

INDEX

S.NO	TITLE	PAGE NO
1	William Wordsworth ➤ Immortality ➤ Tintern Abbey ➤ The Prelude Book-I	1 7 18 27
2	Samuel Coleridge ➤ Ode to Dejection ➤ Kubla Khan	44 46 56
3	John Keats - Ode to a Nightingale	60
4	Percy Bysshe Shelley ➤ Ozymandias ➤ Adonais	73 77 82
5	Charles Lamb ➤ Essays of Elia ➤ Christ's Hospital ➤ The South Sea House ➤ Dream Children ➤ New Year's Eve	93 94 107 117 122
6	William Hazlitt - My First Acquaintance with Poets	133
7	William Wordsworth - Preface to Lyrical Ballads	141
8	Jane Austen - Sense and Sensibility	149
9	Emily Bronte - Wuthering Heights	169
10	Percy Bysshe Shelley - Prometheus Unbound	185

Unit - 3

English Literature From 1798 - 1850

IMMORALITY ODE INTIMATIONS OF IMMORTALITY FROM RECOLLECTIONS OF EARLY CHILDHOOD

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

- ❖ He is of opinion that a **motion** and a **spirit** impel all thinking things; he has become a **thoughtful lover** of the **meadows**, the **woods** and the **mountains**.
- ❖ Nature is a **nurse**, a **guide** and the **guardian** of his heart and soul.

Stanza 5:

- ❖ Suppose the poet did not know the **divine presence** in nature, he would have made his **gentle spirit** to decay.
- ❖ Now, his dearest friend, his sister **Dorothy** is sitting with him on the bank of the **river Wye**.
- ❖ In her voice, the poet catches the **languages** of his former heart; he gets that kind of **happiness** which he had possessed in his **youth**; her **wild eyes** remind him of his former pleasures.
- ❖ He tells her sister that
- ❖ **Nature** never **betrays** anyone who loved her.
- ❖ **Nature** can take us from **joy to joy**.
- ❖ **Nature** can impress us with her **quietness** and **beauty**.
- ❖ **Nature** can feed with **high thoughts**.
- ❖ When **Nature** is within us, we will not get **evil thoughts**, **rash judgements**, **selfish attitude**, **unkindness** and the **rough attitude** of our daily life; we will be **blessed** in all respects.
- ❖ The poet tells his sister to walk along in the **moonshine**; she can go to the **mountain area** to breathe **misty winds**; this **happiness** will become **mature thoughts** in the future.
- ❖ Her mind will become a **palace** for all the beautiful forms; in her **memory**, she will have **sweet sounds** and **harmonies**.
- ❖ The poet says to her that in later years, when she is **sad** or **fearful**, the memory of this experience will help to **heal** her.
- ❖ If he himself is **dead**, she can remember the **love** with which he worshipped **nature**.
- ❖ He asks her not to forget having stood together on the banks of the **river Wye**.
- ❖ He says that she won't forget his **wanderings**, **steep woods**, **lofty cliffs**, **green pastoral landscape** which became **dearer** to him.
- ❖ The poet has expressed his honest and **natural feelings** to **Nature's Superiority**.

Literary Devices

1. Blank Verse

- ❖ The poem is written in **blank verse** (unrhymed iambic pentameter).
- ❖ This gives the poem a **natural, flowing rhythm**, making it sound like **conversational speech**.

Lines 614-636: Reflection on the Poetic Journey

Acknowledging the Challenges of Recalling Childhood

- ❖ Wordsworth expresses **doubt about whether he has been too nostalgic** in recalling his early years.
- ❖ He compares this effort to **planting snowdrops in winter**, before spring has arrived – suggesting he may be writing prematurely.

Addressing Coleridge as a Friend and Listener

- ❖ He directly addresses **Samuel Taylor Coleridge**, hoping that:
 - Coleridge will not find the narrative **dull or feeble**.
 - The act of **recollection might refresh Wordsworth's thoughts** and restore his **mental balance**.

The Purpose of Recollection: Self-Understanding

- ❖ Wordsworth reflects on whether revisiting his childhood:
 - Will **help him understand himself better**.
 - Will **inspire him to strive for nobler achievements**.
- ❖ However, he admits that even if these hopes **fail**, he does not expect **harsh judgment** from Coleridge.

