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UNIT -3: ENGLISH LITERATURE FROM 1798-1850

Poetry

William Wordsworth-Immortality, Tintern Abbey, The Prelude - Book-I

INTRODUCTION:

Wordsworth : Intimation Ode-Tintern Abbey

- William Wordsworth's "Tintern Abbey" explores the power of nature and memory, while "Ode: Intimations of Immortality" delves into the loss of childhood innocence and the search for meaning in the world. "The Prelude" is a long, autobiographical poem exploring Wordsworth's development as a poet and his relationship with nature, with Book I focusing on his early childhood experiences.

Tintern Abbey:

Theme: "Tintern Abbey" (also known as "Lines Composed a Few Miles Above Tintern Abbey") is a poem that explores the power of nature and memory, and how the memory of childhood experiences with nature can sustain and shape a person's life.

Structure:

- The poem is a meditation on the speaker's return to the Wye Valley five years after his first visit, reflecting on the beauty of nature and the transformative power of memory.

Key Ideas:

- Wordsworth's first great statement of his principle theme: that the memory of pure communion with nature in childhood works upon the mind even in adulthood, when access to that pure communion has been lost, and that the maturity of mind present in adulthood offers compensation for the loss of that communion.

Autobiographical Element:

- The poem is considered a spiritual autobiography, tracing Wordsworth's spiritual growth and development through his connection with nature.
  - 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.

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.

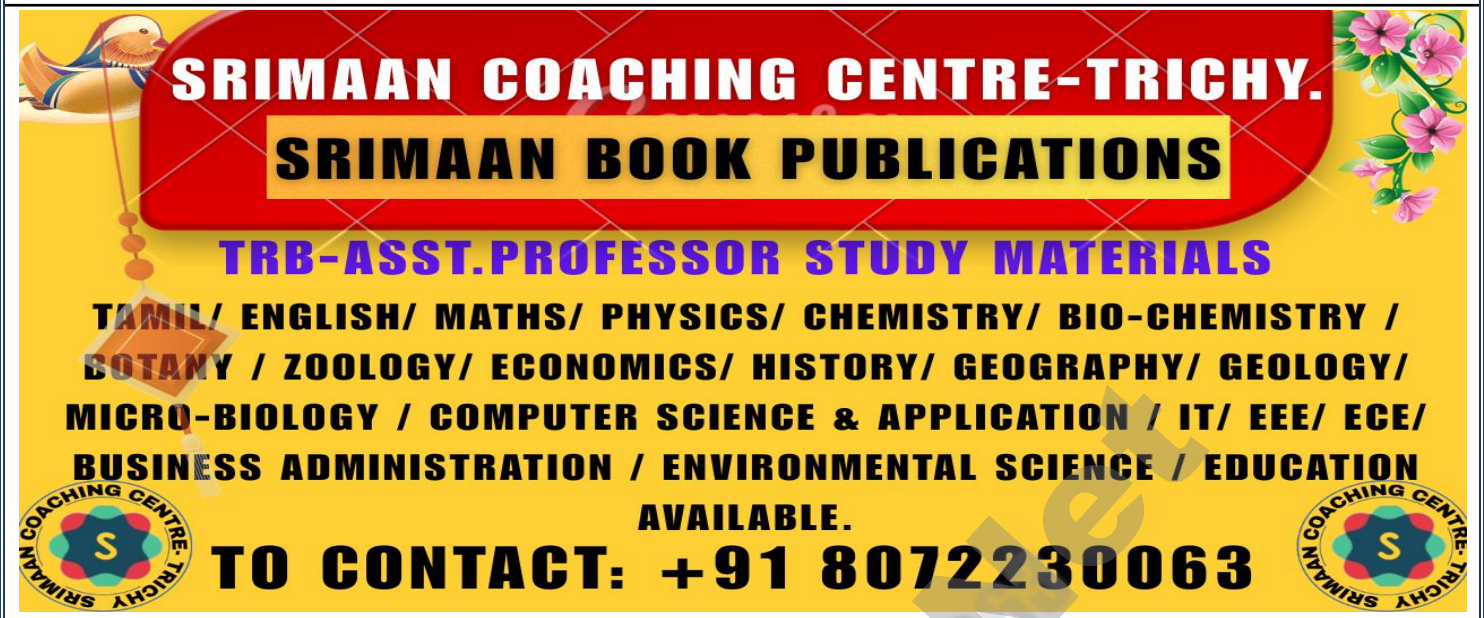
- It is only through memory that the mind revives that reality and revisits that faith that once gave courage and inspiration. During his five years' absence from the valley, the tranquil environments of Tintern Abbey have remained a constant present with the poet, stored in his memory as the "beauteous 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-learn{e}d 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.

