

**SRIMAAN COACHING CENTRE-TRICHY-TRB-SCERT /**  
**DIET(LECTURER)-ENGLISH UNIT-III -ROMANTIC PERIOD**  
**STUDY MATERIAL-TO CONTACT:8072230063.**

**2023-24**  
**SRIMAAN**

# SRIMAAN

## SCERT & DIET

Senior Lecturers / Lecturers / Junior Lecturers

# ENGLISH

**UNIT-3-ROMANTIC PERIOD**

**UG-TRB/BEO/DEO-STUDY MATERIALS AVAILABLE.**

**PG-TRB STUDY MATERIALS:-TAMIL/ENGLISH/ MATHEMATICS/ PHYSICS**  
**CHEMISTRY/COMMERCE (T/M & E/M)/BOTANY (T/M & E/M)/ ZOOLOGY**  
**HISTORY (T/E)/ECONOMICS (T/E)/ GEOGRAPHY /BIO-CHEMISTRY**  
**PGTRB-COMPUTER INSTRUCTOR GRADE-I -TO CONTACT -8072230063.**

**SRIMAAN COACHING CENTRE-TRICHY-TRB-SCERT /**  
**DIET(LECTURER)-ENGLISH UNIT-III -ROMANTIC PERIOD**  
**STUDY MATERIAL-TO CONTACT:8072230063.**

**2023-24**  
**SRIMAAN**

## **TRB POLYTECHNIC LECTURER MATERIALS:**

**MATHEMATICS / ENGLISH / PHYSICS / CHEMISTRY / COMPUTER SCIENCE / IT /**  
**EEE / ECE / EIE / ICE / MECHANICAL / CIVIL / MOP AVAILABLE.**

**UG-TRB: ALL SUBJECT STUDY MATERIALS AVAILABLE.**

**SCERT/DIET/GTTI STUDY MATERIAL AVAILABLE.**

**DEO & BEO (T/M & E/M) STUDY MATERIALS AVAILABLE.**

**TNPSC (CESSE)-(T/M & E/M) STUDY MATERIAL AVAILABLE.**

**PG-TRB COMPUTER INSTRUCTOR GRADE-1 -FULL STUDY**  
**MATERIAL WITH QUESTION BANK AVAILABLE**

**TNPSC-ASSISTANT DIRECTOR OF CO-OPERATIVE AUDIT**  
**STUDY MATERIAL AVAILABLE.**

**TNEB-(ASSESSOR/AE/JA) MATERIALS WITH QUESTION BANK AVAILABLE**

**TNTET / PG-TRB / TRB-POLYTECHNIC / DEO & BEO**  
**MATERIALS ARE SENDING THROUGH COURIER.**

**TO CONTACT**

**8072230063**

**PG-TRB STUDY MATERIALS:-TAMIL/ENGLISH/ MATHEMATICS/ PHYSICS**  
**CHEMISTRY/COMMERCE (T/M & E/M)/BOTANY (T/M & E/M)/ ZOOLOGY**  
**HISTORY (T/E)/ECONOMICS (T/E)/ GEOGRAPHY /BIO-CHEMISTRY**  
**PGTRB-COMPUTER INSTRUCTOR GRADE-I -TO CONTACT -8072230063.**

**SRIMAAN COACHING CENTRE-TRICHY-TRB-SCERT  
DIET/GTTI (LECTURER)-ENGLISH-TO CONTACT:8072230063.**

**2023-24  
SRIMAAN**

**SRIMAAN COACHING CENTRE-TRICHY**

**TO CONTACT:8072230063.**

**TRB-SCERT /DIET/ GTTI (LECTURER)**



**ENGLISH**



## **UNIT-3- Romantic Period**

### **INTRODUCTION: WORDSWORTH : INTIMATION ODE-TINTERN ABBEY**

This unit brings to you a reading of William Wordsworth's celebrated poem "Tintern Abbey". The publication of Lyrical Ballads in 1798 symbolically marks the beginning of a new era in English literature called **Romanticism**.

Wordsworth, along with his co-author Coleridge, published some lyrics and ballads that differed both thematically and technically from the Neo-classical poets of the earlier era. "**Tintern Abbey**", one of the longer poems published in this collection, exhibits some of the defining themes and philosophies of Wordsworth that construct the identity of Wordsworth as one of the greatest Romantic poets.

Therefore, composed at a defining moment in history of English literature, the poem exhibits some of the basic attitudes of a new generation of English poets whom we call the Romantics.

The other poem "**Ode: Intimations of Immortality**" also known as the Immortality Ode or Great Ode was completed in 1804, and published in Poems in Two Volumes (1807). The poem was completed in two parts.

Wordsworth wrote the first four stanzas as part of a series of poems composed in 1802 about childhood. As you finish reading this unit, along with a reading of the poems, you will also get an opportunity of discussing the major themes and other important aspects of the poems prescribed.

**STUDY MATERIALS: TET/PGTRB/BEO&DEO/COM.INS  
POLYTECHNIC/UGTRB/SCERT/DIET/TNPSC/TNEB/ RRB  
TNUSRB/CSIR AVAILABLE - TOCONTACT:8072230063.**

Page 1

**SRIMAAN**

## Major Themes in “Tintern Abbey”:

The major themes of the poem “Tintern Abbey” can be studied under the following headings.

### Autobiographical Interest:

As you have finished reading the poem, you must have noticed that through the poet’s response to the outward world of nature, the poem traces the poet’s inward journey to the realization of the self. Like The Prelude, “Tintern Abbey” is a kind of self-revelation of the poet. Because of its connection to the real incidents and emotions of the poet’s life, the poem is difficult to understand without the details of its occasion and the personal information of the poet.

