

BRITISH LITERATURE LIFE PAC 4 THE NINETEENTH CENTURY (1798–1900)

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BRITISH LITERATURE LIFE PAC 4

THE NINETEENTH CENTURY (1798–1900)

OBJECTIVES:

When you have completed this LIFE PAC®, you should be able to:

1. Gain an overview of the events of the French Revolution in relation to England.
2. Discern the roots of rebellion against traditional religion and politics.
3. Understand the religious beliefs of the Romantic and Victorian writers in relation to Christianity.
4. Identify the effects of industrialism, evolution, higher criticism, and traditionalism on Victorian culture.
5. Discern England's need for political and economic reform in the nineteenth century.
6. Gain an appreciation for the works of Romantic and Victorian writers.

VOCABULARY:

aestheticism - nineteenth-century literary movement that taught that art was useful for teaching morality

higher criticism - a method of studying the Bible that seeks to determine the historical authenticity of the text

manifesto - a written public declaration of motives, intentions, and beliefs

mysticism - the belief that knowledge of God is gained by means of visions and/or intuition

nostalgia - a desire for the things and events of the past

notoriety - the state of being well known, usually unfavorably

sordid - morally debased or corrupt

transcendentalism - a philosophy that emphasizes the spiritual as the ultimate reality

upheaval - radical change; disorder

I. THE ROMANTIC ERA

INTRODUCTION

The Romantic Period (1798–1832). The “liberalism in literature” that distinguished the Romantic period was a natural result of the political and economic revolutions of the time. Inspired by the radical individualism and nationalism of the American and French revolutions, writers and artists reacted, in some cases violently, to the religious, social, and political restraints of the Neoclassic Age. The economic and social upheavals caused by the Industrial Revolution also affected shifts in concerns and modes of expression.



Jean-Jacques Rousseau

A Time of Dereliction and Dismay. England has always been influenced by trends in European thought and culture. During the Neoclassical Period, this influence was manifested in the glorification of man's intellectual and moral abilities during an era known as the Enlightenment. The Enlightenment was founded on the philosophical assertions of several men, prominent among whom was the French philosopher Rene Descartes (1596–1650). With his famous axiom, “*Cogito ergo sum* (I think, therefore I am),” Descartes offered the world a new foundation for truth: human reason. The Englishman John Locke (1632–1704) advanced the notion by advocating that government and society should be established on the natural law as interpreted by reason. Locke's theories were extremely influential in the forming of the U.S. Constitution. In his political treatise *The Social Contract*, the French philosopher Jean-Jacques Rousseau (1712–1778) took the Enlightenment's concept of the supremacy of human reason to its logical end. In political circles, he argued that the authority of the state must be based upon the will of the people and not upon divine appointment. Rousseau believed that people were born innocent and free. Misery and bondage were a result of oppressive institutions. This notion of society's problems naturally led to a standard of morality based solely on the will of the people. The basis of society, therefore, should be a social pact between men. God was

no longer acknowledged as the ultimate lawgiver. Enlightenment thinkers placed man at the center of both state and religion.

Rousseau's radical ideas about the basis of church and state were profoundly influential during the French Revolution. His work encouraged individualism and nationalism. Desiring to rid France of its class-bound society, he pointed the people to the ancient Roman model of a republic. Strong leaders in government were the keys to a society free of corruption. However, the political turmoil, wars, and economic depressions that followed the French Revolution were less than ideal. Indeed, the time was, as William Wordsworth deemed it, a period of "dereliction and dismay."

The revolution in France began as an intellectual revolt against the French monarchy. Rationalist thinkers such as Voltaire, Montesquieu, and Quesnay objected to the absolute authority of the crown. Its incompetence and extravagance had laden France with debt. The feudal system, still in effect, prevented the country from further economic progress.