The Prelude - Book-I

- Wordsworth never intended The Prelude to be his magnum opus. The clue is in the title (though this title was given to the poem by Wordsworth's executors after his death). The Prelude was written as a prelude or an introduction to The Recluse, the great philosophical poem that Wordsworth, encouraged by Coleridge, dreamed of writing but never completed.
- It's one of the ironies of literary history that Wordsworth, lamenting in verse his own inability to write a great poem, didn't realise that in doing so he was in fact writing one of the greatest poems. Never satisfied with it, Wordsworth continued to work on, expand and revise The Prelude until his death in 1850. As a result there are several different versions of the poem available to us.
- The Prelude is unparallelled in its detailed portrayal of the writer's sense of his self and his mind. It traces the history of Wordsworth's life from his earliest childhood to the point at which he began writing the poem at the age of about thirty, and records his flaws, his fears, his loves, and his ambitions. But The Prelude is now read mainly by scholars and students; most readers turn instead to Tintern Abbey, the Intimations of Immortality ode, and of course '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.

- One way of getting around this is to read the 1798 ‘Two-Part Prelude’. This is a much shorter sort of draft version, an embryo of the poem that Wordsworth was to develop over the next fifty years. It’s just two Books long, each Book about five hundred lines, but it contains many of the most beautiful and memorable passages of the poem. It’s made up of a series of what Wordsworth called ‘spots of time’: episodes drawn from his childhood, in which he felt a particularly strong communion with nature, and felt his visionary power to be at its height.

- Those readers who do brave the much longer 13-Book Prelude of 1805, or the 14-Book Prelude of 1850, will likely still be drawn to these same ‘spots of time’, along with a few new ‘spots’ which Wordsworth adds. (The 1805 and 1850 versions are for the most part the same, but contain some intriguing revisions which hint at Wordsworth’s changing opinions as he grew older.) So what is to be gained by investing time and energy in one of these much longer versions of the poem?

- When Wordsworth gives himself more room for extended narrative, his poetic power comes across less intensely than in the spots of time. But some of these narrative sequences are perhaps more subtly beautiful. We read of Wordsworth’s gradual descent into self-satisfied indolence as a student at Cambridge, of his growing sense of ambivalent horror at the chaos and crowds of London, and of course of his heady experience in revolutionary France, when ‘Bliss was it in that dawn to be alive, / But to be young was very Heaven!’ These accounts are thoughtful, sorrowful, and funny, and the experiences that they describe cannot be conveyed in a brief flash.

- Above all, what the longer versions of The Prelude offer is a sense of time passing. In its very length, the expanded poem creates for its reader an experience of change, flux, but also continuity, as he or she reads – the same experience that Wordsworth describes having within the poem. It’s ‘an unreasoning progress’: there’s no single, traceable story either of loss or of gain. Life isn’t one straightforward narrative and neither is Wordsworth’s poem about his life. But travelling through the poem with Wordsworth, we begin to understand and feel the anxieties that he describes: how can we remember everything, and fit it into a narrative that makes sense? Where is all this leading?