To understand the poem, we have to pay attention to Wordsworth, his sister Dorothy, and the intellectual, aesthetic and emotional relations between them. The poem is an intimate revelation of one’s emotional and philosophical experiences and associations of life; and for Wordsworth such a revelation can be possible only to his sister with whom he shared a deep emotional and intellectual relationship. The poem marks the important transitional moment of a man’s (also Wordsworth’s) journey from childhood playfulness to the spiritual and intellectual pursuits of maturity.

### Nature and Man:

“Tintern Abbey” is one of the first poems of Wordsworth that can avail him the tag “worshipper of Nature”.

- Most of his early poems show his first hand experience of the country life with all its spontaneity, hardships, and the beauty of its natural surroundings.
- However, in “Tintern Abbey” the poet, for the first time, gives a passionate account of the effect of the outer world upon his inner self.
- The different stages of his intellectual and spiritual development as a man are intimately connected to his understanding of the outer world of Nature.
- The “beauteous forms” of Nature recollected “mid the din of towns and cities” in the “hours of weariness” brings to the poet “sensations sweet felt in the blood, and felt along the heart”.
- Wordsworth takes recourse to the dominant philosophical ideas of sensationalism and associationism.
- The senses absorb sensations, which then get transformed into feelings.

- The feelings leave their impression in the mind by purifying and elevating it to the **‘blessed spiritual’** mood. It is the conceptualization of the **‘blessed spiritual’** mood availed through Nature that marks Wordsworth’s philosophy of Nature as distinct from that of others.

Nature has remained a decisive influence in all the three stages of his life that Wordsworth describes in this poem. Of the three stages of the poet’s life, the first is the boyhood days of pure physical sensations - **“the coarser pleasure of my boyish days, and their glad animal movements”**.

- ❖ The second stage is the adolescent or early youth when Nature was **“all in all”** and its colours, forms and phenomena **“a passion”, “an appetite”** for the young lover boy.
- ❖ This stage is marked by the feverish, passionate, unreflecting and sensuous absorption of Nature. The third and last stage is the stage of maturity; it is a stage of thought and meditation and of mystic realization of **“a sense sublime of something far more deeply interfused”**.
- ❖ It is the mystical understanding of the character of the universe that marks this stage of maturity. It is a vision into the all-pervading spirit of Nature based on grand unity and harmony. It is this moment of spiritual enlightenment that wipes out all the coarse pleasures of childhood and the passionate sensuous appetite of the **“thoughtless youth”** and comes to the realization of **“The still, sad music of humanity”**.
- ❖ Wordsworth correlated the tragedy or ‘sad music’ of humanity with his vision of Nature. This correlation makes them melt, and blend into a supreme harmony. This harmony helps the poet to feel **“a presence that disturbs him”** with joys of **“elevated thought”**.
- ❖ He realises the existence of **“a presence”** that encompasses both the outer and the inner world – **“the round ocean”, “the living air”, “the blue sky”** and **“the mind of man”**. Because of this sense of harmony, human sufferings and tragedies lose their sharp edges. The harmony between life with its reality and the all-encompassing presence of Nature creates music - **‘sad’ and ‘still’**- in the poet’s mind. In the matured life, the experience widens with the intimate knowledge of human evil and suffering.
- ❖ The **“dizzy raptures”** of the “thoughtless youth” vanishes as the poet tries to integrate his old love for

Nature by looking at it more thoughtfully. He discovers a vaster harmony in the vision of Nature, which takes in “the still, sad music of humanity”.

- ❖ Wordsworth’s treatment of Nature in this poem also throws important light on the Romantic poet’s anti-Neoclassic attitude towards human sensibility. Reacting against the theoretical reduction of Man and Nature into a mechanical field of activity, determined by causality and universal rules, the Romantic poets tried to insert life into Nature and reconstruct Man as a creative being. “**Tintern Abbey**” celebrates that creative genius of men achieved through the working of the imaginative mind.

## Use of Memory:

Memory plays a very important role in the poet’s selfexploration as recorded in the poem. As far as autobiographical details of the poem are concerned, through memory, the poem honestly presents an important fact of human condition. The poem tells a story of natural growth that tests the soul of the man (the poet) and confronts him with life as it is.

The mind of the poet, lost in the worldly affairs,  
goes back through memory to a time when Nature provided direct pleasure,  
when it could unify itself with Nature.

It is only through memory that the mind revives that reality and revisits that faith that once gave courage and inspiration. During his five years’ absence from the valley, the tranquil environments of Tintern Abbey have remained a constant present with the poet, stored in his memory as the “beauteous forms”. When Wordsworth had been troubled with the ways of the ‘**unintelligible world,**’ remembering nature had not only brought him peace but had also given him insight “**into the life of things.**” Through an act of memory, specifically through reflecting upon natural scenes, Wordsworth discovers a spirit that connects all life. Memory helps the poet to arrive at a deeper understanding of life in communion with nature.

## WORDSWORTH AND IMAGINATION:

For Wordsworth, imagination is the most important gift that a poet can have. Both Coleridge and



Wordsworth associate the idea of creativity with imagination as they distinguish imagination from fancy. Wordsworth agrees with Coleridge that the creative faculty of imagination resembles that of God. It is this divine faculty through which a child can fashion his own little words; and poets retain this faculty even in maturity. Wordsworth differs from Coleridge in his conception of the relation between imagination and the external world. For Wordsworth, the external world has an independent- existence: it is not dead but living with a soul distinct from that of man. Imagination must be subservient to the external world. Man's task is to enter into communion with this soul of the external world. Imagination is the means through which man can attain this communion and understand the oneness of things.

