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RISE AND EVOLUTION OF ROMANTICISM

نشأة وتطور الرومانسية

**A RESEARCH SUBMITTED IN PARTIAL
FULFILLMENT OF REQUIREMENT FOR
DEGREE OF M.A IN ENGLISH LITERATURE.**

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Table of contents

I	DEDICATION	
ii	ACKNOWLEDGEMENT	
iii	ABSTRACT	
iv	ABSTRACT ARABIC	
	CHAPTER ONE	
1.1	INTRODUCTION	1
1.2	STATEMENT OF THE PROBLEM	2
1.3	QUESTIONS OF THE STUDY	3
1.4	HYPOTHESIS OF THE STUDY	4
1.5	OBJECTIVES OF THE STUDY	5
1.6	SIGNIFICANCE OF THE STUDY	6
1.7	METHODOLOGY OF THE STUDY	7
1.7.1	DESCRIPTION	8
1.7.2	COMPARISON	9
1.7.3	CONTRAST	10
1.7.4	ANALYSIS	11
1.8	LIMITATION OF THE STUDY	12
	CHAPTER TWO	
2.1	ROMANTICISM GENERAL OVERVIEW	13
2.2	WHAT IS ROMANTICISM	14
2.3	QUALITIES OF ROMANTIC LITERATURE	15
2.3.1	THE ROMANTIC DELIGHT IN NATURE	16
2.3.2	THE ROMANTIC SYMPATHY WITH THE HUMBLE	17
2.3.3	THE ROMANTIC WORLD OF DAY DREAM	18
2.3.4	THE ROMANTIC REBELLION AGAINST SOCIETY	19
2.3.5	THE ROMANTIC BELIEF IN LIBERTY	20
2.4	THE SPREAD THE ROMANTIC POETRY IN EUROPE	21
2.4.1	THE ROMANTIC POETRY IN ENGLAND	22
2.4.2	THE ROMANTIC POETRY IN SCOTLAND	23
2.4.3	THE ROMANTIC POETRY IN FRANCE	24
2.5	PREVIOUS STUDIES	25

CHAPTER THREE		
3.1	INTRODUCTION	26
3.2	EARLY ENGLISH AND SCOTTISH BALLADS	27
3.3	ROBERT HERRICK IN HIS POEM 'COUNSEL TO GIRLS	28
3.4	RICHARD LOVELACE TO ALTHEA, FROM PRISON	29
3.5	HOLY SONNETS: DEATH, BE NOT PROUD	30
3.6	WILLIAM SHAKESPEARE SONNETS	31
3.7	WILLIAM SHAKESPEARE SONNET 126	32
3.8	WILLIAM SHAKESPEARE SONNET 18	33
3.9	THE NOBLE NATURE BEN JONSON	34
3.10	THE PASSIONATE SHEPHERD TO HIS LOVE	35
3.11	THE NYMPH'S REPLY TO THE SHEPHERD	36
CHAPTER FOUR		
4.1	CONCLUSION	37
4.2	RECOMMENDATION	38
4.3	SUGGESTION FOR FURTHER STUDIES	39
	BIBLIOGRAPHY	40

DEDICATION

*I DEDICATED THIS THESIS TO MY PARENTS, WIFE
AND BELOVED DAUGHTERS. ALONG WITH ALL
HARD WORKING AND RESPECTED TEACHERS*

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Abstract

The aim of this study is to reinvestigate many of a search and claims already suggested about the starting date of the rise of Romantic Movement in Europe, in general and particularly in England. In retrospective effect, Romanticism may be followed and traced back as early the medieval throughout the Elizabethan age ,the seventeenth centuries ,and over to the nineteenth centuries, up to the present time as the original form. Romance which date back to the medieval means ((love story)) where in emotion, reverie, and imagination are emphasized. Shakespeare's drama both comedies and tragedies are not devoid of romantic qualities and so are his sonnets and songs. During the seventeenth century one poetic movement, cavalries and care free are clearly characteristic of romantic properties. The nineteenth or the Victorian age the Victorian compromise dominated literary work and attached classicism to romanticism in a way or another was an outstanding features of English poetry.

مستخلص الدراسة

تهدف هذه الدراسة الى توضيح نشأة وتاريخ الحركة الرومانسية فى اوروبا وما يثار حولها من معلومات غير دقيقة خاصة فى بريطانيا ، بالرجوع الى نشأة الحركة الرومانسية فى اوروبا نجدها قد بدت فى العصور الوسطى والى يومنا هذا يرجع اصل كلمة رومانس الى مايعنى قصة عاطفية تعتمد على خيال الرواى الذى يسبح فى الخيال واحلام اليقظة ونجد ان الكاتب الانجليزى شكسبير قد تخللت كتاباته هذه النزعة الرومانسية فى اشعاره اذلأتخلوا دراما شكسبير بنوعيها التراجيدي والكوميدي من هذه السمة وفى القرن السابع عشر ظهرت مدرسة لشعر الفروسيه والمجنون اتسمت بالنزعة الرومانسية وفى العصر الفيكتوري من القرن التاسع عشر ظهرت مدرسة التوفيق او المصالحة الفيكتورية التى جمعت بين الكلاسيكية والرومانسية بطريقة او باخرى حيث كانت من السمات البارزة فى الشعر الانجليزى.

CHAPTER ONE

INTRODUCTION

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INTRODUCTION

1.1 INTRODUCTION:

Literary historians, scholars and critics tend to proclaim fixed dates of the emergence and rise of literature. This research will attempt to thoroughly scrutinize and reinvestigate the emergence of Romantic Movement in literature. The Research will reconsider different chronological labels pertinent to appearance of romantic literature from its early beginning up to the present including the future. The research will trace back romantic way of thinking prior to determined dates. The focal point of this study is to argue that poetry was born romantic, still is romantic and shall ever remain to be romantic. This can be manifested amply through regarding the characteristics of romantic literature. An accurate quest of human poetry with all its language clearly shows that romantic characteristics did, and might continue to exist in all forms of its presentations and it can by no means be determined or related to specified point of time in the past by drawing a clear – cut line between a literary school presiding it and another one following it.

1.2 STATEMENT OF THE PROBLEM:

The purpose of this study is to investigate and to provide the readers about the true dates of romanticism and the birth of imagination dates back to our fore fathers, thousands of years ago. It is an involvement of an integration of body and soul, man and the world, reality and imagination, mind and passion one's in a conflict and opposition and then in an agreement and, compromise.

1.3 QUESTIONS OF THE STUDY:

- 1) Who first rang the knell of romantic stance?
- 2) When did the romantic perspective come to existence for the first time?
- 3) When and where the seeds of romanticism were first sown?
- 4) Could any romantic qualities in poetry be evidence immediately thereafter?
- 5) Has the realm of literature endured Romanticism up to the present?

1.4 HYPOTHESIS OF THE STUDY:

- 1) To trace back the emergence of romantic ideals.
- 2) To compare and contrast romantic characteristic common outside the realm of romanticism.
- 3) Providing available evidence that poetry was predestined to be romantic, purse.
- 4) To try to find grounds for enduring romantic literature.

1.5 OBJECTIVES OF THE STUDY:

- 1) Exploring romantic traits in literature prior to widely destined dates to speculating durability of romantic literature.
- 2) Predicting the recession of anti romantic literature.
- 3) To reach generalization that romantic literature will a central genre in man's future literary civilization.

1.6 SIGNIFICANCE OF THE STUDY:

To proclaim the persistence of romantic stance parallel to human future literary experience. Besides, it had declared itself before literary scholars made their dates.

1.7 METHODOLOGY OF THE STUDY:

1.7.1 DESCRIPTION:

To give brief accounts of the key romantic qualities as opposed to their corresponding classic ones

1.7.2 COMPARISON:

To attempt to find out similarities of romantic features available in various poetic work by as numerous poets as possible to establish shared features.

1.7.3 CONTRAST:

Searching for different and qualities of poetic values common in different poems produce by various poets to set up a dividing margin between them.

1.7.4 ANALYSIS:

Anatomy of poem to fetch poetic building unit's techniques and figurative languages to make the poem clear enough.

1.7.5 CRITICISM:

To judge the value of a poetic work on the basis of given standards as prescribe by knowledgeable critics to appraise the poem.