In 1788 Louis XVI was forced to call a session of the Estates General. The Estates General, originally a legislative body of feudal lords, changed its role and presented the king with a constitution that was based on the revolutionary slogan "liberty, equality, fraternity." The constitution called for a reduction of the king's authority and power and an eradication of the state church. At first, Louis complied with the revolutionaries but then refused. The attempt to establish a constitutional monarchy failed, and a group of revolutionaries took control of the country. The king and his family were executed, and a republic was established.

Influenced by the romanticism of Rousseau, many liberal Englishmen supported the revolution enthusiastically. However, the Reign of Terror effected by the revolutionary French government that followed confused many sympathizers. Rousseau's ideas were used to violently enforce compliance with the Revolution's ideas and principles. With the consent of France's National Convention, Robespierre dragged to the guillotine thousands of people who would not worship at the cult of the Supreme Being and wholeheartedly espouse the overthrow of all monarchal systems. As one historian has observed, the French Revolution had run the cycle of rebellion, radicalism, and reaction and eventually ended in the dictatorship of Napoleon Bonaparte.

As "child and champion of the French Revolution," Napoleon carried out the ambitions of previous leaders to spread French power and influence with renewed vigor. His military campaigns to conquer Italy and the Netherlands, as well as those to recover lost regions in the New World, were met with fierce opposition. As France's most hated enemy, England proved to be its greatest rival on land and sea. After failing to conquer Moscow in 1812, all of Europe opposed Napoleon. In 1815 he was finally defeated at the Battle of Waterloo.



After the end of the Napoleonic wars, many of the English expected to enjoy a period of peace. The threat of atheism and moral anarchy had been defeated. However, with the return of many soldiers to the work force and an overabundance of supplies, economic depression set in. To aggravate the problem further, political restraints enacted during the French Revolution prevented necessary change to the political system to accommodate the rapidly changing social conditions. In desperate need of jobs, poor families moved into the cities to work in the factories. Consequently, their shifting numbers were not properly represented in the House of Commons. Tired and frustrated with lack of governmental protection from low wages and dangerous working conditions, workers sought to effect reform by means of protest meetings, hunger strikes, signed petitions, and even riots. However, their radical tactics only caused the Tories in government to enact measures that were even more repressive. The "Peterloo Massacre," in which an assembly of workers was violently suppressed by British troops at St. Peter's Fields, inspired many writers to support the plight of the working poor.

Religion in Revolutionary Times. Although the writings of the Romantics did much to fan the flames of revolution in England, a violent **upheaval*** never took place there. Many people believe that the spread of Methodism quelled the spirit of revolution in England. The revival meetings of John Wesley and George Whitefield took place mainly among the lower classes, those who were most affected by the economic depression that followed the Napoleonic wars. Transformed by the power of the Word, they were unwilling to enact a “systematic rebellion against the God of revelation” as their French counterparts had. They understood that the basis of society rested ultimately upon the Law of the Old Testament. Although doubts about the inspiration of Scripture began to arise among the intellectual elite in the form of **higher criticism***, the lower classes generally trusted the Bible as God’s Word to them. They believed in the miracles of Jesus and, most importantly, in His resurrection. The natural religion of Coleridge and Wordsworth was not popular among such people.

Although the doctrines of the French Revolution did not effect an overthrow of the British government, a revolution of heart and mind did begin to occur in the late eighteenth and early nineteenth centuries. Unlike the French, the British did not call into question the center of religion and state: God. Instead, they questioned their own sensibilities. Did the way they viewed life need to be changed? One of the most important changes in English society was the abolition of the slave trade in 1807. Evangelicals were largely responsible for not only this feat, but also other humane reform measures passed by Parliament. As one prominent historian has noted, “the liberty of England and of America is permeated with the breath of the Puritans,” quite dissimilar to the liberty of France, which was *anti-Christian* to the core.