### **“Ode: Intimations of Immortality”**

The child is father of the man; And I could wish my days to be Bound each to each by natural piety.  
(Wordsworth, “My Heart Leaps Up”) There was a time when meadow, grove, and stream, The earth, and every common sight,

To me did seem Apparelled in celestial light, The glory and the freshness of a dream. It is not now as it hath been of yore;— Turn wheresoe'er I may, By night or day. The things which I have seen I now can see no more.

The Rainbow comes and goes, And lovely is the Rose, The Moon doth with delight Look round her when the heavens are bare, Waters on a starry night Are beautiful and fair; The sunshine is a glorious birth; But yet I know, where'er I go, That there hath past away a glory from the earth.

Now, while the birds thus sing a joyous song, And while the young lambs bound As to the tabor's sound, To me alone there came a thought of grief:

A timely utterance gave that thought relief,

**And I again am strong:**

The cataracts blow their trumpets from the steep;  
No more shall grief of mine the season wrong;  
I hear the Echoes through the mountains throng,  
The Winds come to me from the fields of sleep,

And all the earth is gay;  
Land and sea Give themselves up to jollity,  
And with the heart of May  
Doth every Beast keep holiday;—  
Thou Child of Joy,  
Shout round me, let me hear thy shouts,  
thou happy Shepherd-boy.  
Ye blessèd creatures,  
I have heard the call  
Ye to each other make;  
I see The heavens laugh with you in your jubilee;  
My heart is at your festival,  
My head hath its coronal,  
The fulness of your bliss,  
I feel—I feel it all.  
Oh evil day! if I were sullen  
While Earth herself is adorning,  
This sweet May-morning,  
And the Children are culling  
On every side,  
In a thousand valleys far and wide,  
Fresh flowers; while the sun shines warm,  
And the Babe leaps up on his Mother's arm:—  
I hear, I hear, with joy I hear! —But there's a Tree,  
of many, one,  
A single field which I have looked upon,  
Both of them speak of something that is gone;  
The Pansy at my feet Doth the same tale repeat:  
Whither is fled the visionary gleam?  
Where is it now, the glory and the dream?  
Our birth is but a sleep and a forgetting:  
The Soul that rises with us, our life's Star,  
Hath had elsewhere its setting,  
And cometh from afar:  
Not in entire forgetfulness,  
And not in utter nakedness,  
But trailing clouds of glory do we come  
From God, who is our home:  
Heaven lies about us in our infancy!  
Shades of the prison-house begin to close Upon the growing Boy,  
But he beholds the light, and whence it flows,  
He sees it in his joy;  
The Youth, who daily farther from the east Must travel,



still is Nature's Priest,  
And by the vision splendid Is on his way attended;

At length the Man perceives it die away, And fade into the light of common day. Earth fills her lap with pleasures of her own; Yearnings she hath in her own natural kind, And, even with something of a Mother's mind, And no unworthy aim, The homely Nurse doth all she can To make her Foster-child, her Inmate Man, Forget the glories he hath known, And that imperial palace whence he came.

Behold the Child among his new-born blisses, A six years' Darling of a pigmy size! See, where 'mid work of his own hand he lies, Fretted by sallies of his mother's kisses, With light upon him from his father's eyes! See, at his feet, some little plan or chart, Some fragment from his dream of human life, Shaped by himself with newly-learned art A wedding or a festival, A mourning or a funeral; And this hath now his heart, And unto this he frames his song:

Then will he fit his tongue To dialogues of business, love, or strife; But it will not be long Ere this be thrown aside, And with new joy and pride The little Actor cons another part; Filling from time to time his "humorous stage" With all the Persons, down to palsied Age, That Life brings with her in her equipage; As if his whole vocation Were endless imitation.

Thou, whose exterior semblance doth belie Thy Soul's immensity; Thou best Philosopher, who yet dost keep Thy heritage, thou Eye among the blind, That, deaf and silent, read'st the eternal deep, Haunted for ever by the eternal mind,— Mighty Prophet! Seer blest! On whom those truths do rest, Which we are toiling all our lives to find, In darkness lost, the darkness of the grave;

Thou, over whom thy Immortality  
Broods like the Day, a Master o'er a Slave,  
A Presence which is not to be put by;  
Thou little Child, yet glorious in the might  
Of heaven-born freedom on thy being's height,  
Why with such earnest pains dost thou provoke  
The years to bring the inevitable yoke,  
Thus blindly with thy blessedness at strife?  
Full soon thy Soul shall have her earthly freight,  
And custom lie upon thee with a weight,  
Heavy as frost, and deep almost as life!  
O joy! that in our embers Is something that doth live,  
That Nature yet remembers  
What was so fugitive!