- Spending more than three years with The Prelude as I worked on it for my PhD, I often felt the pertinence of such questions. I flicked between different passages as I analysed them, extracting them for close attention. The Prelude lends itself to this kind of reading because for the most part it is structured as a series of those short ‘spots of time’, interspersed with philosophical or slightly longer narrative passages.

- But a sense of the weight and the sheer size of the full poem was always there, even in the size of the book I was holding. It felt like I was mining a huge cavern for the parts I wanted. It was an exercise of memory that reflected Wordsworth’s own as he looked back over his past, searching for what mattered.

- But several times over the last few years I have made time to read The Prelude as a whole from start to finish, to get that real sense of ongoing time and the accumulation of experience. Reading in this way, I felt I could appreciate the sense of simultaneous terror, power, and beauty that comes upon Wordsworth (and his reader) at the very end of The Prelude, when he describes climbing Mount Snowdon:

When at my feet the ground appeared to brighten,

And with a step or two seemed brighter still;
Nor was time given to ask or learn the cause,
For instantly a light upon the turf
Fell like a flash, and lo! as I looked up,
The Moon hung naked in a firmament
Of azure without cloud, and at my feet
Rested a silent sea of hoary mist.
A hundred hills their dusky backs upheaved
All over this still ocean; and beyond,
Far, far beyond, the solid vapours stretched,
In headlands, tongues, and promontory shapes,
Into the main Atlantic, that appeared
To dwindle, and give up his majesty,
Usurped upon far as the sight could reach.

- These lines evoke a sense of great achievement, the climax of a huge effort (Wordsworth's ascent up the mountain, his completion of his great poem, and the reader's coming to the end of a long book), but also a sense of being overwhelmed by it all: what does it all mean? Having read and returned to The Prelude repeatedly, I still couldn't tell you what it all means. But that's life.
- Tess Somervell is a PhD candidate at Clare College,University of Cambridge. Her research is on the intersection between time and eternity in Milton's Paradise Lost, Thomson's Seasons, and Wordsworth's Prelude.

Samuel Coleridge-Ode to Dejection, Kubla Khan

- The Romantic Revival has been discussed in detail in the Unit on Wordsworth's The Prelude. Needless to say, Samuel Taylor Coleridge (1 772- 1834). Wordsworth's closest poet-friend, belonged to that Movement.
- The Romantic Revival of the closing years of the eighteenth century, which began with the publication of the Lyrical Ballads in 1797 and extended upto the middle of the nineteen thirties, was a reaction to and also a product of eighteenth century classicism, and the remarkable point about Coleridge is that the element of reaction to the classical norms is most prominent in his poetry.
- So, he is often called the 'most romantic' of the romantic poets. Coleridge's part in the making of the Lyrical Ballads seems, in a word, to obtain a 'willing suspension of disbelief for the supernatural. This aim is emblematical of the best of his poetry.
- Born in 1772, Coleridge was at Jesus College from 179 1 to 1794. In 1797, he married Sarah Fricker, the sister of Southey's wife. His fiendship with Wordsworth and his sister Dorothy with whom he had long walks made him the kind of poet that he was. The three influenced one another's thought and sensibility.
- There are most curious points of similarity between the careers of Coleridge and De Quincey, especially in that both were failures in the sanctuary of home, and both were the slave of opium. German metaphysics fascinated Coleridge, and turned the poet into a philosopher.

- This caused no enrichment to his poetry, but the combination of poetic sensibility with philosophical subtlety made him an almost perfect critic. His years of full poetic inspiration were few, two at the most (1 797-98), and hence the quantity of his best work is in inverse proportion to its quality.

- It is not necessary to attribute the decay of Coleridge's poetic powers, or rather the 'stinting' of the poetic flow, to Germany or to opium; probably this would be to confuse cause and effect. The real cause was something innate in the man, which he himself was painfully aware of. It was his high ambition to reach beyond the reachable, his desire to discover the deepest region of the soul, and his continuous discovery that 'words' - the only material of poetry-falls shoh of that supreme requirement.