1.8 LIMITATION OF THE STUDY:

This study is confined to English literature throughout its ages, excluding prose fictive narrative, highlighting poetry only.

CHAPTER TWO

THEORETICAL FRAMEWORK AND PREVIOUS STUDY

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2.1 LITERATURE REVIEW:

Literary Scholars and critics assumed the task of prescribing the qualities of romantic literature, philosophers, logician and interested readers. Just subdued to the canons produced and determined by these instructors, the vast populace of readers, learners and teachers had nothing to do but follow what has already been prescribed.

Romantic literature bear these label, for the sole reason that is manifest certain features that they did not existed formally. This may seem to be convincing at the first look, however, a deeper and careful scrutiny of this argument deserved to be reconsidered. And reinvestigated on the right of historical examination of literary work either in prose, poetry or both to put the issue in the right way it is wiser to detect the term romanticism historically and develop mentally. The chronological confinement of romanticism has always been susceptible to distortion and uncertainty as different source provide distinguishable dating of beginning and ending this movement. It is of course worthwhile to mention that there cannot be a clear cut limit of any literary movement.

Literary movement in general don't explode suddenly, they rather fermented under the time of Rousseau in his study: *Discourse of origin of inequality (1750)* *Civilization in the western world.*

Rousseau became one of the leading members of a cult of sensibility that was very popular.

During the later stages of the enlightenment, and that eventually contributed to romanticisms. it seems always impossible to imagine that "Rousseau publication has left no influence at all since 1750 and in the later years until before the dates fixed by literary historians like (1737-1798) and moreover what is the meaning of these marred dating it is one of the task of this study is to trace any romantic glimpse in any English poetic work between (1750-1815)if there is any and thereafter relying upon the major characteristics of romantic poetry.

2.2. WHAT IS ROMANTICISM?

The origin of the term" Romanticism" dates back to the word "Romance" is primarily mediaeval fiction in verse or prose dealing with adventures of chivalry and love.

Romance originally meant a work written in French language. The form develops in twelve century -France and spread to other country. Verse gradually gave way to prose as the popular medium. Romance characteristically describes a sophisticated courtly world of chivalry, distinct from the heroic epic which concentrates on war.

Typical stories concern knightly guest, ornament, magic and contest with monsters for the sake of a heroine who is focus for courtly love, but many of the tales have strong moral content establishing codes and ideals of chivalric behavior. The work of the late twelfth-century French poet Chétien de Troyes was very influential.

Notable English romances include the fourteenth-century Sir Gawain and the verse, and Malory's Morted'Arthur(fifteenth-century) a prose work which was printed by Caxton. All the above are concerned with the semi-historical king Arthur of Britain).other subject were the matter of France. Exploit's of (Charlemagne), and the matter of Rome (classical tales).

An interest in chivalric romance has cropped up regularly in English poetry since its medieval origins. Spenser's Faerie Queen (1590-1596) and Tennyson Idylls of the king (1859) are both reworking of the genre.

Another famous work which is a kind of mock romance is Cervantes don Quaxote(1605-1615) the mad adventures, comes into absurd conflict with reality.

Finally it is perhaps worth pointing out that even the oldest romances describe chivalric behavior in original world of long ago. Romances were never realistic, and did not describe contemporary society. According to the dictionary of harry shaw 1905 *Romance* A term originally referring to medieval in prose or verse dealing with heroic persons and events romance now applied to any fictional of heroine achievements, colorful scenes, passionate love ,or supernatural experiences. Romance is sometimes considered a fanciful or extravagant story or daydream. Sir Walter Scot was notable writer of romances of traditional sort, but the term is currently applied most often to "romantic fiction" or to a love affair.

According to Adventure in English Literature 1959 *Meaning of the term Romanticism:* As a way of thinking and an approach to literature romanticism is associated with vitality, powerful

emotion limitless and dreamlike ideas, and unusual individual. Classicism by balance contrast is associated with order, strong common sense, controlled reason, and normal types as we have seen the age of pope in the early eighteenth century.

As a historical period in English literature, the age of romanticism covers the time from 1798, when word worth and Coleridge published there lyrical ballads, to sometime in the 1830, when queen Victoria came to the throne (1837) and all of the important poets were dead except Wordworth.

During this period the ideas behind the revolutions in America and France enter more completely into men's thought and the pioneers in literature looked at the world in new and striking ways. They revolted against the old.

2.3 QUALITIES OF ROMANTIC LITERATURE:

Literary critics consider 1798, the year when Wordsworth and Coleridge published their "Lyrical Ballads," to mark the beginning of the English Romantic Movement. However, its actual beginnings date back to the poetry of Gray, Collins, Blake and Burns who are regarded as 'Transition Poets' who lived and wrote at the end of the Neo-Classical Age. Critical opinion is divided as to when the Romantic Movement actually came to an end; in fact, some critics consider the Victorian age to be a continuation of the Romantic Age and that the English Romantic Age extended till the beginning of the Modern Age in the twentieth century. We can list some of the special qualities of this historical Romanticism, because they are found in many of the poets of the time and are particularly strong in some writers:

2.3.1 THE ROMANTIC DELIGHT IN NATURE:

The Romantic poets worshiped natural beauty. This joy in nature is found in the poems of William Wordsworth, who is generally considered the greatest poet of the period and the first of the Romantics. In contrast with urbane (which means literary" citified") eighteenth- century literature, it is typical of the romantic Age that such poets as Wordsworth ,Coleridge, and Southeby lived closed to nature among the lakes and mountains of northern England. As a group they are known as lakes poets. Wordsworth observed natural scenes closely, meditated of them deeply, and from his earliest boyhood drew from nature a sense of exaltation that was almost religious. He sensed a living spirit in the natural world "whose dwelling is the light of setting sun."Matthew Arnold speaks of Wordsworth's "healing power, "for he felt that Wordsworth "laid us, as we were at birth, on the cool flowery lap of earth."Through nature also, Wordsworth learned to hear "the still sad music of humanity, "and enlarge his sense of human sympathy.

2.3.2 THE ROMANTIC SYMPATHY WITH THE HUMBLE:

Wordsworth also felt that men were at their best when living a simple life close to nature. He believed that the real feelings of the heart flourished best in humble and rustic life. "He wished to write for ordinary people in simple words drawn from "the very language of men."Like Burns and Grey before him, Wordsworth reflected the growing belief in democracy, a faith in common man who plows the fields, who watched the changing seasons, who may be buried in a country churchyard.

A flower a little child, an old shepherd could give Wordsworth thoughts "too deep for tears."

2.3.3 THE ROMANTIC WORLD OF DAYDREAM:

Coleridge also wrote poems about nature and simple country living. But his special interest lay on the mysterious world of dreams. When he and Wordsworth worked together and published the famous lyrical ballads that started the Romantic Age. They divided their task. Wordsworth was to take subject from ordinary life and make them seem unusually beautiful, full of an important delight and wonder. He found glory in the commonplace. Coleridge was to take wondrous or supernatural happenings and make them seem an actual. He found reality in the unearthly.

Turning away from the crisp wit of the eighteenth century, the new Romantic poets were finding undiscovered countries in their own dreams and daydreams and imagination. With Coleridge you can sail the enchanted Antarctic and equatorial seas in the company of his ancient mariner, or enter caverns measureless to man in the realm of Kubla Khan. Keats, too, hypnotized by gazing at Grecian urn or hearing a nightingale, can give you glimpses through

"Magic casements, opening on the foam

Of perilous seas, in faery lands forlorn"

2.3.4 THE ROMANTIC REBELLION AGAINST SOCIETY:

The first generation of Romantics, then- such men as Wordsworth, Coleridge, and Southey wrote poem about nature,

about common country folk, about supernatural dreams. They lived in the most beautiful and wildest districts of England. But they were not trying to escape from ugly industrial life so much as they were protesting against it, trying to find a better substitute for it. In reality, all of these poets were revolutionists, as much so as Shelley and Byron in the next generation of Romantic poets.

2.3.5 THE ROMANTIC BELIEF IN LIBERTY:

In spite of opposition, disappointment, and slow changes the Romantic writer kept their hopes to a freer world. Of course, the belief in liberty was not an idea entirely new to the time. The Anglo-Saxon felt it; the forerunners of Romanticism, eighteen century writer like Grey, Goldsmith, and Burns, felt it, they had already expressed ideas which writer of the new age eagerly took up.