The thought of our past years in me doth breed  
Perpetual benediction: not indeed  
For that which is most worthy to be blest;  
Delight and liberty, the simple creed  
Of Childhood, whether busy or at rest,  
With new-fledged hope still fluttering in his breast:—  
Not for these I raise The song of thanks and praise  
But for those obstinate questionings  
Of sense and outward things,  
Fallings from us, vanishings;  
Blank misgivings of a Creature  
Moving about in worlds not realised,  
High instincts before which our mortal  
Nature Did tremble like a guilty thing surprised:  
But for those first affections,  
Those shadowy recollections,  
Which, be they what they may  
Are yet the fountain-light of all our day,  
Are yet a master-light of all our seeing;  
Uphold us, cherish, and have power to make  
Our noisy years seem moments in the being  
Of the eternal Silence: truths that wake,  
To perish never;  
Which neither listlessness, nor mad endeavour,  
Nor Man nor Boy,  
Nor all that is at enmity with joy,  
Can utterly abolish or destroy!  
Hence in a season of calm weather  
Though inland far we be,  
Our Souls have sight of that immortal sea  
Which brought us hither,  
Can in a moment travel thither,  
And see the Children sport upon the shore,  
And hear the mighty waters rolling evermore.  
Then sing, ye Birds, sing, sing a joyous song!  
And let the young Lambs bound  
As to the tabor's sound!  
We in thought will join your throng,  
Ye that pipe and ye that play,  
Ye that through your hearts to-day  
Feel the gladness of the May!  
What though the radiance which was once so bright  
Be now for ever taken from my sight,

Though nothing can bring back the hour  
Of splendour in the grass, of glory in the flower;  
We will grieve not, rather find  
Strength in what remains behind; In the primal sympathy  
Which having been must ever be; In the soothing thoughts that spring  
Out of human suffering; In the faith that looks through death,  
In years that bring the philosophic mind.  
And O, ye Fountains, Meadows,  
Hills, and Groves, Forebode not any severing of our loves!  
Yet in my heart of hearts I feel your might;  
I only have relinquished one delight  
To live beneath your more habitual sway.  
I love the Brooks which down their channels fret,  
Even more than when I tripped lightly as they;  
The innocent brightness of a new-born  
Day Is lovely yet;  
The Clouds that gather round the setting sun  
Do take a sober colouring from an eye  
That hath kept watch o'er man's mortality;  
Another race hath been, and other palms are won.  
Thanks to the human heart by which we live,  
Thanks to its tenderness, its joys, and fears,  
To me the meanest flower that blows can give  
Thoughts that do often lie too deep for tears.  
In stanza I, the speaker of the poem states that  
there was a time when all of nature seemed dreamlike to him,  
“apparelled in celestial light.”  
However, that that time is past as expressed in the lines:  
“the things I have seen I can see no more.”

**In stanza II**, the speaker says that he still sees the rainbow, and that the rose is still lovely, the moon looks around the sky with delight, and both starlight and sunshine are beautiful.

However, the speaker does reiterate that the past glory is no longer to be found on the earth.

**In stanza III**, the speaker expressed that he was stricken with a thought of grief, while listening to the birds singing in the springtime or watching the lambs leaping and playing in the lap of nature.

However, the sound of the waterfalls, the echoes of the mountains, and the sound of the breeze restored him his strength. In addition, he declares that his grief and sorrow will no longer affect the joy of the season. He urges a shepherd boy to shout and play around him.

**In stanza IV**, he addresses nature's creatures, and says that his heart participates in their joyful festivals. He states that it would be wrong to feel sad on such a beautiful May morning, when children play and laugh among the flowers. Nevertheless, a tree and a field that he looks upon make him think of "something that is gone," and a pansy at his feet does the same. He asks what has happened to "the visionary gleam": "Where is it now, the glory and the dream?"

**In stanza V**, the speaker proclaims that human life is merely "a sleep and a forgetting"—that is they dwell in a purer, more glorious realm before they are born on earth. "Heaven," he says, "lies about us in our infancy!" As children, we still retain some memory of that place, which causes our experience of the earth to be suffused with its magic—but as the baby passes through boyhood and young adulthood and then into manhood, he sees that magic dying.

**In stanza VI**, the speaker says that the pleasures unique to earth conspire to help men forget the "glories" of the past.

**In the stanza VII**, the speaker beholds a six-year-old boy and imagines his life, and the love his parents feel for him. He sees the boy playing with some imitated fragment of adult life, "some little plan or chart," imitating "a wedding or a festival" or "a mourning or a funeral." The speaker then imagines that all human life is a similar imitation.

**In the stanza VIII**, the speaker addresses the child as though he were a mighty prophet of a lost truth, and rhetorically asks him why, when he has access to the glories of his origins, and to the pure experience of nature, he still hurries toward an adult life of custom and "earthly freight."

**In stanza IX**, the speaker experiences a surge of joy at the thought that his memories of childhood will always grant him a kind of access to that lost world of instinct, innocence, and exploration. Then

**In stanza X**, bolstered by this joy, he urges the birds to sing, and all other creatures to participate in "the gladness of the May." He says that though he has lost some part of the glory of nature and of experience, he will take solace in "primal sympathy," in memory, and in the fact that the years bring a mature consciousness—"a philosophic mind."

In the final stanza, the speaker says that this mind—which stems from a consciousness of mortality, as opposed to the child's feeling of immortality—enables him to love nature and natural beauty all the more, for each of nature's objects can stir him to thought, and even the simplest flower blowing in the wind can raise in

him “thoughts that do often lie too deep for tears.”

Wordsworth in the “Immortality Ode” consciously makes the speaker compromise with the joyous atmosphere of nature around him. This is important for a poet whose consciousness is so habitually absorbed with the unity nature. With a view to expressing his grief, which is a result of his inability to experience the May morning, as he would have in childhood, the poetic persona attempts to enter wilfully into a state of cheerfulness.

However, he is able to find real happiness only after realising the fact that “the philosophic mind” has given him the ability to understand nature in deeper and more human terms, which will guide him for the rest of his life. This is very much in tune with his other poem “**Tintern Abbey**”. But, whereas in the previous poem Wordsworth made himself joyful as a ‘worshipper of nature’ and referred to the “music of humanity” only briefly; in the “Immortality Ode” he explicitly proposes that this music is the remedy for his mature grief.