“The Revolution is a unique event,” Groen Van Prinsterer once wrote. “It is a revolution of beliefs; it is the emergence of a new sect, of a new religion; of a religion which is nothing but irreligion itself, atheism, the hatred of Christianity raised into a system.” Those in England who were attracted to the tenets of the “new religion” rejected traditional Christianity and embraced **transcendentalism***, a mystical religion that focused on the human spirit’s relationship to Nature. God was everywhere and in everything. Like those who rejected the teachings of Scripture, the transcendentalists believed that a true knowledge of God came in the form of visions. Although charged with enthusiasm for the “spiritual,” the transcendentalists lacked any kind of moral structure. The feelings of the Romantics often led them to live morally corrupt lives.

Rebellion and Reaction in Literature. As a literary movement, Romanticism began in France and Germany and moved westward to England and North America. In England, Romanticism was inaugurated by the publication of William Wordsworth and Samuel Taylor Coleridge’s *Lyrical Ballads* in 1798 and ended with the Reform Bill in 1832. Wordsworth’s *The Preface*, added to the second edition of *Lyrical Ballads* (1800), is considered the **manifesto*** of English Romanticism. In the *The Preface*, Wordsworth affirmed the importance of the emotions and the imagination to the creative process, disclaiming the need for order and precision. The literature of the Romantic period in England is characterized by individualism, **mysticism***, emotionalism, love of nature, **nostalgia***, and a fascination with the medieval past.

Intellectually, the Romantic Movement was grounded in the Enlightenment. The writings of French philosopher Rousseau inspired not only a revolution of state but also a revolution of literary style. The German writer Johann Wolfgang von Goethe added to Rousseau’s concept of the freedom of the human spirit by exalting personal sentiment. This emphasis on the emotions and individual experience expressed a violent turn from the strict social and religious conventions of the Neoclassical Age.

The first generation of English romantic poets includes Wordsworth, Coleridge, and William Blake. Their works are influenced by transcendental thought, showing a concern for nature and its mystical relationship to man. Their works also demonstrate a radical break with traditional forms and styles. Emphasizing content over form, they

asserted the self, wrote in blank verse, and used rural language and characters. Their sympathies for the Revolution caused them to focus on the life of the “common man.” Many poets saw themselves as prophets during a time of crisis who were able to bring about a golden age of peace by reforming society by means of the imagination.

The second generation of English romantic poets includes Percy Shelley, Lord Byron, and John Keats. As one critic has noted, they “wrote swiftly, traveled widely (Greece, Switzerland, and Italy), and died prematurely; their life-stories and letters became almost as important for Romanticism as their poetry.” Their revolutionary ideals were manifested in heroes who were flawed yet functioned outside of reality. Exiled for their aberrant behavior and radical political beliefs, their works demonstrate an increased interest in exotic cultures and religions of the medieval and oriental past. Disillusioned with the results of freedom from “oppressive” structures of morality, their mood is often melancholy.

Although poetry demonstrated most profoundly the revolutionary shift in style and content, the prose of the day was no less remarkable. Mary Shelley’s *Frankenstein* reflects the development of the Gothic novel and the fascination with strange and unnatural events. Another female novelist, Jane Austen, wrote in a progressively conversational style but did not follow the romantic vein in matters of content. Nevertheless, her novels about the manners and customs of her society are considered to be some of the greatest in English literature. The novels of Sir Walter Scott are also less concerned with the economic and political revolutions of the time. Consistent with the romantic fascination with the medieval past, Scott wrote highly imaginative novels based loosely on the history of Scotland, France, and England.

The familiar essay, with its easy-to-read style and nostalgic content, became increasingly popular during the nineteenth century. To accommodate the tastes of the reading public, many reviews and magazines were founded, including the *Edinburgh Review* (1802), the *Quarterly Review* (1809), and the *London Magazine* (1820).

With the increase in readership, talented writers such as William Hazlitt were able to make a living solely from their essays. Others, like Lamb, worked a normal job and used the earnings from their writing to supplement their income.



Answer true or false for each of the following statements.