- His stress on music suggests his attempt to transcend the limitations of literalness and to make the words yield as much as they could. But, unlike Shakespeare, he could not make his words deliver the richest. Under the pressure of demand they broke, often became incoherent.

- This explains the fragmentary nature of much rvf his later . poetry. Another reason of his sudden decadence is his lack of self-cohfidenae, whi& can partially be attributed to his addiction to narcotics. This caused deep frustration in him.

- He worked by fits and succeeded in flashes, and failed to finish long and ambitions works undertaken by him. Broadly speaking, there are four periods in Coleridge's poetic career. The earliest period extends fiom 1794 to 1796 and it includes works like the Song of the Pixies, Lines on an Autumnal Evening and Lewti (1794) and Religious Musings (1795 -96).

- Then came the second atld blossoming period (1796 -97) when he wrote Ode r0 the Departirig Year: The Lime Tree Bower:Frost at Midnight, Fears in Solitude, etc, Full blossoming came in the next phase when he was at the height of his poetic genius. Great poems like The Rime of the Ancient Mariner, Christable-and Kubla Khan were written during this period. And the fourth and last period came with a declitle in inspiration and achievement. Two poems of great merit, of course, were witten in this period too: Dejection: an Ode -and Love.

COLERIIDGE AS A CRITIC

- Today Coferidge is better remembered as a critic than as a poet. His Biographia Literaria is a great work in which one gets for the first time solid theories of criticism. The starting point of Coleridge is, of course, Wordsworth's preface to the Lyrical Ballads. Then he proceeds to examine Wordsworth's poems and, in the words of Cazamian, 'certain intentions, as well as certain successes or failings, of Wordsworth are caught and illuminated to their depths; so searching is the light, that it is even cruel.' Despite his romantic sensibility, in his criticism Coleridge is very objective.

- He does not disregard 'facts' and tries his best to be unprejudiced. Even T.S. Eliot's criticism draws heavily from Coleridge's viewpoint and stand. Owing to this objectivity, . Coleridge can reach the essential depth of any kind of art and discover the harmonizing and sustaining force therein. About his Shakespeare criticism, C! Cazamian observes, 'His remarks on Shakespeare show a sound intuition of the profound unit;), of

dramatic art'. His imaginative perception seldonl fails him, and so his famous distinction between fancy and imagination, despite its mysticism, is so convincing and revealing.

- Fancy, according to Coleridge, is the mechanical joining of impressions stored in memory whereas imagination is an organic development of the mind which has the power to reveal the essential, and even the ultimate, truth of . . life. German metaphysics fascinated him and turned the poet into a philosopher. The . combination of poetic sensibility with philosol~hical subtlety made him an almost perfect critic.

COLERIDGE AS A POET

- Coleridge belonged to an age of great poetic output. There was a sudden efflorescence which lasted for about three decades, and then withering set in. To know this phenomenon well is in a way to understand Coleridge best. Every great writer is inextricably linked with the life and thought of the people of his time. The Renaissance may be taken as the starting point. It was an age of questioning, and so, of self-awareness and self-discoveiy.

- Something 'new' was needed and demanded: a new set of values; a new god, so to say. People became aware of the ' immense potentialities of the human mind. Logical reasoning came as the new too, as if mysteries of nature could be solved with Coleridge that and the proper perspective grown the 17"' century brought science and the tilt towards materialism. Sir Issac Newton revolutionised human thought and attitude and Locke's philosophy tried to explain the universe in terms of logic and material order. The eighteenth century built the 'society' on these postulates and glorified 'order' and 'pattern'. The Industrial Revolution brought the assurance of comfort and prosperity.