## WORDSWORTH’S POETIC STYLE

Wordsworth wrote “**Tintern Abbey**” this poem in tightly structured blank verse, and the poem consists of verse-paragraphs rather than stanzas. They are mostly in iambic pentameter. It is almost difficult to categorise the poem, as it contains elements of the ode, the dramatic monologue and the conversation poem. In the second edition of Lyrical Ballads,

**Wordsworth noted:** “I have not ventured to call this poem an Ode but it was written with a hope that in the transitions, and the impassioned music of the versification would be found the principle requisites of that species of composition.” At its beginning, it may well be dubbed an 18th Century “landscape-poem”, but it is commonly agreed that the best designation would be “the conversation poem”.

In lines 1–24, the natural beauty of the Wye (which he first visited in 1793; second visit occurred in 1798) fills the poet with a sense of “tranquile restoration”.

From lines 88–111, after contemplating the few changes in the scenery since his last visit, Wordsworth is overcome with “a sense sublime of something far more deeply interfused, whose dwelling is the light of setting suns”.

In the final lines from 114-160, Wordsworth addresses his sister Dorothy, who did not accompany him



on his original visit to the abbey, and perceives in the delight she shows at the resplendence and serenity of their environs a poignant echo of his former self.

In style, **“Tintern Abbey”** does not conform to the norms of a lyric or a ballad. Its main reason lies in the use of the poetic language. The poem does not maintain Wordsworth’s resolution on the selection of diction for poetry that he expressed in the ambitious **“Preface to the Lyrical Ballads”**.

His language is not that of the **“middle and lower classes of the society”**. The day to day language of the farmers and shepherds in Cumberland did not include words like ‘sublime’, ‘ecstasy’, ‘interfused’, ‘genial’, and phrases like ‘half-extinguished thoughts’, ‘tranquil restoration’, ‘abundant recompense’ etc. Going against his own propositions, the poet employs an elevated diction far removed from his ideal adobe. His syntax too appears to be more complicated and removed from ordinary usage of the language. The poem exhibits a congregation of long, involved sentences impregnated with lofty thoughts. This aspect of the poet’s artistry, which can be termed to some extent as **‘Miltonic’**, occupies much of his later works like The Prelude, The Excursion etc.

The long sentences consisting of elevated words combined through complicated syntax can never make the poem what the poet calls the poetry of the people. Rather, this style can help us to penetrate into that domain of the poet’s artistry where he was the most spontaneous and comfortable but never formally admitted it. **“Tintern Abbey”** is written in a low-toned but impassioned blank verse.

The poet uses a double-exposure technique to give it a dramatic life. The poet has juxtaposed two widely separate periods in such a way that the reader is immediately confronted with the dramatic growth in the intellectual and spiritual life of the poet. The development of argument in the poem is conditioned by the distinctions of the two times. It works like two photographs of the same person taken at the same setting at two widely differing periods. Such contrast highlights the change and the growth or development becomes distinct.

## **S.T. COLERIDGE: KUBLA KHAN**

- The Poet and His Poetry Samuel Taylor Coleridge (1772-1834) was not only a major Romantic poet, but he was also the foremost philosopher and literary critic of his age.
- His poetic output is erratic in comparison to Wordsworth’s, but his contribution to English literary history



also includes his literary criticism and his lively discussion of the ideas of the German Idealist philosophers, particularly Immanuel Kant.

- His theory regarding the cognitive and synthesising role of the imagination is one of the most important cornerstones of the Romantic Movement.
- John Stuart Mill summed up his influence on the age when he called Coleridge a “**seminal mind**”.
- Birth and the early years Coleridge was born at Ottery St. Mary, Devonshire, on October 21, 1772, the youngest son of John Coleridge, vicar, and Ann Bowdon, his second wife.
- A precocious boy, dreamy and introspective, he finished the Bible and the Arabian Nights before he was five.
- At ten, following the death of his father, he was sent to Christ’s Hospital, London, as a charity boy. Though poor and neglected, he became an accomplished Greek and Latin Scholar. Here he met Charles Lamb. It was the first of many significant literary friendships.
- He entered Jesus College, Cambridge on a scholarship in 1791; but in spite of a brilliant career in classics, he finally left the college in 1794, without taking a degree. At University, he was interested in the radical political and religious ideas of his day.
- He had already been attracted by the motto of the French Revolution and Jacobin politics, though later he dismissed it as a youthful folly. These early years of radical politics later put him under the suspicion of the Government which was preparing to wage war against Revolutionary France. To go back to Coleridge’s University days, he also ran up substantial debts, to avoid which he ran away and joined the Royal Dragoons as a conscript, using a pseudonym.
- He was brought back and readmitted after three months, but did not complete his degree. It was probably during his University days that he became increasingly addicted to opium, which had been prescribed to him as a pain-killer. Coleridge’s youthful views of social reform found expression in his scheme for Pantisocracy.
- Through all the ups and downs of his life, he retained his fundamental faith in religion, and was a part of the Broad Church Movement, a liberal group which emerged within the Anglican Church.
- Pantisocracy Coleridge met Robert Southey in 1794, and the next couple of years he spent in Bristol. With Southey and Robert Lovell he fervently desired to establish a pantisocracy, a utopian concept of a

community based on ideal equality, on the banks of the Susquehanna River in Pennsylvania, New England. This scheme ultimately failed because of want of funds, and also a bitter quarrel between Coleridge and Southey over politics and money.