The Enchantment of Childhood Memories

- ❖ He describes childhood memories as possessing "**the enchantments of a dream**".
- ❖ Nature's **beautiful sights and past emotions** seem to transform the past into a **bright, sunlit vision**.

Preparing for the Next Stage of His Poetic Journey

- ❖ He feels **refreshed and reanimated** by this act of memory.
- ❖ With this renewed spirit, he is ready to narrate **the later years of his life**.
- ❖ He emphasizes that he has **chosen a simple, well-defined theme** rather than a **more ambitious intellectual project**, which might have **overwhelmed him**.
- ❖ Ultimately, he **hopes that his effort will be welcome to Coleridge**, his "**honored friend**."

KUBLA KHAN OR, A VISION IN A DREAM. A FRAGMENT.

- ❖ **Kubla Khan: A Vision in Dream** (1816)
- ❖ **Poem by Coleridge**, written in 1797, published in 1816.
- ❖ Inspired by an **opium-induced dream** after reading **Purcha's Pilgrimage**, which describes **Xanadu**, the summer palace of **Kublai Khan**.
- ❖ Coleridge intended to write down the poem upon waking but was **interrupted by a visitor from Porlock**, causing him to forget the lines.
- ❖ Published in **1816** at the prompting of **Lord Byron**.
- ❖ Subtitled '**Fragment**' and originally composed of **two stanzas**.
- ❖ The **first stanza** describes the **pleasure dome** built by Kublai Khan alongside a **sacred river**, fed by a **powerful fountain**.
- ❖ The **second stanza** reflects the narrator's response to the effects of an **Abyssinian maid's song**.
- ❖ The poem consists of **54 lines**.
- ❖ Opens with a **vivid description** of Kublai Khan's capital, **Xanadu**, situated near the **river Alph**.
- ❖ **Themes** include Kublai Khan hearing the **voices of the dead** and an allusion to an **unspecified war**.
- ❖ The narrator experiences a **prophetic vision** of an unidentified "**Abyssinian maid**" who sings of "**Mount Abora**."

TEXT

In Xanadu did Kubla Khan
 A stately pleasure-dome decree:
 Where Alph, the sacred river, ran
 Through caverns measureless to man
 Down to a sunless sea.
 So twice five miles of fertile ground
 With walls and towers were girdled round;
 And there were gardens bright with sinuous rills,
 Where blossomed many an incense-bearing tree;
 And here were forests ancient as the hills,
 Enfolding sunny spots of greenery.

But oh! that deep romantic chasm which slanted
 Down the green hill athwart a cedarn cover!
 A savage place! as holy and enchanted
 As e'er beneath a waning moon was haunted

Publication:

- ❖ Written in **May 1819** at Hampstead, in the house of his friend **Charles Brown**.
- ❖ First published in **July 1819** in *Annals of the Fine Arts*.
- ❖ Later included in **Keats' 1820 collection**, *Lamia, Isabella, The Eve of St. Agnes, and Other Poems*.

Structure and Rhyme Scheme:

- ❖ The poem has **8 stanzas**, each with **10 lines** (total **80 lines**).
- ❖ Written in **iambic pentameter**, except for the 8th line of each stanza, which is in **trimeter**.
- ❖ Rhyme scheme: **ABABCDECDE** (a variation of the traditional ode form).

TEXT

My heart aches, and a drowsy numbness pains
 My sense, as though of hemlock I had drunk,
 Or emptied some dull opiate to the drains
 One minute past, and Lethe-wards had sunk:
 'Tis not through envy of thy happy lot,
 But being too happy in thine happiness, —
 That thou, light-winged Dryad of the trees
 In some melodious plot
 Of beechen green, and shadows numberless,
 Singest of summer in full-throated ease.

O, for a draught of vintage! that hath been
 Cool'd a long age in the deep-delved earth,
 Tasting of Flora and the country green,
 Dance, and Provençal song, and sunburnt mirth!
 for a beaker full of the warm South,
 Full of the true, the blushful Hippocrene,
 With beaded bubbles winking at the brim,
 And purple-stained mouth;
 That I might drink, and leave the world unseen,
 And with thee fade away into the forest dim:

Fade far away, dissolve, and quite forget
 What thou among the leaves hast never known,
 The weariness, the fever, and the fret
 Here, where men sit and hear each other groan;

Where palsy shakes a few, sad, last gray hairs,
Where youth grows pale, and spectre-thin, and dies;
Where but to think is to be full of sorrow
And leaden-eyed despairs,
Where Beauty cannot keep her lustrous eyes,
Or new Love pine at them beyond to-morrow.