- In literature, 'norms' were dug out from ancient classics, and 'content' was confined to the immediate and the tangible. The stress was on form, and the subject matter was limited to that which yielded to reasoning. Dissident voibes (Blake, Gray, etc) were heard but ignored. And then fresh wind began to blow. It was so powerful that it seemed to be sudden, as if there was a complete overturning of everything. There was a feeling and sense of Feedom. ' In Wordsworth it was the freedom of going into Nature and breathing to one's fill her pure and purifying air.

- In Coleridge it was the freedom of entering the strange and mysterious zone of the supernatural. Byron and Shelley craved for a new social order based on intellectual freedom, scientific reasoning, and unprejudiced political system. Keats sang. 'Ever let the fancy roaflleasure never is at home.' Though much of it came from native factors-a reaction to excess of emphasis on pattern and order, and on a concept of 'totality' within measurable limits-sizeable influence came from the continent, especially from France and Germany.

- German philosophers of the eighteenth century were busy exploring the emotional behaviour of man, the world of imagination, the sense of wonder uilfolding an ever - increasing area of awareness, and this was reflected in the German literature of the time which treated supernatural as an extension of the known world of nature, often dealing in the eerie, the strange, and the mysterious. More than anyone else. Coleridge, because of his sojourn to Germany and his passionate reading of German literature, was influenced by it.

- French Revolution was another exotic factor that had much to do in shaping the mind of the English poets of the time. The French Revolution was the sudden and violent outburst of a general feeling seething long in the European mind. People wanted freedom: freedom from the oppression of monarchy, from the dictates of the church, from superstitions and social customs. As a matter of fact, in the world of thought and systematic development of an idea.

- England was the pioneer. England's struggle for freedom dated back to the Medieval times and matured up through Renaissance. Reformation, Civil War, Commonwealth, and so on. It gave inspiration to other nations. If the seed of French Revolution lay in the writings of Voltaire and Rousseau, these philosophers, in their tum, derived much from the English exponents of political and social freedom. But what was an undercurrent of intellectual refinement and cultural development in England became violent, armed revolution in France against monarchy and all its institutigns.

- Poets and artists of England felt attracted towards it in the beginning. Wordsworth and Coleridge went to France to actively participate in the revolution, but, seeing the bloody and blind turn it took, withdrew from it, though the cardinal ideas that had caused the revolution silently and in~perceptibly crept into the English mind and brought about a change in life, thought and attitude of the English people. Wordsworth was most enthusiastic about the French Revolution in his early youth.

- But his direct encounter yith, the Revolution was enough for him to be disillusioned. The Revolution took a bloody turn, innocent people lost their lives, power-mongering was rampant; it was, as if, one set of despots being replaced by another. Atmosphere in France reeked with opportunism, intrigue, greed and violence, Coleridge also saw this with pain. Both of them returned to England, to the soothing English nature, to their love for the native soil and their innate conservatism. Wordsworth felt that his stay in France was a 'whste of years" Coleridge felt the same.

- But these poets, despite their aversion to the later turns and final outbursts of the French Revolution, brought with them the esse~ltial ideas that had prompted the Revolution. One such idea was the concept of the dignity of the human soul. The Romantic poets of England now felt- and it was in sharp contradistinction to the 1 gth century attitude -that categorization of men must be made on moral standards and not on material ones. Economic prosperity or high social position does not make one good or great; it is the quality of the soul that matters and decides the category.

- With this feeling running stror~g in them, the poets felt that they had a moral role to perform. Wordsworth thought that he was a 'teacher', and Coleridge, like an oriental guru, took his readers to a visionary world to enta. which 'willing suspension of disbelief becomes a precondition. Despite their love for peace, conservatism, pride in English tradition, in their imaginative flight, interest in the soul of nature, in the strange and the eerie, and in this humanitarian zeal, one perceives the impact of the essential ideas that lay behind the geat upheaval of France.