During the early year of the French revolution, Wordsworth, a young man in his twenties, travelled in excited hope through France and felt that

**"Bliss was it in that dawn to be alive,
But to be young was very heaven!"**

Young men were attracted by this great new experiment in government. The French revolution breathed hope into human hearts, hope that wars and politics and industrial unrest and tortoise-slow changes could not entirely kill.

Coleridge and his friend Southey planned an ideal community on the banks of the Susquehanna, ¹⁰ made up of free men of good will who shared and shared alike; but like so many of the

Romantic projects, their plans never worked out. Byron opposed tyranny in such a poems as "The prisoner of Chillon. Shelley is one of his poems calls upon the people:

**"Rise like lions after slumber
In unvanquishable number!
Shake your chains to earth, like dew
Which in sleep had fallen on you-?
Ye are many, they are few!"**

Wherever it could be found, the idea of liberty roused the Romantic poets. In Hellas (1821), Shelley felt that the attempt of the Greeks to free themselves from the Turks might mean that

"The world's great age begins anew"

And in the cause of Greek freedom, Byron made his last journey and died of a fever among the Greek insurgent at Missolonghi in 1824.

2.4 THE SPREAD OF ROMANTIC POETRY IN EUROPE:

Ironically enough that classicism with its strict order discipline and pure intellect eventually evoked its immediate adversary, Romanticism thanks to the prevailing reactionary, and conservative atmosphere that overwhelmed the whole of Europe.

11

Certain poets with more sensitive spirits were inspired by the writings of Rousseau, the slogan of the French revolution 'and

the search for fresh thoughts and attitude along with anew look to the world.

The English critic Chesterton 'once pointed out "the most important event in the history of England is the event that never happened at all".

He means a violent and armed revolution on the French line and the only alternative remained for the elite was a revolution with the pen with, the spoken and written words.

2.4.1 THE ROMANTIC POETRY IN ENGLAND:

In English literature, the key figures of the Romantic Movement are considered to be the group of poets including William Wordsworth, Samuel Taylor Coleridge, John Keats, Lord Byron, Percy Bysshe Shelley, and the much older William Blake, followed later by the isolated figure of John Clare. Also such novelists as Walter Scott from Scotland and Mary Shelley, and the essayists William Hazlitt and Charles Lamb. The publication in 1798 of *Lyrical Ballads*, with many of the finest poems by Wordsworth and Coleridge, is often held to mark the start of the movement. The majority of the poems were by Wordsworth, and many dealt with the lives of the poor in his native Lake District, or his feelings about nature—which he more fully developed in his long poem *The Prelude*, never published in his lifetime. The longest poem in the volume was Coleridge's *The Rime of the Ancient Mariner*, which showed the Gothic side of English Romanticism and the exotic settings that many works featured. In the period when they were writing, the Lake Poets were widely regarded as a marginal

group of radicals, though they were supported by the critic and writer William Hazlitt and others.

In contrast Lord Byron and Walter Scott achieved enormous fame and influence throughout Europe with works exploiting the violence and drama of their exotic and historical settings; Goethe called Byron "undoubtedly the greatest genius of our century". Scott achieved immediate success with his long narrative poem *The Lay of the Last Minstrel* in 1805, followed by the full epic poem *Marmion* in 1808. Both were set in the distant Scottish past, already evoked in *Ossian*; Romanticism and Scotland were to have a long and fruitful partnership. Byron had equal success with the first part of *Childe Harold's Pilgrimage* in 1812, followed by four "Turkish tales", all in the form of long poems, starting with *The Giaour* in 1813, drawing from his Grand Tour, which had reached Ottoman Europe, and orientalizing the themes of the Gothic novel in verse. These featured different variations of the "Byronic hero", and his own life contributed a further version. Scott meanwhile was effectively inventing the historical novel, beginning in 1814 with *Waverley*, set in the 1745 Jacobite Rising, which was an enormous and highly profitable success, followed by over 20 further Waverley Novels over the next 17 years, with settings going back to the Crusades that he had researched to a degree that was new in literature.

In contrast to Germany, Romanticism in English literature had little connection with nationalism, and the Romantics were often regarded with suspicion for the sympathy many felt for the ideals of the French Revolution, whose collapse and replacement with the dictatorship of Napoleon was, as

elsewhere in Europe, a shock to the movement. Though his novels celebrated Scottish identity and history, Scott was politically a firm Unionist. Several spent much time abroad, and a famous stay on Lake Geneva with Byron and Shelley in 1816 produced the hugely influential novel *Frankenstein* by Shelley's wife-to-be Mary Shelley and the novella *The Vampyre* by Byron's doctor John William Polidori. The lyrics of Robert Burns in Scotland and Thomas Moore, from Ireland reflected in different ways their countries and the Romantic interest in folk literature, but neither had a fully Romantic approach to life or their work.

Though they have modern critical champions such as György Lukács, Scott's novels are today more likely to be experienced in the form of the many operas that composers continued to base on them over the following decades, such as Donizetti's *Lucia di Lammermoor* and Vincenzo Bellini's *I puritani* (both 1835). Byron is now most highly regarded for his short lyrics and his generally unromantic prose writings, especially his letters, and his unfinished satire *Don Juan*. Unlike many Romantics, Byron's widely publicised personal life appeared to match his work, and his death at 36 in 1824 from disease when helping the Greek War of Independence appeared from a distance to be a suitably Romantic end, entrenching his legend. Keats in 1821 and Shelley in 1822 both died in Italy, Blake (at almost 70) in 1827, and Coleridge largely ceased to write in the 1820s. Wordsworth was by 1820 respectable and highly regarded, holding a government sinecure, but wrote relatively little⁴. In the discussion of English literature, the Romantic period is often regarded as finishing around the 1820s, or sometimes even earlier, although many

authors of the succeeding decades were no less committed to Romantic values.

The most significant novelist in English during the peak Romantic period, other than Walter Scott, was Jane Austen, whose essentially conservative world-view had little in common with her Romantic contemporaries, retaining a strong belief in decorum and social rules, though critics have detected tremors under the surface of some works, especially *Mansfield Park* (1814) and *Persuasion* (1817). But around the mid-century the undoubtedly Romantic novels of the Yorkshire-based Brontë family appeared, in particular Charlotte's *Jane Eyre* and Emily's *Wuthering Heights*, which were both published in 1847.

Byron, Keats and Shelley all wrote for the stage, but with little success in England, with Shelley's *The Cenci* perhaps the best work produced, though that was not played in a public theatre in England until a century after his death. Byron's plays, along with dramatisations of his poems and Scott's novels, were much more popular on the Continent, and especially in France, and through these versions several were turned into operas, many still performed today. If contemporary poets had little success on the stage, the period was a legendary one for performances of Shakespeare, and went some way to restoring his original texts and removing the Augustan "improvements" to them. The greatest actor of the period, Edmund Kean, restored the tragic ending to *King Lear*; Coleridge said that, "Seeing him act was like reading Shakespeare by flashes of lightning."

2.4.2 THE ROMANTIC POETRY IN SCOTLAND:

Although after union with England in 1707 Scotland increasingly adopted English language and wider cultural norms, its literature developed a distinct national identity and began to enjoy an international reputation. Allan Ramsay (1686–1758) laid the foundations of a reawakening of interest in older Scottish literature, as well as leading the trend for pastoral poetry, helping to develop the Habbie stanza as a poetic form. James Macpherson (1736–96) was the first Scottish poet to gain an international reputation. Claiming to have found poetry written by the ancient bard Ossian, he published translations that acquired international popularity, being proclaimed as a Celtic equivalent of the Classical epics. *Fingal*, written in 1762, was speedily translated into many European languages, and its appreciation of natural beauty and treatment of the ancient legend has been credited more than any single work with bringing about the Romantic Movement in European, and especially in German literature, through its influence on Johann Gottfried von Herder and Johann Wolfgang von Goethe. It was also popularised in France by figures that included Napoleon. Eventually it became clear that the poems were not direct translations from the Gaelic, but flowery adaptations made to suit the aesthetic expectations of his audience.