- **Marriage and early career** He married Sara Fricker, sister of Southey's fiancé in 1795. The newly-weds retired to a cottage at Clevedon, where their first son Hartley was born (1796). The marriage was a disaster and Coleridge has often been accused of being an irresponsible and unfeeling husband. Later, he was to fall passionately in love with Wordsworth's sister-in-law, Sara Hutchinson, to whom he addressed Dejection:
- **An Ode.** While at Clevedon, he edited a radical journal, The Watchman, which ran for ten issues. Poems on Various Subjects, was published in 1796 with the assistance of his friend Joseph Cottle. The poem Eolian Harp is one of the most celebrated poems of this period in which Coleridge created a symbol which has come to be associated with the Romantic imagination. At the end of the year he moved to Nether Stowey, to be near to the Wordsworth's. In 1797 appeared Poems which included, besides his own poems, those of Charles Lamb and Charles Lloyd. Coleridge and Wordsworth In June, 1797 Coleridge walked to Racedown, Dorset, where he met Wordsworth and his sister Dorothy.
- The intense friendship that sprang up among the three shaped their lives for the next fourteen years and proved to be one of the most creative partnerships in English Romanticism. It was based on a mutual love of poetry, critical discussion, and hill-walking, and an impassioned response to the political and social problems of the age.
- Between July 1797 and September 1798 they lived and worked intimately together: the Coleridges at Nether Stowey, Somerset, and the Wordsworths two miles away at Alfoxden on the edge of the Quantock hills, where they were visited by Lamb, Hazlitt and others.
- While living at Nether Stowey Coleridge wrote a series of „conversation poems“, including Fears in Solitude, This Lime Tree Bower My Prison,
- The Nightingale and Frost at Midnight. Between 1797 and 1798 he also wrote Christabel (Part I) and Kubla Khan. In 1798 Wordsworth and Coleridge jointly published the Lyrical Ballads, which after a poor critical reception, achieved a revolution in literary taste and sensibility.
- For this volume Coleridge contributed The Rime of the Ancient Mariner, the tale of a superstitious sailor

on an ill-fated voyage. We come to know from his Biographia Literaria, while Wordsworth was to take his subjects from ordinary life, Coleridge was to write poems of the supernatural, but in such a way that the reader's would be induced to a "willing suspension of disbelief".

## The opium years:

Originally prescribed as a medication, Coleridge became habituated to opium. Though associated with one of the most colourful stories of creativity, the composition of Kubla Khan, his addiction made him subject to frequent illnesses, which hampered his poetic output. However, his opium-taking was brought relatively under control by **Dr. James Gillman of Highgate**, with whom the poet moved in.

- In the same year, 1816, a single volume named Christabel and Other Poems was published which also contained Kubla Khan. In 1817 appeared Biographia Literaria, a long prose work containing his principles in politics, religion and philosophy, and „an application of the rules, deducted from philosophical principles to poetry and criticism“.
- For the last four years of his life he was practically confined to a sick-room.
- The last work published during his lifetime was On the Constitution of Church and State (1830). Coleridge died in Highgate on 25th July, 1834, while dictating some portion of Opus Maximum to J.H. Green.
- Wordsworth, always chary of praise, uttered on hearing his death: "He was the most wonderful man I have ever known".
- Charles Lamb, his lifelong friend, described him as "an archangel slightly damaged". The following assessment of Coleridge is to be found in The Oxford Companion to English Literature:

Coleridge has been variously criticised as a political turn-coat, a drug-addict, a plagiarist, and a mystic humbug, whose wrecked career left nothing but a handful of magical early poems. But the shaping influence of his highly imaginative criticism is now generally accepted, and his position (with his friend Wordsworth) as one of the two great progenitors of the English Romantic spirit is assured. Nothing has re-established him as a creative artist more than the modern editions of his Letters and Notebooks. There is a religious and metaphysical dimension to all his best work, both poetry and prose, which has the inescapable glow of the authentic visionary. Coleridge as a Theorist Coleridge's first important critical document was the verse-letter Dejection: an Ode (1802) in which he explored the essential nature of the


Creative Imagination.


- For a complete understanding we have to go to his Biographia Literaria (1817). The terms “Imagination” and “Fancy” were frequently used synonymously before Coleridge but in the eighteenth century they were beginning to be considered separately.
- The term imagination comes from the Latin verb „imaginari’ meaning "to picture oneself." This root definition of the term indicates the self-reflexive property of imagination, emphasizing the imagination as a private sphere.
- As a medium, imagination is a world where thought and images are nested in the mind to "form a mental concept of what is not actually present to the senses." The root of “fancy” was the Greek word “phantasia,” which meant “appearance, perception, imagination”. Fancy was generally given a decorative function while Locke and Hartley made association or combination of sense impressions into images the entire business of imagination.
- In giving imagination a deeper significance Coleridge was influenced by Dante, Plautinus, the Cambridge Platonists and the German Philosopher Kant and Schelling. With the Romantics there was a shift in sensibility from the 18th century mechanistic world view to the 19th century vitalistic world view. The mind-machine equations gave place to the mind-plant analogy and the current Romantic terms of criticism such as organic unity, vital growth, assimilation, fusion, and inner unity emerged. The creative interpenetration of the secondary imagination and the external world leading to unity and harmony. Coleridge's idea of unity cannot be described as something “single” or “linear,” but is best expressed by certain terms which recur in his writings-“agglomerative” and “progressive.”
- An unfolding, associative structure is advocated.
- “You will find this a good gage or criterion of genius,” Coleridge once remarked.
- If the “contents and purposes” of a composition can be summed for the Romantics, imagination is a living power of the mind which unifies and coalesces, shapes the patternless chaos of the world and creates unity of diversity. For Blake, imagination is the organ that perceives the ultimate spiritual reality.
- For Shelley, it is with the help of Imagination that the poet creates. For Wordsworth Imagination was that “awful power...reason in her most exalted mood”.
- Lamb has observed that Imagination “draws all things into one”.