- So, influences came from various exotic sources; the native soil offered a rich tradition alongwit11 the impetus to break away from that tradition and to create a new one; and, above all, the genius of the poet made everything melt into a new 'concoction'; and, as a result, Coleridge's pen produced, among others,

three poems of matchless merit, poems that could make any literature of the world proud of itself: Kubla Khan, 142e Rijne of the Ancient Mariner and Christabel. Broad and basic qualities in Coleridge's poetry are the following:

a. Artistic treatment of the supernatural
b. Medievalism
c. Herman nature and extcinal nature: relationship in reciprocity
d. Creation of a dream-world authenticated by psychoanalysis
e. Imaginative flights f. Lyricism.

KUBEA KHAN

Introduction

- Written in 1797. 'Kubla Khant_was first published, at the request of Lord Byron, in 18 16. The book contained an 'introduction' which throws light on the circumstances that prompted the poet to write the poem:
- 'In the summer of the year 1797, the Author, then in ill-health, had retired to a lonely farmhouse between Porlock and Lintan, on the Exmoor confines of Somerset and Devonshire. In consequence of a slight indisposition, an anodyne had been prescribed, from the effects of wliich he fell asleep in his chair at the moment that he was reading the following sentence, or words of the same substance, in 'Purchase' Pilgrimage:
- 'Here the Khan Kubla commanded a palace to be built, and a stately ,garden thereunto. And thus ten miles of fertile ground were enclosed with a wall:
- The author continued for about three hours in a profound sleep, at least of the external senses, during which time he had the most vivid confidence, that he could not have composed less than from two to three hundred lines: if that indeed can be i called composition in which all the images rose up before him as things, with a parallel production of the correspondent expressions, without any sensation or consciousness of effort.
- On awaking he appeared t~ himself to have a distinct i recollection of the whole, and taking his pen, ink, and paper, instantly and eagerly I wrote down the lines that are here preserved.
- At this moment he was unfomnately called out by a person on business from Porlock, and detained by him above an hour, j ' and on his return to his room, found, to his no small surprise and mortification, that though he still retained some vague and dim recollection of the general pvport of the vision, yet, with the exception of some eight or ten scattered lines or images, all the rest had passed away like the images on the surface of a stream into which a stone has been cast, but, alas, without the after restoration of the latter!' SO, Coleridge says that the poem is a 'fragment' and , that too, of a dream.

- We seems to be apologetic about it, as if trying to say that the readers should not take it very seriously, should not look for any deeper meaning or wider suggestion. ATI amoral boon of heightened imagination can cause such el-nbarrassment in its creator.

- It is not a poem of statement or comnrunication of an idea but one of iinaginative exploration, of the discovery of the essentials of artistic creation and the relation between the natural and the supernatural. It is a poem equally powerful on its literal and synlbolic levels obliterating with perfect ease the distinction between the common and the strange, the immediate and the remote, the worldly and the other -worldly.

Structure

- Obviously there are three parts in the poem. In the 36- line first part the poet describes the pleasure palace of Kubla Khan, an emperor in ancient China. It has three stamas of 10,20 and 6 lines respectively.

- It is on the nature and quality of that art which reflects life and its strange, unintelligible complexities. ?'he second and the third parts are in one stanza, the second covering 5 lines and the third part the remaining 13 lines, In the second part the poet is referring to an Abyssinian singing girl whom he had seen in a 'vision'. It is about art that transcends life. The third and final part creates the picture of an inspired poet who can bring about a revolution in the world, a yogi who can change the meaning of life. Here is art that can change life and the world.

Substance

- Kubla Khan, an ancient powerful king of China, once ordered the building of a majestic pleasure - house in Xanadu. Alph, the sacred river, ran through Xanadu, making it a fertile land. The course of the river was through dark and immeasurable caverns. And finally it fell into a dark Sea. The land, ten miles in perimetre,was fertile, and it was well fenced with walls and towers. It had bright gardens, winding streams and fragrant trees bearing sweet-smelling flowers.