Robert Burns (1759–96) and Walter Scott (1771–1832) were highly influenced by the Ossian cycle. Burns, an Ayrshire poet and lyricist, is widely regarded as the national poet of Scotland and a major influence on the Romantic Movement. His poem (and song) "Auld Lang Syne" is often sung at Hogmanay (the last day of the year), and "Scots Wha Hae" served for a long time as an unofficial national anthem of the country. Scott

began as a poet and also collected and published Scottish ballads. His first prose work, *Waverley* in 1814, is often called the first historical novel. It launched a highly successful career, with other historical novels such as *Rob Roy* (1817), *The Heart of Midlothian* (1818) and *Ivanhoe* (1820). Scott probably did more than any other figure to define and popularise Scottish cultural identity in the nineteenth century. Other major literary figures connected with Romanticism include the poets and novelists James Hogg (1770–1835), Allan Cunningham (1784–1842) and John Galt (1779–1839). One of the most significant figures of the Romantic Movement, Lord Byron, was brought up in Scotland until he inherited his family's English peerage.

Scotland was also the location of two of the most important literary magazines of the era, *The Edinburgh Review* (founded in 1802) and *Blackwood's Magazine* (founded in 1817), which had a major impact on the development of British literature and drama in the era of Romanticism. Ian Duncan and Alex Benchimol suggest that publications like the novels of Scott and these magazines were part of a highly dynamic Scottish Romanticism that by the early nineteenth century caused Edinburgh to emerge as the cultural capital of Britain and become central to a wider formation of "British Isles nationalism."

Scottish "national drama" emerged in the early 1800s, as plays with specifically Scottish themes began to dominate the Scottish stage. Theatres had been discouraged by the Church of Scotland and fears of Jacobite assemblies. In the later eighteenth century, many plays were written for and performed by small amateur companies and were not published and so

most have been lost. Towards the end of the century there were "closet dramas", primarily designed to be read, rather than performed, including work by Scott, Hogg, Galt and Joanna Baillie (1762–1851), often influenced by the ballad tradition and Gothic Romanticism.

2.4.3THE ROMANTIC POETRY IN GERMANY:

An early German influence came from Johann Wolfgang von Goethe, who's 1774 novel The Sorrows of Young Werther had young men throughout Europe emulating its protagonist, a young artist with a very sensitive and passionate temperament. At that time Germany was a multitude of small separate states, and Goethe's works would have a seminal influence in developing a unifying sense of nationalism. Another philosophic influence came from the German idealism of Johann Gottlieb Fichte and Friedrich Schelling, making Jena (where Fichte lived, as well as Schelling, Hegel, Schiller and the brothers Schlegel) a center for early German Romanticism ("JenaerRomantik"). Important writers were Ludwig Tieck, Novalis (Heinrich von Ofterdingen, 1799), Heinrich von Kleist and Friedrich Hölderlin. Heidelberg later became a center of German Romanticism, where writers and poets such as Clemens Brentano, Achim von Arnim, and Joseph Freiherr von Eichendorff met regularly in literary circles.

Important motifs in German Romanticism are travelling, nature, for example the German Forest, and Germanic myths. The later German Romanticism of, for example, E. T. A. Hoffmann's *Der Sandmann* (The Sandman), 1817, and Joseph

Freiherr von Eichendorff's *Das Marmorbild* (The Marble Statue), 1819, was darker in its motifs and has gothic elements. The significance to Romanticism of childhood innocence, the importance of imagination, and racial theories all combined to give an unprecedented importance to folk literature, non-classical mythology and children's literature, above all in Germany. Brentano and von Arnim were significant literary figures who together published *Des KnabenWunderhorn* ("The Boy's Magic Horn" or cornucopia), a collection of versified folk tales, in 1806–08. The first collection of Grimms' Fairy Tales by the Brothers Grimm was published in 1812.[39] Unlike the much later work of Hans Christian Andersen, who was publishing his invented tales in Danish from 1835, these German works were at least mainly based on collected folk tales, and the Grimms remained true to the style of the telling in their early editions, though later rewriting some parts. One of the brothers, Jacob, published in 1835 *Deutsche Mythologie*, a long academic work on Germanic mythology.[40] Another strain is exemplified by Schiller's highly emotional language and the depiction of physical violence in his play *The Robbers* of 1781.

2.4.4 THE ROMANTIC POETRY IN FRANCE:

Romanticism was relatively late in developing in French literature, even more so than in the visual arts. The 18th-century precursor to Romanticism, the cult of sensibility, had become associated with the Ancien régime, and the French Revolution had been more of an ¹⁹inspiration to foreign writers than those experiencing it at first hand. The first major figure was François-René de Chateaubriand, a minor aristocrat who

had remained a royalist throughout the Revolution, and returned to France from exile in England and America under Napoleon, with whose regime he had an uneasy relationship. His writings, all in prose, included some fiction, such as his influential novella of exile *René* (1802), which anticipated Byron in its alienated hero, but mostly contemporary history and politics, his travels, a defence of religion and the medieval spirit (*Génie du christianisme* 1802), and finally in the 1830s and 1840s his enormous autobiography *Mémoires d'Outre-Tombe* ("Memoirs from beyond the grave")

2.5 PREVIOUS STUDY:

It is difficult to pinpoint the exact start of the Romantic Movement, as its beginnings can be traced to many events of the time: The period typically called Romantic varies greatly between different countries and different artistic media or areas of thought. Margaret Drabble described it in literature as taking place "roughly between 1770 and 1848", and few dates much earlier than 1770 will be found. In English literature, M. H. Abrams placed it between 1789, or 1798, this latter a very typical view, and about 1830, perhaps a little later than some other critics. Others have proposed 1780–1830. Romanticism was arguably the largest artistic movement of the late 1700s. Its influence was felt across continents and through every artistic discipline into the mid-nineteenth century and many of its values and beliefs can still be seen in contemporary poetry. So to speak the publication in 1798 of *Lyrical Ballads*, with many of the finest poems by Wordsworth and Coleridge is not really the beginning of the Romantic Movement in poetry even go

further to claim that poetry was born to be romantic in theory and practice.

CHAPTER THREE:

FROM THE HISTORICAL POINT OF VIEW

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RISE OF ROMANTIC POETRY

3.1 INTRODUCTION:

If the case is to be rightly judge on its merit at all there should be a careful and thoughtful scrutiny of poetic work composed prior to the stated dates of romantic period as prescribe by literary scholars and critics as well as following these dates depending on the single criterion entitled; the characteristic of romantic poetry.

3.2 EARLY ENGLISH AND SCOTTISH BALLADS:

Relating to the medieval 1066-1485, for instance

**High upon highlands
And low upon tay.**

**Bonnie George Campbell
Rade out on a day.**

**Saddled and bridled
And gallant rade he;
Hamecame his guide horse
But never cam he.**

**Out cam auld mither
Greeting fu' sair
And out cam his
Bonnie bride
Riving.Her hair.
Saddled and bridled
And booted rade he
Toomhame cam the saddled
But never cam he.**

This undated and anonymous poem which became so popular that was sung every here and there betrays a prominent quality of romantic poetry which is respect of obscure and humble people.

Contrast is comparing or juxtaposing two things which are very different. An example in visual art or poetry is the contrast of light and dark.

The general dramatic contrast in this ballad is the contrast between images of life and death. The image of death is symbolized by the absence of Bonnie George Campbell. "Bonnie" means physically attractive or excellent. That image of death is contrasted by the images of life symbolized by George's mother, his bride, the lush meadow and finally, his horse.

Lines 13-16 represent the contrast between the life of nature and death. The grass of the meadow is alive and the corn has not even been shorn (harvested or shuck). The world George's horse comes back to is teeming with life. This is in dramatic contrast to the death of George. George's absence and the bloody saddle convey that George has died in battle.

Antony burgess in his book 'English literature' once remark that Shakespeare, who was a land mark of the renaissance, compose what is known as romantic drama like-love's labour's lost as you like it and the Taming of the Shrew. Some of the Shakespeare's tragedies also bear romantic qualities like Romeo and Juliet, King Lear, Othello, Macbeth, and Julius Caesar, so to speak, romantic qualities peeped more or less. In literary work before romanticism was actually proclaimed this means that the year (1798) is not really the beginning of the Romantic Movement in poetry we can even go further to claim that poetry was principally born to be romantic in theory and practice.