- 1.1 _____ The Enlightenment glorified the intellectual and moral abilities of man.
- 1.2 _____ Rousseau’s Enlightenment philosophy of the basis of church and state was profoundly influential during the English Reformation.
- 1.3 _____ The revolutionary constitution of the Estates General sought to reduce the king’s authority and power and eradicate the state church.
- 1.4 _____ Robespierre’s Reign of Terror violently enforced compliance with the Revolution’s ideas and principles.
- 1.5 _____ Despite the Reign of Terror, liberal-minded Englishmen continued to support the Revolutionary government.
- 1.6 _____ The French Revolution resulted in a free democracy.
- 1.7 _____ After the Napoleonic wars, England experienced an economic boom and social tranquility.
- 1.8 _____ The spread of transcendentalism quelled the spirit of revolution in England.
- 1.9 _____ Evangelicals were largely responsible for the abolition of the slave trade in 1807.
- 1.10 _____ Evangelicalism is a mystical religion that focuses on the human spirit’s relationship to Nature.

- 1.11 _____ The Romantic period in England was inaugurated by the publication of Wordsworth and Coleridge's *Lyrical Ballads* in 1798.
- 1.12 _____ The literature of the Romantic period in England is characterized by individualism, mysticism, emotionalism, love of nature, nostalgia, and a fascination with the medieval past.
- 1.13 _____ Intellectually, the Romantic Movement was grounded in the Renaissance.
- 1.14 _____ Many Romantic poets believed that a golden age of peace could be brought about by reforming society by means of the imagination.
- 1.15 _____ In his *The Preface to Lyrical Ballads*, Wordsworth affirmed the importance of reason, precision, and order.
- 1.16 _____ The first generation of Romantic poets exalted the cause of the "common man" by writing in blank verse and rural language.
- 1.17 _____ The second generation of Romantic poets demonstrated an increased interest in exotic cultures and religions of the medieval and oriental past.
- 1.18 _____ The increasing popularity of the novel led to the founding of many magazines and reviews.

THE ROMANTIC ERA



William Blake (1757–1827). William Blake was a mystical visionary. His art and literature imbued the revolutionary spirit of the age, rebelling against neo-classical styles and modes of thought by emphasizing imagination over reason.

Born the son of a London hosier, Blake was apprenticed for seven years (1730–1802) to James Basire, a well-known engraver. Blake read widely but received no formal education, except for his studies in art at the Royal Academy of the Arts. In 1782 at the age of twenty-four, Blake married Catherine Boucher who was illiterate. Blake taught her to read and to assist him in his print shop. The couple remained childless.

Blake began writing poetry at the age of twelve. His first volume of poetry, *Poetical Sketches*, was printed in 1783. The early poems were traditional in style and content. In 1789 Blake self-published and illustrated *Songs of Innocence* followed by its companion volume, *Songs of Experience*, in 1794. The poems revealed Blake's growing mysticism. He believed that there were "two contrary states of the human soul," Innocence and Experience. Representative poems from each volume, such as "The Lamb" and "The Tyger," demonstrate Blake's contrast.

Although Blake claimed that "all he knew was in the Bible," his understanding of the fall of man, the mode of redemption, the apocalypse, and the cause of societal problems was far from biblical. As a young man, he had come to embrace the teachings of the Swedish mystic Emanuel Swedenborg (1688–1772), whose writings were becoming popular among an obscure number of Englishmen. Blake believed that the Scriptures should be interpreted symbolically, thus allowing for great liberality with the text but leading to gross errors in theology. Blake believed that the Fall was not caused by man's rebellion against a holy God but was a result of spiritual disintegration, which could be redeemed only through a process of imaginative or spiritual understanding of the world. The poet acted as a prophet, revealing a secret knowledge of reality not readily perceived in Scripture or Nature. Blake's claims to possessing a hidden knowledge of God were similar to the false teachers at Ephesus whom Paul criticized in 1 Timothy 6:20.