- There were forests, as old as hills, in the midst of which there were green grassy patches of land, bright with sunshine. The most remarkable thing here was a deep, lnysterious chasm which went down the hill covered with cedar trees. It was a savage and desolate place like one we would imagine to be the haunt of a woman in mad love with a demon, coming here in the light of waning moon, waiting for him, though he has left her after having made love with her.

- A powerful spring of water gushed forth fiom this gorge. Deep down, there was an incessant turmoil, as if the earth was breathing fast, and this panting ofthe earth resulted into a big throw of water which carried alongwith it big and small chunks of stone like rebounding hail or scattered grain when beaten by the thresher. The fountain that came out with these rocks and stones took the form of the sacred river.

- Alph, which followed a meandering path through wood arid valley and reached the deep and dark caverns, and then fell with noise in the 'lifeless' ocean. And in this tumult Kubla Khan heard the voices of ancestors prophesying war (i.e. destruction of this idyllic place and palace).

- The shadow of the dome of this pleasure house fell on the waves in the middle of the iver. Mailly notes fkom the fountain and the caves resounded and got mixed. The orchestric effect was miraculous, and no less miraculous was the sight of the pleasure - dome that stood on caves of ice with domes flooded with sunshine.

- The poet is reminded of a vision he once had; it was of an Abyssinian maid who played on her dulcimer and sang of Mount Abora. Her symphony and song were so excellent that if the poet could revive that in his poetry he would enjoy heavenly bliss and create art as charming as Kubla Khan's palace. His music would, then, create the embodiment of the mystery in God's universe, the mystery of contraries woven together, the dichotomy of light and darkness, life and death, the 'sunny dome' and 'caves of ice'.

- Such great poetry brings about a great change in man's thought and attitude. Great poets are true revolutionaries. In their poetry lies the message of change and rebirth. Ordinary ~eo~le'are usually conservative. They dread changes. So they are afraid of great poets. They want to imprison them or to make them ineffectual. They try to fan up popular sentiments against them. They know that the great poets are nourished by heavenly bliss and benediction.

Interpretation

- Apparently the poem is 'a fragment' or a series of fragments. First, it is about a palace the poet had heard of; and then it is about a singer the poet had dreamt of, and finally it is about a poet he had wistfully imagined of. But it can never be called an incoherent poem. Rather it is one of the most balanced, methodical and concentrated poems in English literature. What is the poem about? Many critics ask. The simple answer is, it is about poetry. The later part of the poem is very clear in its purpose; the earlier part requires symbolic interpretation.

- Kubla Khan desired a pleasure dome to be built in Xanadu. The abruptness with which proper names are introduced reminds us of John Donne; with the same unabashed deftness Coleridge takes us immediately into the heart of the matter. We are immediately transported to the strange and complex world of artistic creativity. The word 'decree' is important. It includes desire, order, determination, 'Xanadu', the name, suggests remoteness, as if there is something exotic, mysterious, desire - evoking, thought -provoking in life. Alph flows through Xanadu, and Alph is a 'sacred' river.

- Its flow through the garden is the quest for the ultimate reality, 'the desire of the moth for the star' in art. It goes through mysterious caverns, and finally falls into a sunless sea. The 'sunless sea' is 'death' where life finally ends. A particular area with a perimetre of ten miles is fenced in with walls and towers and within that boundary there are gardens and small winding rivers, The trees in the gardens bear fragrant flowers. The forests are as old as the hills on which they have grown.

- It refers to the beauty and agelessness of art, its universal validity and charm. But the most remarkable thing here is a deep, mysterious gorge that runs down the s1ope:of a green hill across a wood of cedar trees. It is a wild and awe-inspiring place as holy and bewitched as the one haunted by a woman wandering about in search of her demon- lover in the dim light of a waning moon.

- The poet creates a supernatural world to suggest the inexplicable depths of art, areas where art ushers us in and we are terrified or benumbed. This 'chasm' may be the unfathomable 'unconscious' of the human mind, the reservoir of our memories, impressions and dreams. It is a 'savage place', Beyond the reach of knowledge, beyond the territory science is capable or qualified to explore.