Shakespeare 154 sonnets share given romantic qualities: delight in the beauty of the world around us day dreams and, vivid imagination and melancholy. To move on further to the seventeenth century which was a time of turmoil, hardships and conflict between the monarchy and the parliament, three main poetic schools made their presence: care free and cavalria lyrics, metaphysical poetry and puritan poetry of John Milton. Each of these three movements manifested some romantic characteristic scattering here or there. George Wither representing care free poetry in his poem shall I wasting in despair illustrate at least two romantic qualities the first one being melancholy which pervade in the whole atmosphere of the poem. And coat the surface of the poem while reading between the lines to examine the speaker's state of mind and cover's author hidden romantic qualities visible only through the eyes of a critic knowledgeable in psychology and psycho-analysis, that is rebellion against authority where the speaker find himself blocked and chained by the influenced of his love and seeks refuge to free himself from her. in the same way have other poet like Suckling, Andrew Marvell, Ritchard Lovelace and Robert Herrick. The ultimate goal of literary activity is to search for truth and beauty, searching for truth and beauty cannot isolate itself from combining reality with imagination, intellect with spirit and word with echo and object with shade, thus poetic expression being the use of richest language resources and aesthetic devices can seldom help to exist within the absence of romantic qualities and that is exactly what qualifies metaphysical poetry

heralded by John Donne, for instance, his poem "death" some romantic characteristics like vivid imagination and melancholy can easily be traced.

John Milton's pastoral poetry and his lengthy poem "Paradise Lost" adequately provide fair evidence of romantic stands. In that they illustrate love of nature beauty, vivid imagination return to remote place and time and people as well as melancholic atmosphere.

Classifying poetry again according to genre this time and beginning with story poem or narrative poetry. In the book of old and new poems to enjoy by James Gibson and Raymond Wilson. In the first chapter the genre that opens the poems is story poems. Likely intended to be read by young readers and most of the stories are personified animals or object with an allegorical moral which announces: O man be on your guard 'you are not the supreme power on earth, many tiny and meager creatures may defeat you, yet you despise them. Ironically enough, Jonathan Swift, the leader of classicism in England adopted this very principle that might likely be one romantic quality that has already either being missed or ignored and has better to be included.

Most of narrative poems given here as example are traditional, that means anonymous and became popular through coming down from one generation to the next and each is somehow characteristic of one or more romantic quality. To conclude it is better to set up the whole issue on asset of rules comprising the poet, the poem and the recipient based principally on response as follows:

Poet	Poem
Diction	genre
Point of view	Topic
Tone	Imagery
Figure of speech	

- Readers/listeners
- Response
- Single effect

- Total effect
- Paraphrasing

Since poetic experience is an emotional reaction to the outer world and since the outer world totally material and this reaction is necessarily mental or more likely spiritual. During the process of poetic excitement certain factors have to be taken into consideration, for instance, the state of mind, stream of consciousness, and background information. Within the frame work of what has been mentioned already. Romantic point of departure is prone to accompany most poetic work that proceeded the so-called romantic period.

3.3. ROBERT HERRICK IN HIS POEM 'COUNSEL TO GIRLS (TO VIRGINS, TO MAKE MUCH OF TIME)

**Gather ye rose-buds while ye may,
Old time is still a-flying:
And this same flower that smiles to-day,
Tomorrow will be dying.
The glorious Lamp of Heaven, the Sun,
The higher he's a-getting
The sooner will his race be run,
And nearer he's to setting.**

**That age is best which is the first,
When youth and blood are warmer;
But being spent, the worse, and worst,**

Times, still succeed the former.

Then be not coy, but use your time;

And while ye may, go marry:

For having lost but once .

He not only take to admiring nature's beauty but also personifies natural item as young women asking them eagerly to waste no time to enjoy prime of life.

The romantic quality here is delight in the beauty of the world around us.

“To the Virgins, to Make Much of Time” is a short lyric poem that at first reading seems to be simply a call to young women to enjoy life, particularly its physical pleasures, while they are young.

Robert Herrick is considered one of the circle of poets (sometimes called the “sons of Ben”) that gathered around poet and playwright Ben Jonson in London in the early seventeenth century. Herrick became a country pastor in 1629, but when upon the advent of the English Civil War he remained loyal to his king, he was ousted from his post by the Puritans, who closed the theaters and taverns—and eventually executed the king. This political exile deprived Herrick of his living and cut him off from the possibility of returning to London. It is hard to tell when Herrick poems such as “Delight in Disorder,” “Upon Julia’s Clothes,” and this one were actually written, but since they were published together in 1648, only a year after Herrick was removed from his post, they may constitute a kind of challenge to Puritan strictures.

The title of the poem begins the address to the virgins. To “make much of time” is both to make something happen while time is passing and to pay attention to its passage. In the first stanza, one use to be made of time is to collect flowers before they are yet in full bloom, because time passes so quickly that soon new flowers will be withered on the vine.

The idea of the passage of time is given a new image as the second stanza describes the movement of the sun. By casting its circuit through the sky in terms of a “race,” the sense of how quickly time passes is emphasized; in the same way that the passing away of the “smile” of the flower is inherent in its bud, the setting of the sun is implicit in its rising. The combination of the idea of gathering in the first stanza and the reference to the sun in the second seems to echo the well-known injunction to “make hay while the sun shines.”

In the third stanza, the idea of the passage of time is cast in human terms: The “first” or young age is “best,” “warmer,” more active. Just as heat is expended by the sun, however, the heat that makes youth warm is also “spent” and diminishes from “best” to “worse” to “worst.” The passage from youth to age in this stanza is parallel to the progression of bud to bloom to death of the flowers in the first.

The shift to human terms in the third stanza anticipates the return in the fourth to direct address to the virgins. They are admonished not to be “coy,” which means “to shrink from familiarity,” in two senses: in modesty or flirtatiousness. So what this request calls for is that the virgins not, in either innocent ignorance or in proud folly, forget how quickly time passes. They are further instructed to marry while they can, with the warning that once they have lost whatever it takes to get a husband, once the time to do so has passed, they may “tarry,” wait, or procrastinate, forever.

3.4. RICHARD LOVELACE TO ALTHEA, FROM PRISON

**When Love with unconfined wings
Hovers within my Gates,
And my divine Althea brings
To whisper at the Grates;
When I lie tangled in her hair,**

And fettered to her eye,
The Gods that wanton in the Air,
Know no such Liberty.

When flowing Cups run swiftly round
With no allaying Thames,
Our careless heads with Roses bound,
Our hearts with Loyal Flames;

When thirsty grief in Wine we steep,
When Healths and draughts go free,
Fishes that tipple in the Deep
Know no such Liberty.

When (like committed linnets) I
With shriller throat shall sing
The sweetness, Mercy, Majesty,
And glories of my King;

When I shall voice aloud how good
He is, how Great should be,
Enlarged Winds, that curl the Flood,
Know no such Liberty.

Stone Walls do not a Prison make,
Nor Iron bars a Cage;

**Minds innocent and quiet take
That for an Hermitage.
If I have freedom in my Love,
And in my soul am free,
Angels alone that soar above,
Enjoy such Liberty.**

The poem begins with the speaker imagining his lover, Althea, arriving in his prison cell. In the second stanza the speaker imagines a festive celebration with his friends, and in the third he talks of singing with a "shriller note" than caged songbirds. In all three the speaker claims to be "freer" than just about everything and everybody else. In the final stanza, the speaker wraps up by reminding us of the power of the human imagination to overcome any situation.

A passionate supporter of King Charles I, Lovelace was imprisoned by the Puritans, and it was while in captivity that he imagines in this poem a visit from his beloved Althea.

Three qualities may be felt in this stanza; vivid imagination, deep emotion, and melancholy.

The poem is full of paradoxes. In the first verse, Lovelace happily submits to a kind of imprisonment created by the wondrous beauty of his Althea. He lies 'tangled in her hair' and 'fettered to her eye' and yet remains as free as the gods. Lovelace's enjoyment of life is recalled in the second stanza through reference to wine and roses and a kind of freedom found in celebration.

