out any small detail but also makes the poem perfect picturesque.

In reference to a reading the critics have different views about the Work of Wordsworth. The writing of ‘The Prelude’ is a work that the poet never intended to make his magnum opus. The poem had only become famous after his death as the writings were completely under the inspirations from Coleridge. The writing is rather confusing as the poet laments over his own writing regretting his inability to be a great poet. So research was made difficult regarding this poem. This poem is unparalleled work with minute detailed portrayal of the writer’s sense of his self and his psychological feelings. At the age of 30 when he started writing this poem he had made a record of many flaws and fears, love and affection of his own self. But the poet is so vivid with images that

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sometimes there is a feeling of continuous repetition. So instead of reading *The Prelude* the readers prefer to read poems like ‘Tinter Abbey’ ‘Imitations of Immorality Ode’ and Daffodils (I wandered lonely as a Cloud). There is probably one principal and very understandable reason for this: *The Prelude* is daunting in its size. The two longest versions of the poem are thirteen and fourteen Books and around eight thousand lines long. The book 2 of *The Prelude* is much shorter than Book 1. Each book of the *Prelude* consist of 500 lines, even though it contains the best description of nature its reading seems to be wearisome at times connecting the images together. The passages are made of series called the ‘spots of time’. Many researchers have braved to read all the books of Wordsworth.

Check your progress-2

1. Why is reading the poem ‘The Prelude’ tedious at times?

2. How did the poet get the poetic inspiration?

3. Describe how the poet takes inspiration from.

7.4 LET US SUM UP

The poem of William Wordsworth ‘The Prelude’ Book I and II is an autobiographical writing are the description the poet gives about his

childhood and adolescence. His upbringing amidst the nature surrounded by the tress, lakes, hills, mountains, imaginary islands, cliffs , rowing and swimming is like a memory lane of pictures where Wordsworth has life with filled with happiness and enthuse. For the poet school might give education to all but in the connection with nature man seem to be one and learns to be spiritual and learns to be one with God. 'Nature' has been a constant source of stimulation for the poet as whenever e is close to nature he finds happiness. William Wordsworth seems to be fascinated in detailed study of the nature where he gives images of a small rock to wine glasses to little strawberry bushes. As mentioned earlier the poem is like a collection of pictures written in form of words. The images and symbols are same in both the books. All carries the memories of the childhood.

7.5 KEYWORDS

Endeavor : Make excessive effort to do something
Retrace : To go back to the memory lane
Nourishment : Something that nourishes our body
Tumult : violent noisy and commotional
Prolonged : stretched
Threshold : The entrance of house or building
Lingerer : to remain or stay in place for long time
Virtue : Moral excellence
Infantine : childish
Tranquillizing : Free from any disturbed emotions
Giddy : Dizzy in nature
Languidly : Very slow or lack of spirit
Boisterous : Rough and noisy
Umbrageous : Shady
Unapprehensive: uneasy or fearful about something wrong going to happen
Diffidence : A difficult state
Abundant : over sufficient
Rustic : unsophisticated
Excursion : a short trip to certain place
Gallopig : jumping
Subterfuge : hide something
Summons : Calls

Sobbing : Crying

Shuttering : A moveable cover or slide

Wantonness: Doing something deliberately without motive

7.6 QUESTIONS FOR REVIEW

1. Explain why William Wordsworth is concerned as the best nature poet.
2. The Prelude book is filled with images of nature explains them with proper description.
3. How are other poems different from this particular poem of Wordsworth? Explain with help of the lines of the poem ‘The Prelude’?
4. Nature is the best teacher and philosopher of the man .Write if you free so with the views of Wordsworth.
5. Science and technology and urbanization have brought man into an era where nature is at stake. Write your views for the above mentioned statement.
6. Man changes with age and time. How is the society responsible for such happenings of

7.7 SUGGESTED READINGS AND REFERENCES

1. History of English Literature by Albert
2. English literature: its history and its significance; William Long
3. William Wordsworth by Hunter Davis
4. William Wordsworth: The Prelude (Palgrave Macmillan)
5. The Prelude By William Wordsworth
6. <https://www.poetryfoundation.org/poems/45542/the-prelude-book-1-childhood-and-school-time>

7.8 ANSWERS OF THE CHECK YOUR PROGRESS

1.1 The opening lines of the poem starts with a lamenting tone in which he says that much places are still left ‘unvisited’. His ‘efforts’ are still motivating him to ‘retrace’ back in to the memories of nature, He wants to start the journey in the same way as he had started the journey in the beginning.

1.2 The summers were 'prolonged' till the day and light started to fade away slowly. The benches were all empty so were the thresholds of the garden. The tired labourer was fast asleep and the old man who had a 'sate' 'satisfied life. In the summers life was full of fun.

1.3 This part of the poem is filled with images of the memories of his boyhood. No man could have noticed such a thing but its only William Wordsworth identifies a 'grey stone' in the market square. Years after the pot found that the stone was missing as the stone was in splits and there an 'assembly hall' was build up in a decorated manner. Near that stone once sat an old lady who was famous for selling small articles to the little kids.

1.4 They rested in an old castle which was filled with trees. A small garden was present on the plains where grew many fruits of strawberry and mellow creams. The children relished these fruits happily.

1.5 The phrase means that when people do hard work then even in less money there was happiness. But in pursuit of happiness there may be lot of money but happiness has been limited.

2.1 The Prelude is daunting in its size. The two longest versions of the poem are thirteen and fourteen Books and around eight thousand lines long. This makes the reading of The Prelude tedious at times. The book 2 of The Prelude is much shorter than Book 1. Each book of the Prelude consist of 500 lines, even though it contains the best description of nature its reading seems to be wearisome at times connecting the images together.

2.2 Wordsworth walked alone five miles around the lake with one of his friend, who seems to have disappear after his childhood. He recollects the time of solitude when he sat lonely on the woods in the dawn feeling the inner peacefulness, where everything seems absolute perfect and like a dream. From the surroundings the poet took inspiration.