Blake's development of his personal mythology and its prophetic vision of the momentous world events of the period can be seen in his series of Prophetic Books: *The Book of Thel* (1789), *The French Revolution* (1791), *America, a Prophecy* (1793), *Visions of the Daughters of Albion* (1793), *The Book of Unrizen* (1794), and *Europe: a Prophecy* (1794).

In 1800 Blake was forced to shut down his printing business and move to the sea-coast of Felpham, where he was offered the patronage of William Hayley. But, Hayley was not sympathetic to Blake's radical moral and **aesthetic*** ideas. Rejecting Hayley's designs to shape him into a conventional illustrator, Blake exclaimed, he "is the Enemy of my Spiritual Life while he pretends to be the Friend of my Corporeal."

Nurturing his mystical beliefs, Blake went on to record more of his "spiritual insights." In 1800 he rewrote and published *The Four Zoas*, in which he claimed that "an improvement of sensual enjoyment" would effect our redemption. Blake completed *Milton* and *Jerusalem* in 1808 and 1820, respectively. The series—which also included the satirical prose work, *The Marriage of Heaven and Hell* (1790–93)—was Blake's conscious decision to "Create a System or be enslaved by another man's." Blake rejoiced in the revolutions of the time, hoping that the violent upheavals of state and church would bring about a period of peace and tranquility similar to that prophesied in the Bible.

In 1803 Blake and his wife returned to London. Using his artistic skills, he eked out a meager living as an illustrator of such works as the book of Job, John Milton's *Paradise Lost*, and John Bunyan's *Pilgrim's Progress*. Until his death, Blake continued to write but received little appreciation for his work. Although he was a talented and original poet, his contemporaries generally considered him to be mad, and they disregarded him for years. However, in the morally rebellious age of the 1920s, Blake's work was enthusiastically rediscovered by scholars and poets.



Underline the correct answer in each of the following statements.

- 1.19 As a young man, Blake was apprenticed to a(n) (hosier, engraver, clergyman).
- 1.20 Blake's first poems were (revolutionary, traditional, radical) in style and content.
- 1.21 The companion volumes *Songs of Innocence* and *Songs of Experience* reveal Blake's growing (mysticism, rationalism, traditionalism).
- 1.22 As a follower of the Swedish mystic Emanuel Swedenborg, Blake believed that the Scriptures should be interpreted (literally, in context, symbolically).
- 1.23 Believing himself to be a prophet, Blake wrote a series of prophetic (books, sermons, tracts) explaining his interpretative visions of the momentous world events of the period.
- 1.24 Blake believed that the upheavals of state and church would bring about a period of peace and tranquility similar to that prophesied in (Scripture, Greek mythology, Celtic religion).
- 1.25 A skilled artist, Blake made a living as a(n) (sculptor, illustrator, poet).
- 1.26 During his lifetime, Blake was generally considered to be (a genius, insane, underappreciated).

What to Look For:

Mystical religions emphasize the soul's need for a direct, intimate union with God. This union is achieved through visions and feelings of love. Consequently, Scripture is not looked to as God's complete and final revelation to man. It is interpreted symbolically as to allow for hidden meanings known only to a few.

As you read the following selected poems, consider the results of Blake's mystically guided thought. Are his visions of reality in line with Scripture? Are there "two contrary states of the human soul?" When someone chooses to interpret the Bible symbolically, who ends up being the ultimate authority—God or man? According to 2 Timothy 3:16, why is it important to test our belief and behavior by the Word of God?

From: *Songs of Innocence* and *Songs of Experience*

In 1795, Blake added to his *Songs of Innocence* a contrary set of poems. The combination was published under the title *Songs of Innocence and Experience: Shewing the Contrary States of the Human Soul*. The poems of "innocence" are written from a child's perspective; the poems of "experience" grant the reader a vision of the same reality as colored by adult experience.