Although the poem begins as a passionate love poem, consider how Lovelace's loyalty to the king and his commitment to the Royalist cause are clearly established in the third verse. His endorsement of the king is

defiant and uninhibited. He proclaims the ‘sweetness, mercy, majesty/and glories of my King.’

Notice how Lovelace forges a triumphant response to the potential disaster of his imprisonment. The frequently quoted first two lines of the final verse sum up his belief in true freedom – the freedom of conscience.

John Donne is the most outstanding representative of the scatological school of poetry known as metaphysical poetry.

3.5. HOLY SONNETS: DEATH, BE NOT PROUD:

BY JOHN DONNE

Death, be not proud, though some have called thee

Mighty and dreadful, for thou art not so;

For those whom thou think'st thou dost overthrow

Die not, poor Death, nor yet canst thou kill me.

From rest and sleep, which but thy pictures be,

Much pleasure; then from thee much more must flow,

And soonest our best men with thee do go,

Rest of their bones, and soul's delivery.

Thou art slave to fate, chance, kings, and desperate men,

And dost with poison, war, and sickness dwell,

And poppy or charms can make us sleep as well

And better than thy stroke; why swell'st thou then?

One short sleep past, we wake eternally

And death shall be no more; Death, thou shalt die.

In his poem death it is clear that the overall atmosphere of the poem doesn't seem to be pride and happy, rather the prevailing environment is pessimism. And gloom and even melancholy and uncertainty about the future.

"Death Be Not Proud", is a fourteen-line poem, or sonnet, by English poet John Donne (1572–1631), one of the leading figures in the metaphysical poets of sixteenth-century English literature. Written between February and August 1609 the poem was not published during Donne's lifetime and was first published posthumously in 1633. It is included as one of the nineteen sonnets that comprise Donne's *Holy Sonnets* or *Divine Meditations*, among his most well-known works. Most editions number the poem as the tenth in the sonnet sequence, which follows the order of poems in the Westmoreland Manuscript (circa 1620), the most complete arrangement of the cycle, discovered in the late nineteenth century. However, two editions published shortly after Donne's death include some of the sonnets in different order where this poem appears as eleventh in the *Songs and Sonnets* (published 1633) and sixth in *Divine Meditations* (published 1635).

This is essentially the main point of the entire poem. Donne tells Death not to be proud. Some people have called Death powerful, but Donne claims Death is not. Death may believe that he has defeated those who die, but Donne states those people do not truly die, because their souls live on in the afterlife. According to Donne and the poem, people who die are only dead momentarily, then they live along with all other spirits in Heaven. This is why Donne claims Death cannot kill him.

In line 5, the word picture more closely means images. In this way, this line is stating that the image of death looks just like a person who is sleeping, which is actually a pleasurable event. Then Donne admits that the best men on the planet must go with Death at some point. However, Donne claims this is not a terrible thing at all. Death is merely giving rest to their bones and delivering their souls to the afterlife.

3.6 WILLIAM SHAKESPEARE SONNETS:

Sonnets are fourteen-line lyric poems, traditionally written in iambic pentameter - that is, in lines ten syllables long, with accents falling on every second syllable, as in: "Shall I compare thee to a summer's day?". Sonnets originated in Italy and were introduced to England during the Tudor period by Sir Thomas Wyatt. Shakespeare followed the more idiomatic rhyme scheme of sonnets that Sir Philip Sydney used in the first great Elizabethan sonnets cycle, Astrophel and Stella (these sonnets were published posthumously in 1591). Sonnets are formal poems and consist of 14 lines (3 quatrains and a couplet). Poems may be accessed by clicking the above Poems link for texts of the poems of William Shakespeare - Venus and Adonis, Rape of Lucrece, Lover's Complaint and Phoenix and the Turtle.

The Sonnets of William Shakespeare "a Booke called Shakespeare's sonnettes".

The Sonnets of William Shakespeare appeared, without his permission, in 1609 and advertised as "never before imprinted". The publisher, although reputable, clearly wanted to make use of the celebrity of William Shakespeare who by 1609 was a famous member of the Globe Theatre and could count royalty amongst his patrons. The 1609 quarto, entitled Shakespeare's Sonnets, was published by Thomas Thorpe, printed by George Eld, and sold by William Aspley and William Wright. On May 20, 1609, Thomas Thorpe was granted a license to publish "a Booke called Shakespeare's sonnettes" as this entry in the Stationer's Register attests: "Thomas Thorpe Entred for his copievnderthandes of master Wilson and master Lownes Warden a Booke called Shakespeare's sonnettes". The publisher clearly went through the correct procedures prior to publication, so despite Shakespeare's reticence in publishing any of his works, there were apparently no irregularities by the publisher. Sonnets 138 and 144, despite the "never before imprinted" claim, had been included, albeit in a slightly different format, in The Passionate Pilgrimage (1599) a poetry collection containing twenty poems by various poets. The title page to the second edition contains the inscription "By W. Shakespeare" but only five

of the poems appear to be his. Once again these appear to have been published without the consent of William Shakespeare.

3.7. William Shakespeare Sonnet 126:

**O thou, my lovely boy, who
In thy power**

**O thou, my lovely boy, who in thy power
Dost hold Time's fickle glass, his sickle, hour;
Who hast by waning grown, and therein show'st
Thy lovers withering as thy sweet self grow'st;
If Nature, sovereign mistress over wrack,
As thou goest onwards, still will pluck thee back,
She keeps thee to this purpose, that her skill
May time disgrace and wretched minutes kill.
Yet fear her, O thou minion of her pleasure!
She may detain, but not still keep, her treasure:
Her audit, though delay'd, answer'd must be,
And her quietus is to render thee.**

Paraphrase: O you, my lovely boy, who hold in your power Time's hour-glass and his sickle—you who wane as you grow older and in that show your friends withering as you yourself grow up: if Nature, sovereign mistress over chaos, as you go onwards will ever pluck you back, she keeps you to demonstrate her power to hold up time. Yet fear her, you who are Nature's darling: she may detain her treasure, but not keep it forever.

Her last account, though delayed, must be paid and her discharge is to render you up.

Ramsey, when examining the overview of plot of the sonnet, observes that Shakespeare begins Sonnet 126 with a claim, then moves to a fear, and then ends with a stark precise accepting of the power and unavoidability of time and death. When analyzing these 12 lines, Sethna suggests that the lovely boy is becoming substantially older in years without losing any beauty; in fact he is increasing with beauty: he has grown by waning, he has turned more boyishly lovely as the span of his life lessens further and further. Sethna believes that the boy's lack of aging underscores Shakespeare's aging, and Shakespeare's aging highlight's nature's ability to ignore Time in the boy's case. This is emphasized by Nature's capacity to foil Time's destructiveness. Nonetheless, the capacity can only last so long. Slightly paralleled by A. L. Rowse, author of Shakespeare's Sonnets: The Problems Solved, lines 3-4 are interpreted as alluding to the youth's beauty as a contrast with his friends. As the youth's beauty wanes, so his friends wither, as he grows older; contrasting Sethna's view of the youth's beauty accentuating Shakespeare's lack of beauty. Rowse also suggests that this idea may also imply a further consistency; Shakespeare's concern with the ebb and flow of things; their waxing and waning. Perhaps the influence of constant Ovidian thought. Anspacher too, interprets the idea of time with a similar view stating that love is not time's fool. In other words, even Time, "the most willful and absolute dictator in the world, cannot treat Love as he would treat his fool or his jester", and eventually [Time] must succeed to Nature. As Murray Krieger notes, author of A Window to Criticism; Shakespeare's Sonnets and modern poetics, time's sickle represents an "ignoble reduction of time. A reduction that cannot be produced, no matter the tool nor the wistfulness.