- The world as we know it is full of polarities, antithesis and patternlessness.
- It is primary imagination which makes ordered perception possible.
- It is an analogical power akin to Reason that is possessed by all mankind.
- The secondary imagination is akin to the primary in that both are vital and perform the common function of creating order out of chaos and confusion of sense-impressions. But the secondary imagination is not possessed by all. It is a special gift of the poet or the creative individual and is at the basis of all artistic activity. The secondary imagination is a power of synthesis,"it dissolves, diffuses, dissipates in order to recreate".
- It is an Essemplastic (one making) power that reorganizes reality into unity, it imposes pattern and form on the formless, patternless and otherwise contradictory and intractable material of this world- "it effects the reconciliation of opposites".
- This is poetically expressed in Coleridge's Kubla Khan :

A miracle of rare device A sunny pleasure dome with caves of ice. It is a miraculous power that reconciles polarities (such as sun and ice) to create that unity and harmony of art. Imagination fuses and blends the flux of the senses into harmony and unity; it re-orders and re-creates reality into unity.


## **KUBLA KHAN :**


 The Background of the Poem "Kubla Khan" was published by Coleridge in 1816 at the request of Lord Byron. It was described by Coleridge as "A Vision in a Dream, a Fragment", and in a brief preface to the poem, the poet writes that after taking anodyne he "fell asleep in his chair at the moment that he was reading the following sentence ... in Purchas's Pilgrimage: "Here the Kubla Khan commanded a palace to be built, and a stately garden thereunto. And thus ten miles of fertile ground was enclosed with a wall" .... On awakening he appeared to himself to have a distinct recollection of the whole ... and instantly and eagerly wrote down the lines that are here preserved.


 At this moment he was unfortunately called out by a person on business ... and detained by him above an hour, and on his return to his room, found to his no small surprise and mortification, that though he still retained 26 The Romantic Poets some vague and dim recollection of the general purport of the vision, yet,





with the exception of some eight or ten scattered lines and images, all the rest had passed away....” “Kubla Khan” is a poem about the act of poetic creation.


 It is significant for a thrilling picture of a poet in ecstasy in the process of creation. Kubla Khan (1216-1294), one of the powerful Asiatic kings, was the founder of the Mongol dynasty in China. The poem is both descriptive and suggestive – descriptive in the sense that it describes in detail Kubla Khan’s pleasure-dome of “rare device”, the source of the sacred river Alph, the maid, and suggestive in that if the poet could revive his inspiration a great poetry would follow.

 Coleridge also hints at some physical clues to identify a poet in his moments of inspiration. Kubla Khan ordered a magnificent pleasure-palace to be built for him in Xanadu, also called **Chandu or Shandu**. So a ten-miles of fertile land on the banks of the sacred river Alph was enclosed with walls and towers. The source of the sacred river was a deep mysterious gorge that ran down a green hill across a wood of cedar trees.

 All these make the enclosed area wild, savage and enchanted, yet it is holy, fit to be frequented by a woman wandering about in the light of a waning moon in search of her demon-lover. Amidst the loud, tumultuous noise caused by the fall of water into the sunless sea, Kubla Khan could hear the voices of his ancestors to be prepared for a war in the near future. In the last stanza, the poet gives us a vivid picture of an inspired poet and the act of poetic creation. Once, in a vision, he saw and heard an Abyssinian maid playing on her dulcimer and singing sonorously of the wild splendour of Mount Abora.

 The poet says that if he could recreate in his imagination the sweet, enchanting music of the maid, he would feel so inspired and ecstatic that with the music of his poetry he could build Kubla Khan’s pleasure-dome in the air imagination, i.e., the listeners would see it in their imagination. In other words, a poet in a spell of poetic inspiration is capable of creation like God (Read the section on the Background). 29 S.T. Coleridge: “Kubla Khan” In the last five lines Coleridge draws a picture of a poet inspired.

 When a poet’s eyes are flashing, his hair floating and seem to be withdrawn from the material world, the listeners / readers ought to be beware of him and feel awed, but not fearful, for he has fed on honey-dew and drunk the milk of Paradise.

 In that moment he transcends into a superhuman being. The poem is full of suggestive phrases and lines capable of evoking mystery. The description of the deep romantic chasm, the woman waiting for her



**SRIMAAN COACHING CENTRE-TRICHY-TRB-SCERT  
DIET/GTTI (LECTURER)-ENGLISH-TO CONTACT:8072230063.**

**2023-24  
SRIMAAN**

demon-lover, the ancestral voices prophesying war, the source of the river Alph, sinuous rills, etc. are natural phenomena, but are suggested in such a way as if they were supernatural occurrences. The poet takes us to distant times and remote and unknown regions where the very unfamiliarity of the scenes prompt us to suspend our reasoning faculties, “willing suspension of disbelief” as Coleridge called it.