- Deep down the chasm, a turmoil is going on ceaselessly, as if some thick liquid is boiling there. It is like the breathing of the earth: 'fast thick pants' suggest the sexual act. It is about the creative process of the earth. Water is ejected out of the earth's belly in the form of a fountain, and with it huge boulders come out like pattering hailstones or scattered grain when the thresher beats it under his flail to separate it from the chaff, The fountain takes the form of the sacred river.

- Alph, Pure poetry is something divine; its journey is from the deep recesses of the human mind to heavenly bliss. It is born of the panting tumult (the creatiJe urge), it flows through a fertile land (the creative process), it is sacred (purifying), and finally it is lost in oblivion (lifeless ocean). And it gives a vital message; that however lovely and divine art may be, it has the vulnerability of being destroyed because wars are inevitable. The ancestral voice is the voice of human experience.

- The strange dichotomy in man is that on the one hand he is capable of creating art 'par excellence' and on the other he fights like his primitive ancestor with his neighbour and fellowman and turns beastly, brutal and destructive. In intellect he can rise very high but in morality he can stoop lowest of the low. He has raised great monuments and he has also felled them. Wars have razed beautiful civilizations to dust. The shadow of the dome of the pleasure palace fell on the waves of Alph and it covered half the breadth of the stream. The stream looked lovely, half of it breadth - wise, in shadow and half in light.

- In the sound of the waves of the river two notes mingles, the gurgling sound of the fountain, and the deep sombre note that came fiom the depth of the caves. The entire construction of the palace was a miracle of mixture of opposities. Its top was flooded with sunshine but its foundation lay in the caves of ice. Great art is like this: it embodies the essence of life, and life is a complex of contradictory experiences. In Kubla Khan's palace Coleridge finds 'ideal art'.

- Then the poet moves to the second part of the poem. In the first few lines of the second half he refers to his dream in which he had the vision of an Abyssinian damsel playing on her dulcimer and singing of Mount Abora. And in the following portion of the second half the poet expresses his wish to recreate the perfection of the Abyssinian maid's song in his own poetry. Obviously, in the mind of the poet, both Kubla Khan's palace and the damsel's song are perfection of art.

- A poet who can achieve this perfection brings about a great change in society. In the poet's mind comes the picture of a saga-like, inspiring medieval singer of the Middle East on hearing whom people would come out of their stale customs and dead habits and bc ushered into a new life, a new awareness. Such a poet with his 'flashing eyes' and 'floating hair' is like the pied piper of Hameline on hearing whose flute children would leave their homes to follow his path, however unknown and adventurous it might be.

- The poet wants to be one like him. Likc his contemporaries Coleridge also wants to be a revolutionary, a preacher, a Messiah. But he knows that the conservative pcople are afiaid of any big change. They would

like to continue in their life of 'pig satisfaction'. So they would try to restrict the dreamer from doing what he can. They would like to make him non-functional by using the magical method of weaving a circlc around him thrice. 'T'hey know that the poet is divinely inspired; he has taken Amrit that makes onc immortal.

- Like Keats's nightingale he is 'not born for death', So in all the three pictures-Kubla Khan, the Abyssinian maid, and the visionary poetColeridge sees the periection of art. In the first picture it is art that best reflccts life with all its complexities and contraditions; in the second picture it is art that transcends life and becomes celestial; and in the third p~cture itis art that cbanges life by infusing new ideas and new hopes in the mind of man. 'Kubla Khan,' therefore, is a poem about the nature and function of art. Thcre is hardly anything that is hgmentary' about this poem. It is a well-knit, highly concentrated poem with L clea: point of reference.

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 ofwant 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-inlaw, 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.

Youtube channel link: http://www.youtube.com/@srimaantetpgtrbcoachingcen9477

TO BE CONTINUED.....

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