**Her audit, though delay'd, answer'd must be,
And her Quietus is to render thee.**

When analyzing this couplet, Author and critic R. Graves reasons that this couplet is not only the pictographic "Quietus" of line 12 but also the "delayed Oddity" mentioned in line 11: "Audite (though delayd) answer'd must be." (Here even the parentheses seem like a predictive pun). One meaning of this line is, "My reader must try to explain my terminal 'Oddity.' Another pun occurs in the verb "to render," which has three relevant meanings. The first, "to repeat," seems connected with the punning phrase "two rendered he" and with the couplet's "repetition." But the other two meanings are more interesting: "to melt (fat, etc.)," and to "reproduce or represent, esp. by artistic means; to depict." These meanings join the tangled double entendres in "Enter [Endure, End here, And hear] Quietuses two [to] render thee" to suggest such readings of line 12 as "You're suffering melt-down over this couplet" and "Nature's two 'Quietuses' intrude here to depict you". Because an "Audit" was originally a "hearing," one ironic idea here is that something silent (like the missing couplet) can be "heard" and "must be answered--or can be "Anne's word." The pun "End here" (line 12) signals the poet's early ending in line 12, not 14. A different kind of runic wit occurs in the punning conceit "Enter Quietuses to [two]" where two abstractions—the empty couplet lines—hover like hooded figures in a medieval morality. Though scholars may differ in their interpretation of text, the central idea seems to be very clear. Sonnet 126 deals with a marked lapse of time and leads the reader to the realization that the relationship between author and subject has continued on for years but has now begun to wane or fizzle out. Ramsey too believes that the central idea rests in the reality of the natural relation that must be paid and the truth that must be faced by the author. Through these words, it is divulged that love changes; beauty passes; and men die.

3.8. William Shakespeare Sonnet 18:

Shall I compare thee to a Summer's day?

**Shall I compare thee to a summer's day?
Thou art more lovely and more temperate:
Rough winds do shake the darling buds of May,**

**And summer's lease hath all too short a date:
Sometime too hot the eye of heaven shines,
And often is his gold complexion dimm'd;
And every fair from fair sometime declines,
By chance or nature's changing course untrimm'd;
But thy eternal summer shall not fade
Nor lose possession of that fair thou owest;
Nor shall Death brag thou wander'st in his shade,
When in eternal lines to time thou growest:
So long as men can breathe or eyes can see,
So long lives this and this gives life to thee.**

The poem starts with a flattering question to the beloved—"Shall I compare thee to a summer's day?" The beloved is both "more lovely and more temperate" than a summer's day. The speaker lists some negative things about summer: it is short—"summer's lease hath all too short a date"—and sometimes the sun is too hot—"Sometime too hot the eye of heaven shines." However, the beloved has beauty that will last forever, unlike the fleeting beauty of a summer's day. By putting his love's beauty into the form of poetry, the poet is preserving it forever. "So long as men can breathe, or eyes can see, So long lives this, and this gives life to thee." The lover's beauty will live on, through the poem which will last as long as it can be read.

3.9 THE NOBLE NATURE BEN JONSON, 1572 - 1637

**It is not growing like a tree
In bulk, doth make man better be;
Or standing long an oak, three hundred year,
To fall a log at last, dry, bald, and sere:
A lily of a day**

**Is fairer far in May,
Although it fall and die that night—
It was the plant and flower of Light.

In small proportions we just beauties see;
And in short measures life may perfect be.**

When we talk about philanthropy, legacies, major gifts, or the "hyper-agency" (Paul Schervish's term) of big donors we lead most often to hubris, or immortality strivings. We talk big about permanence and scope and effect. We inflate the donor and monumentalize the gift. I can hear the wise donor murmur the final two lines of "The Noble Nature," under her breath as she signs the papers and tunes out the officious flattery: "In small measure we just beauties see;/ And in short measure life may perfect be." Immortality may be a crude egoistic dream in comparison.

The title of the poem seems right, but Jonson might have mined the final aphoristic couplet and promoted to the title the lapidary phrase: "just beauties." In a noble gift, small or large, "we just beauties see...."

"And in short measures life may perfect be." Yes, but not exactly what we mean today when we talk of outcomes, measurement, and management. How much we have lost, haven't we, of what might have been our Noble Nature? You can't hardly measure how far we have fallen, into the businesslike, can you, since Jonson wrote so limpedly in imitation of the ancients? I can only imagine the modern reader's eyes skidding across the short elegant lines, seeking some purchase.

Likewise to those advisors to wealth, like James Hughes, who believe that it is noble to create an Aristocracy of dynastic wealth that will stand like an oak, or copper beech, for three hundred years, I might say, "Think smaller." Much smaller. Try for nobility for even one afternoon. "Just beauties" are found in all ranks, in a lilly of a day, no less than a beech, in a moment, no less than a monument, in a butler no less than his master.

(Jonson, author of "Penshurst," a near deification of Sir Philip Sidney, might disagree with my passionate defense of bumpkins. See this post at The World We Want on H. Peter Karoff's meditation on the Rockefeller estate at Kykuit, for further glimpses of the intersection of aristocratic and democratic traditions. What is our Noble Nature, we of common blood? Whose gifts are those of, say, a poet, I wonder. If we are going to do aristocracy, let's do it right. The most noble people I have known wear shirtsleeves from one generation to the next, or better yet, like Tracy Gary doff the advantages of wealth and status to pass for ordinary, out of respect for what we all have in common. All praise to those who adapt the best of the noble traditions to this our bumptious democracy.)

The third and the last poetic school in the seventeenth century. Is called after John Milton's pastorals poem though some poets specially Christopher Marlow and Sir Walter Raleigh of sixteenth century preceded him in composing pastoral songs, for instance The Passionate Shepherd to his Love, and The Nymph Reply to the Shepherd by Walter Raleigh"they read

3.10 THE PASSIONATE SHEPHERD TO HIS LOVE BY CHRISTOPHER MARLOW

Come live with me and be my love,
And we will all the pleasures prove,
That Valleys, groves, hills, and fields,
Woods or steepy mountain yields.
And we will sit upon the Rocks,
Seeing the Shepherds feed their flocks,
By shallow Rivers to whose falls
Melodious birds sing Madrigals.

**And I will make thee beds of Roses
And a thousand fragrant posies,
A cap of flowers, and a kirtle
Embroidered all with leaves of Myrtle;
A gown made of the finest wool
Which from our pretty Lambs we pull;
Fair lined slippers for the cold,
With buckles of the purest gold;
A belt of straw and Ivy buds,
With Coral clasps and Amber studs:
And if these pleasures may thee move,
Come live with me, and be my love.**

**The Shepherds' Swains shall dance and sing
For thy delight each May-morning:
If these delights thy mind may move,
Then live with me, and be my love.**

The 'Passionate Shepherd to His Love' is a pastoral love poem written by Christopher Marlowe. It presents the pleas of a love-struck shepherd calling to his beloved to spend her life with him. Read more about this poem and the hidden truths behind its flowery promises.

The 'Passionate Shepherd to His Love' is an example of pastoral poetry written by Christopher Marlowe. Pastoral poetry plays off the very common romanticizing of rustic or country living with a 'back to nature'

sentiment. While we may think of only our modern world as having this very urban sentiment, the truth is that people have been fantasizing about getting back to nature for centuries. This 16th Century poem centers around a shepherd painting an idyllic picture of what country life will be like to the woman he loves. The very first line begins 'Come live with me, and be my love.' What follows is a series of descriptions and promises of what this wonderful life as a shepherd's wife will be like.

The first and second stanzas promise the target of the poem a life full of the pleasures that nature can bring, from the fields to the mountains. This includes a life of leisure, watching the shepherds tend their flocks and listening to birds sing from hilltops.

The next three stanzas are full of material offers. The poet describes a bed of roses anointed with fragrant posies and promises to outfit his love with fine clothes drawn from nature. Her gown will be 'of the finest wool' and adorned with leaves. Her shoes will have golden buckles, and even her belt will be intricately decorated.

The final two stanzas paint a picture of a life of luxury. They will eat the finest food from silver plates set on ivory tables. Each morning young shepherds will sing for their delight. Finally, the speaker ends by repeating his initial call to her, saying 'If these delight thy mind may move / Then live with me, and be my love.'

3.11. THE NYMPH'S REPLY TO THE SHEPHERD

BY SIR WALTER RALEGH

**If all the world and love were young,
And truth in every Shepherd's tongue,
These pretty pleasures might me move,
To live with thee, and be thy love.**

Time drives the flocks from field to fold,
When Rivers rage and Rocks grow cold,
And *Philomel* becometh dumb,
The rest complains of cares to come.
The flowers do fade, and wanton fields,
To wayward winter reckoning yields,
A honey tongue, a heart of gall,
Is fancy's spring, but sorrow's fall.
Thy gowns, thy shoes, thy beds of Roses,
Thy cap, thy kirtle, and thy posies
Soon break, soon wither, soon forgotten:
In folly ripe, in reason rotten.