**TO BE CONTINUED.....**

## **STUDY MATERIALS AVAILABLE**

**SCERT/ DIET/GTTI (LECTURER):**

**TAMIL/ENGLISH/MATHS/PHYSICS/CHEMISTRY/GEOGRAPHY/BOTANY/ZOOLOGY/HISTORY/ PHYSICAL EDUCATION**

**UGTRB: (ALL SUBJECT) STUDY MATERIALS AVAILABLE.**

**TRB-BEO & TNPSC-(DEO) STUDY MATERIAL WITH  
QUESTION BANK AVAILABLE.**

**ALL PG-TRB STUDY MATERIALS WITH  
QUESTION BANK AVAILABLE.**

**SRIMAAN COACHING  
CENTRE-TRICHY.**

**TO CONTACT:8072230063.**

**STUDY MATERIALS: TET/PGTRB/BEO&DEO/COM.INS  
POLYTECHNIC/UGTRB/SCERT/DIET/TNPSC/TNEB/ RRB  
TNUSRB/CSIR AVAILABLE-TOCONTACT:8072230063.**

Page 19

**SRIMAAN**

**SRIMAAN COACHING CENTRE-TRICHY- TET/PG-TRB / BEO/  
DEO/TRB-POLYTECHNIC/TRB-COM.INS/TNEB/UG-TRB/SCERT  
STUDY MATERIALS AVAILABLE- CONTACT:8072230063.**

**2023-24  
SRIMAAN**

**TNPSC-GROUP-I C**

**TNPSC-DEO (District Educational Officer(Group – I C Services)  
(TAMIL & ENGLISH MEDIUM) STUDY MATERIAL AVAILABLE.**

**TRB-BEO (Block Educational Officer)  
(TAMIL & ENGLISH MEDIUM) STUDY MATERIAL AVAILABLE.**

**TRB-POLYTECHNIC LECTURER-(NEW SYLLABUS)  
STUDY MATERIALS AVAILABLE**

- **MATHEMATICS STUDY MATERIAL with Question Bank.**
- **ENGLISH STUDY MATERIAL with Question Bank.**
- **PHYSICS STUDY MATERIAL with Question Bank.**
- **CHEMISTRY STUDY MATERIAL with Question Bank.**
- **MODERN OFFICE PRACTICE STUDY MATERIAL with Q.B.**
- **COMPUTER SCIENCE STUDY MATERIAL with Question Bank.**
- **INFORMATION TECHNOLOGY STUDY MATERIAL with Q.Bank.**
- **ECE STUDY MATERIAL with Question Bank.**
- **EEE STUDY MATERIAL With Question Bank.**
- **MECHANICAL STUDY MATERIAL With Question Bank.**
- **CIVIL STUDY MATERIAL With Question Bank.**
- **EIE STUDY MATERIAL with Question Bank.**
- **ICE STUDY MATERIAL with Question Bank.**

**SRIMAAN COACHING CENTRE-TRICHY- TET/PG-TRB / BEO/  
DEO/TRB-POLYTECHNIC/TRB-COM.INS/TNEB/UG-TRB/SCERT  
STUDY MATERIALS AVAILABLE- CONTACT:8072230063.**

**2023-24  
SRIMAAN**

## **UG-TRB MATERIALS**

- **UG TRB: TAMIL MATERIAL WITH QUESTION BANK.**
- **UG TRB: ENGLISH STUDY MATERIAL +Q. BANK (T/M)**
- **UG-TRB: MATHEMATICS MATERIAL WITH Q. BANK (E/M)**
- **UG TRB: PHYSICS MATERIAL WITH QUESTION BANK (E/M)**
- **UG TRB: CHEMISTRY MATERIAL + QUESTION BANK (E/M)**
- **UG TRB: HISTORY MATERIAL + Q.BANK (T/M & E/M)**
- **UG TRB: ZOOLOGY MATERIAL + QUESTION BANK (E/M)**
- **UG TRB: BOTANY MATERIAL +QUESTION BANK (T/M& E/M)**
- **UG TRB: GEOGRAPHY STUDY MATERIAL (E/M)**

**SCERT/DIET/GTTI (LECTURER) STUDY MATERIAL AVAILABLE.**

## **PG-TRB MATERIALS**

- **PG TRB: ENGLISH MATERIAL WITH QUESTION BANK.**
- **PG TRB: TAMIL STUDY MATERIAL +QUESTION BANK (T/M)**
- **PG-TRB: MATHEMATICS MATERIAL WITH Q.BANK (E/M)**

**SRIMAAN COACHING CENTRE-TRICHY- TET/PG-TRB / BEO/  
DEO/TRB-POLYTECHNIC/TRB-COM.INS/TNEB/UG-TRB/SCERT  
STUDY MATERIALS AVAILABLE- CONTACT:8072230063.**

**2023-24  
SRIMAAN**

- **PG TRB: PHYSICS MATERIAL WITH QUESTION BANK (E/M)**
- **PG TRB: CHEMISTRY MATERIAL + QUESTION BANK (E/M)**
- **PG TRB: COMMERCE MATERIAL WITH Q.BANK (T/M)&(E/M)**
- **PG TRB:ECONOMICS MATERIAL+Q. BANK (T/M & E/M)**
- **PG TRB: HISTORY MATERIAL + Q. BANK (T/M & E/M)**
- **PG TRB: ZOOLOGY MATERIAL + QUESTION BANK (E/M)**
- **PG TRB: BOTANY MATERIAL +QUESTION BANK (T/M& E/M)**
- **PG TRB: GEOGRAPHY STUDY MATERIAL (E/M)**

**PG-TRB: COMPUTER INSTRUCTOR-GRADE-I (NEW  
SYLLABUS)-2023-2024 STUDY MATERIAL AVAILABLE  
10% Discount for all materials. Materials are sending through  
COURIER.**

**TO CONTACT**

**8072230063**

**SRIMAAN**