Away! away! for I will fly to thee,
Not charioted by Bacchus and his pards,
But on the viewless wings of Poesy,
Though the dull brain perplexes and retards:
Already with thee! tender is the night,
And haply the Queen-Moon is on her throne,
Cluster'd around by all her starry Fays;
But here there is no light,
Save what from heaven is with the breezes blown
Through verdurous glooms and winding mossy ways.

I cannot see what flowers are at my feet,
Nor what soft incense hangs upon the boughs,
But, in embalmed darkness, guess each sweet
Wherewith the seasonable month endows
The grass, the thicket, and the fruit-tree wild;
White hawthorn, and the pastoral eglantine;
Fast fading violets cover'd up in leaves;
And mid-May's eldest child,
The coming musk-rose, full of dewy wine,
The murmurous haunt of flies on summer eves.

Darkling I listen; and, for many a time
I have been half in love with easeful Death,
Call'd him soft names in many a mused rhyme,
To take into the air my quiet breath;
Now more than ever seems it rich to die,
To cease upon the midnight with no pain,
While thou art pouring forth thy soul abroad
In such an ecstasy!
Still wouldst thou sing, and I have ears in vain —
To thy high requiem become a sod.

Thou wast not born for death, immortal Bird!
 No hungry generations tread thee down;
 The voice I hear this passing night was heard
 In ancient days by emperor and clown:
 Perhaps the self-same song that found a path
 Through the sad heart of Ruth, when, sick for home,
 She stood in tears amid the alien corn;
 The same that oft-times hath
 Charm'd magic casements, opening on the foam
 Of perilous seas, in faery lands forlorn.

Forlorn! the very word is like a bell
 To toll me back from thee to my sole self!
 Adieu! the fancy cannot cheat so well
 As she is fam'd to do, deceiving elf.
 Adieu! adieu! thy plaintive anthem fades
 Past the near meadows, over the still stream,
 Up the hill-side; and now 'tis buried deep
 In the next valley-glades:
 Was it a vision, or a waking dream?
 Fled is that music: – Do I wake or sleep?

ODE TO A NIGHTINGALE DETAILED SUMMARY

Stanza 1 : The Poet's Numbness

- ❖ The **poet feels pain** in his heart. His **senses become numbed**.
- ❖ He feels as though he has **drunk hemlock**, a plant which produces poisonous juice.
- ❖ It is as if he has taken some kind of **opiate drug** just a minute ago.
- ❖ **Opium** causes the poet to be **lost in oblivion**.
- ❖ He feels as if he has **fallen in Lethe**, a river in Greek mythology, where its water creates **forgetfulness**.
- ❖ Keats reveals what causes his **pain, numbness, and forgetfulness**:
 - There is a **nightingale singing**.
 - The poet states he is **not jealous** of the bird's happiness; rather, he is **too happy** listening to the song.
 - In his heart, he feels a sensation of **pain because of excessive joy**.
- ❖ The poet compares the nightingale to a "**light-winged Dryad**", i.e., a **wood-nymph** in classical mythology.

Personification (Giving human qualities to non-human things)

Example: "Where Beauty cannot keep her lustrous eyes."

- Beauty is personified as a living entity with '**lustrous eyes**' that eventually fade.

Example: "The Queen-Moon is on her throne."

- The moon is given human-like qualities as a queen on a throne.

Metaphor (Implied comparison)

Example: "Thou light-winged Dryad of the trees."

- The nightingale is compared to a **Dryad (a forest nymph from Greek mythology)**, highlighting its **mystical and eternal** qualities.

Example: "The viewless wings of Poesy."

- Poetry is metaphorically described as having **invisible wings**, showing its ability to transport the poet beyond reality.

Repetition

Example: "Away! away!"

- ❖ Repeated for emphasis, reflecting the poet's **desire to escape reality**.

Example:

"Was it a vision, or a waking dream?

Fled is that music: – Do I wake or sleep?"

- Repetition of the questioning structure creates **ambiguity**, reinforcing the theme of **uncertainty between reality and illusion**.

Paradox (Contradictory ideas that reveal a deeper truth)

Example: "Darkling I listen."