Thy belt of straw and Ivy buds,
The Coral clasps and amber studs,
All these in me no means can move
To come to thee and be thy love.
But could youth last, and love still breed,
Had joys no date, nor age no need,
Then these delights my mind might move
To live with thee, and be thy love.

We know from the title that this poem is a response, or reply, to someone and/or something else that's already been written—in this case Christopher Marlowe's poem, "The Passionate Shepherd to his Love." Reading Marlowe's poem is pretty essential to understanding what Raleigh is doing with his response, but even without having read it we still get the gist of what "The Passionate Shepherd" is about by reading Raleigh's first stanza. (Hint: Raleigh's answer is not promising for the shepherd in question.)

Whereas Marlowe's lyric begins with optimistic (and ultimately idealistic) promises, Raleigh's poem begins with a conditional statement that sets up a rejection of Marlowe's shepherd's proposal: I might be persuaded to come live with you if a) I didn't have real world problems to think about and b) you had been telling the truth about what our life together would be like, but I do and you weren't so see ya... never.

The next three stanzas seal the deal, listing the ways and reasons the shepherd's promises are too good to be true, like the fact that flowers he promised will wither and die, or that it will eventually get too cold for them to hang out with the sheep by the river. These might seem like odd reasons to turn down a potential love interest, but here is where being familiar with Marlowe's poem is really useful: each stanza in Raleigh's verse dismantles, dismisses, or qualifies a promise made in the corresponding stanza of Marlowe's original. Nifty, eh?

By the time the final stanza arrives, the nymph seems to have basically crushed the poor shepherd's dreams. The poem, however, has a slightly more optimistic conclusion than you might have expected. The nymph's final words to the shepherd imply that, were some of the more humdrum realities of life removed (like the fact that we all get old and die and that somewhere in between now and then we have to pay for like, 200,000 meals and maybe some clothes), perhaps her answer would be different. It's a moot point because the situation she describes is unobtainable, but that doesn't mean those final lines aren't worth a good, close look.

A good example's of Milton's pastoral poetry is his poem comes from which the following lines are taken.

'tis but the lees

And settings of a melancholy blood

.....

Wrapt in a pleasing fit of melancholy

To meditate my rural minstrelsy

Pastoral poetry betrays sympathy with humble and obscure people and shepherds have always been regarded as these.

It is worthwhile that many prophets and messengers of God began their lives as shepherds which symbolize caretaking and leadership.

In the lines mentioned above one romantic quality is immediately mentioned: melancholy. It is self-evident that romantic qualities may be traced or felt every now and then, every here and there in poetic works preceding the stated date "Romanticism"

In this context the eighteen century will totally and absolutely be dismissed, as it is immediately the age of NEOCLSSISM that abandoned any romantic mentioned and surrendered itself completely to the Norman and maxim's of ancient romance and Greeks based on discipline order, symmetry and intellect.

It is apparently in appropriate to stamp out a cliché dating the romantic movement strictly and ultimately as it has already been illustrated in following up the art works of poetic accumulation specially lyrics by referring romantic poetry to the year(1798)when both Wordsworth and Coleridge published their lyrical ballads or even to the year 1837 as literary historian stated.

Now it seems quite clear that romantic qualities never ceased to peep every once in awhile since the medieval until shortly before

1737excluding the period between 1700-1800) or the time of NEOCLACISM or the time of Pope.

One could dare say poetry was born to be romantic every inch.

CHAPTER FOUR
CONCLUSION
RECOMMENDATIONS

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RECOMMENDATIONS

SUGGESTIONS FOR FURTHER STUDIES

4.1 CONCLUSION:

Drawing clear-cut dividing lines to set a part each individual literary movement or school historically cannot always be true for the whole course of human literature with all its trends and orientation overlap and intervene and has form of tight and self-contain network of a unique continuum.

Literary scholars' philosophers, critics, and well inform readers like to believe that each literary movement or school may be determined historically in term of its beginning and end though this is not always the case.

Apparently each literary movement is determined and labeled according to the most prominent features, qualities or characteristics dominating that movement or school whatever social, political historical or natural. So the various period of literary history are stamped according to this criterion which is so restricted rigid that it an abandons human soul and fashion, which leaves out the over changing human reaction of awareness and interaction with both the self and outer world.

Let us suggest that literature is a creative emotional reaction of man's self and world, and if a man's awareness begins objectively then subjectively and it end with a awareness of being aware, so to speak literary experience may be stratify into two level objectiveness and subjectiveness ,within more or less the intermingling of both in that a literary work is not to be disintegrated from the mental composition of its writer which has lately given way to psychoanalysis to interfere in interpreting, describing and criticizing literature. Other discipline also gave hand to literary analysis, for instance, politics, theology sociology, astronomy and others.

Critics and literary scholars suggest a certain qualities to be attributed to a literary movement that they labeled romanticism as being particularly conspicuous and pertinent to the movement although a deep and careful investigation cannot fail to fetch clear traces or, let us say Romans of though qualities in previous eras, and even in human poetry since in very early beginnings to the extent that one could easily says poetry was originally born romantic. One can still simply believe that poetry is and will continue forever to remain romantic as long as love of nature's beauty, respect of obscure people ,return to the remote places and time, melancholy

, strong sense of individualism, and fantasy, daydream, and revere never sees to depart mankind at least in our own time and the days to come.

The new changing condition overwhelming our globe and its population might of course bring new, fresh and additional characteristics to be annexed to the previous qualities. Surprisingly enough American literary scholars suggest eleven romantic qualities instead of the seven British ones. Clear contrast that indicate instability of the whole question.

The bulk of human poetic poetry boast of several masterpieces manifesting more or less, the some romantic qualities today applicable as prescribe by scholars and critics regardless of the languages of those works which again provides ample evidence that romanticism is as ancient as the evolution of poetry itself.

4.2 RECOMMENDATIONS:

I suggest to the readers and all teachers to detect the term romanticism historically and mentally. The chronological confinement of romanticism has always been susceptible to distortion and uncertainty as different source providing distinguishable dating of beginning and ending this movement. It is of course worthwhile to mention that there cannot be a clear cut limit of any literary movement.

4.3 SUGGESTIONS FOR FURTHER STUDIES:

I would like to point out that I could not had enough time to go through the studies so I advise the reader to have acute knowledge about Romanticism

I've got a bunch of suggestions for you, but they fall in general into two categories, depending on which approach you prefer: they're either poetry based, or they're theme-based:

The poetry-based approach:

- The suggested topics laid out in the next section all ask you to look at what we've read thematically -- that is, they start with a theme, and ask you to focus your reading and your research toward that theme. Another way of writing about literature, though, is just as useful: start with a selection of poems you like. Don't worry about *why* you like them, but try to start with at least a rudimentary idea of what you think those poems have in common.
- Using Pope's *Essay on Man*, Rousseau's *Discourse on Inequality*, and a selection of Romantic poetry as your primary texts, write a paper in which you discuss the evolution of the idea of "nature" in the 18th Century. A couple of articles on reserve might make good starting points; try Lussier's "Blake's Deep Ecology" for starters, and read around in that issue of *Studies in Romanticism* -- the whole issue is devoted to a discussion of the Romantic view of nature. There should also be a lot of secondary material available on "nature" in Pope, and "nature" in Rousseau, some of which you may also find Beer's article on "Nature and Liberty" a useful starting point.

- Write a paper in which you try to define Rousseau's legacy to the Romantic poets. How did Rousseau's ideas about the nature of people, and the nature of the world, get translated into poetry? What aspects of Rousseau's thinking were particularly attractive to a poet like Wordsworth? Why do you think Rousseau was rejected, along with Voltaire, by Blake? Again, the Ball article would be a good starting point. You might try to focus this paper by comparing Rousseau with just *one* Romantic poet -- Wordsworth might give you the most to work with. It might also be helpful to know a little bit more Rousseau than just the *Discourse* -- the *Social Contract* would be helpful as well. Do a search on "Rousseau and (romantic OR romanticism)" -- there should be plenty.

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