- ❖ The poet "listens" in darkness, emphasizing the paradoxical **sensory experience of the unseen nightingale's song**.

Example:

"Heard melodies are sweet, but those unheard

Are sweeter." (Ode on a Grecian Urn)

- ❖ Although not from *Ode to a Nightingale*, this idea reflects the same theme in Keats' poetry – **imagination can be more powerful than reality**.

Rhyme Scheme

- ❖ The rhyme scheme of each stanza follows the Spenserian pattern: **ABABBCBCC**
 - The first **quatrain (ABAB)** sets up an idea.
 - The next **tercet (BCB)** develops it.
 - The final **couplet (CC)** provides resolution or emphasis.

DETAILED SUMMARY

Stanza I: A Call to Mourn

Shelley begins by calling on everyone to **weep for Adonais** (Keats), who has died. He acknowledges that their tears cannot bring Keats back, as the **frost of death** has claimed him. Shelley addresses a **sad Hour**, chosen from all time to mourn Keats's death, and asks it to spread the news to others. He declares that Keats's **fate and fame** will echo through eternity, ensuring he is never forgotten.

Stanza II: Where Was Urania?

Shelley questions where **Urania**, the muse of poetry, was when Keats died. He imagines her sitting in her **Paradise**, surrounded by **Echoes**, while one of her attendants tries to revive the **fading melodies** of Keats's poetry. These melodies, like **flowers** placed on a corpse, once adorned and hid the reality of death, but now they too have faded.

Stanza III: The Finality of Death

Shelley repeats his call to **weep for Adonais**, urging **Urania** to wake and mourn. However, he questions the purpose of her tears, as Keats has gone to a place where all **wise and fair things** descend. He warns against hoping that the **amorous Deep** (the sea or afterlife) will restore Keats to life, as **Death** has claimed him and mocks our despair.

Stanza IV: Keats's Immortal Legacy

Shelley addresses **Urania** as the **most musical of mourners** and asks her to weep again for Keats, the **Sire of an immortal strain** (a great poet). He describes how Keats faced death bravely, despite being **blind, old, and lonely**, and despite the cruelty of those who mocked him. Keats's **spirit** (Sprite) still reigns over the Earth, placing him among the greatest poets, the **sons of light**.

Stanza V: The Path to Fame

Shelley reflects on how few poets achieve the **bright station** of fame that Keats did. Some poets live in obscurity, while others, like Keats, rise to greatness despite the **envious**

THE SOUTH-SEA HOUSE

In Mr. Lamb's "Works," published recently, he gives a glowing tribute to his former school, Christ's Hospital, around the years 1782 to 1789. He seems to overlook the negatives, as his account mainly praises the school while neglecting the hardships. The author recalls that he was at school with Lamb but did not share the same privileges. While Lamb had connections in town, which allowed him to visit friends and enjoy better meals, the author had to endure a much harsher diet and lack of familial support.

The author remembers having only poor food like quarter of a penny loaf and milk porridge, while Lamb enjoyed tea, rolls, and better meals daily brought to him. The author felt both love and shame watching Lamb's relatives bring him food, all while their group suffered from hunger and lack of home comforts. The author speaks of his loneliness and longing for his hometown, reflecting on how being separated from family at a young age led to feelings of sadness and yearning.

He is haunted by memories of friendless holidays spent at school when they were left to entertain themselves without any connections. Despite the many fun outings with friends, the author felt the pangs of hunger, especially after playing outside all day without being able to afford food. Those fond days of liberty often ended with disappointment when they returned home, still craving nourishment.

During winter, the author faced boredom and cold, resorting to window shopping or futile visits to the Tower of London for a change of scenery. In contrast, Lamb was protected by the family connections he had made, which shielded him from harsh treatment. The author recalls harsh punishments, like being woken in the cold of night for perceived offenses, and describes the cruelty inflicted upon them by older boys and staff alike, which included punishments for actions they were helpless to control.

He recalls the harsh treatment by certain individuals in authority, like one boy who was branded for an offense, and how the oppression made their lives miserable. There was even a case of a boy taking food to an elderly couple in need, which was misunderstood and led to accusations against him, though the truth eventually led to recognition of his good deeds.

The author expresses disdain for how conditions were managed at the school and how some subdued boys tried to find ways to subsist, facing continuous scrutiny and judgment. The school was not a place of comfort or support, but rather a system filled with suspicion, punishment, and fear.

- ❖ She was **not afraid** of them, believing they were **harmless souls**.
- ❖ Lamb, as a child, was **terrified of the ghost stories**, despite having a maid sleep beside him.
- ❖ **John, his son, raises his eyebrows, trying to look brave.**
- ❖ **Lamb recalls exploring the grand mansion as a child:**
 - He spent hours gazing at **busts of the Twelve Caesars**, imagining them coming to life.
 - The mansion had **vast, empty rooms with faded tapestries and carved wooden panels**.
 - He loved wandering through the **gardens filled with yew trees and firs**, collecting red berries and fir apples.
 - He never plucked the **forbidden fruits (nectarines and peaches)**, though they hung within reach.
 - Instead, he found joy in:
 - **Lying on the fresh grass, enjoying the garden's fragrances.**
 - **Basking in the orangery, imagining himself ripening like the fruits.**
 - **Watching fish in the pond, especially the motionless, majestic pike.**
- ❖ **John, noticing this lesson in self-restraint, puts back the grapes he was about to eat, and Alice follows his lead.**

Uncle John: The Favorite and the Brave

- ❖ Lamb then speaks of **his elder brother, John**, who was **Great-Grandmother Field's favorite grandchild**.
- ❖ Unlike Lamb, **John was bold, adventurous, and full of life**.
- ❖ Even as a child, he:
 - **Rode wild horses and joined hunters.**
 - Was **charming and admired by everyone**.
- ❖ However, **he also loved the mansion and gardens** but was too energetic to be confined there.
- ❖ **John carried Lamb on his back** when Lamb was a **lame-footed child**.
- ❖ Later, **John himself became lame**, but Lamb regrets **not always being patient with him**.
- ❖ When **John died**, Lamb initially felt he bore the loss **well**, but soon found himself **haunted by his absence**.
- ❖ He realized he had loved **both John's kindness and his crossness**.
- ❖ The **children begin to cry**, moved by their father's sorrow.

The Devastating Truth: It Was All a Dream

- ❖ The children ask Lamb to **tell them about their dead mother**.
- ❖ He begins talking about **Alice Winterton**, the woman he had **courted for seven years**.

- ❖ Over time, Marianne realizes Colonel Brandon's love is genuine and marries him.
- ❖ Both sisters find happiness at Delaford, just as their younger sister, Margaret, begins to think about love and marriage.

DETAILED SUMMARY

Chapter 1: The Dashwood Family at Norland Park

- ❖ **Henry Dashwood**, owner of **Norland Park**, has a son, **John**, from a previous marriage and three daughters – **Elinor**, **Marianne**, and **Margaret** – with his current wife.
- ❖ Henry inherits Norland from his uncle, but the will stipulates that the estate will pass to **John** and his son after Henry's death, leaving his second wife and daughters with only **£10,000**.
- ❖ Henry dies, and **John** promises to support his stepmother and half-sisters. However, his wife, **Fanny**, convinces him to reduce his generosity, leaving the Dashwood women in a precarious financial situation.
- ❖ **Elinor**, the eldest daughter, uses her **practical judgment** to persuade her mother to tolerate Fanny's hostility and remain at Norland temporarily.

Chapter 2: Fanny's Manipulation

- ❖ **Fanny** takes control of Norland, treating Mrs. Dashwood and her daughters as unwelcome guests.
- ❖ She manipulates **John** into abandoning his promise to give his sisters **£3,000**, arguing that such generosity would harm their son's inheritance.
- ❖ Fanny also complains about Mrs. Dashwood keeping the **fine china** from her previous home, **Stanhill**, further straining their relationship.
- ❖ John ultimately decides to provide only minimal support, such as occasional gifts of **fish and game**.

Chapter 3: Edward Ferrars and Romantic Prospects

- ❖ Mrs. Dashwood begins recovering from her grief and searches for a new home near Norland, hoping for John's assistance.
- ❖ **Fanny's brother, Edward Ferrars**, visits Norland and forms a close bond with **Elinor**.
- ❖ Mrs. Dashwood hopes for a marriage between Elinor and Edward, though **Marianne** finds Edward too reserved and unromantic.
- ❖ Edward's potential inheritance is controlled by his mother, adding complexity to his situation.