Introduction to Songs of Innocence

Piping down the valleys wild,
Piping songs of pleasant glee,
On a cloud I saw a child,
And he laughing said to me,

‘Pipe a song about a Lamb!’
So I piped with merry cheer.
‘Piper, pipe that song again!’
So I piped. He wept to hear.

‘Drop thy pipe, thy happy pipe;
Sing thy songs of happy cheer.’
So I sung the same again
While he wept with joy to hear.

‘Piper, sit thee down and write
In a book that all may read.’
So he vanished from my sight,
And I plucked a hollow reed,

And I made a rural pen,
And I stained the water clear,
And I wrote my happy songs
Every child may joy to hear.



The Lamb

Little Lamb, who made thee?
Dost thou know who made thee?
Gave thee life and bid thee feed,
By the stream and o’er the mead;
Gave thee clothing of delight,
Softest clothing, wooly, bright;
Gave thee such a tender voice,
Making all the vales rejoice!

Little Lamb, who made thee?
Dost thou know who made thee?

Little Lamb, I’ll tell thee,
Little Lamb, I’ll tell thee!
He is called by thy name,
For he calls himself a Lamb;
He is meek and he is mild;
He became a little child.
I a child and thou a lamb;
We are called by his name.

Little Lamb, God bless thee
Little Lamb, God bless thee



Introduction to Songs of Experience

Hear the voice of the Bard! [1]
Who Present, Past, and Future sees;
Whose ears have heard
The Holy Word
That walk’d among the ancient trees; [2]

Calling the lapsed Soul
And weeping in the evening dew,
That might control
The starry pole,
And fallen, fallen light renew!

“O Earth, O Earth, return!
Arise from out the dewy grass;
Night is worn,
And the morn
Rises from the slumberous mass.

“Turn away no more;
Why wilt thou turn away?
The starry floor
The watry shore
Is giv’n thee till the break of day.”

[1] *Bard - a poet-prophet who is endowed with mystical powers*

[2] *an allusion to the garden of Eden*



The Tyger

Tyger! Tyger! burning bright
In the forests of the night,
What immortal hand or eye
Could frame thy fearful symmetry?

In what distant deeps or skies
Burnt the fire of thine eyes?
On what wings dare he aspire?
What the hand dare seize the fire?

And what shoulder, and what art,
Could twist the sinews of thy heart?
And when thy heart began to beat,
What dread hand? and what dread feet?

What the hammer? what the chain?
In what furnace was thy brain?
What the anvil? what dread grasp
Dare its deadly terrors clasp?

When the stars threw down their spears
And water’d heaven with their tears,
Did he smile his work to see?
Did he who made the Lamb make thee?

Tyger! Tyger! burning bright
In the forests of the night,
What immortal hand or eye
Dare frame thy fearful symmetry?





The Garden of Love

I went to the Garden of Love,
And saw what I never had seen:
A chapel was built in the midst,
Where I used to play on the green.

And the gates of this chapel were shut,
And “Thou shalt not” writ over the door;
So I turn’d to the Garden of Love,
That so many sweet flowers bore;

And I saw it was filled with graves,
And tombstones where flowers should be;
And Priests in black gowns were walking their rounds,
And binding with briars my joys and desires.



Fill in each of the following blanks with the correct explanation or answer.

- 1.27 Describe the “two contrary states of the human soul” as understood by Blake.

- 1.28 In the introduction to *Songs of Innocence*, Blake states that he is writing what kind of songs?

- 1.29 In *Songs of Innocence*, about whom is Blake “piping” a song?

- 1.30 Who is the stated writer of “The Lamb?”

- 1.31 Who and what does the Lamb symbolize?

- 1.32 In the introduction to *Songs of Experience*, to whom is the reader told to listen for spiritual guidance?

- 1.33 What does the Tyger symbolize?

- 1.34 What question is asked of the Tyger that is also asked of the Lamb?

- 1.35 In the companion poems “The Lamb” and “The Tyger,” how does Blake answer the age-old question, “If God is good and all powerful, then why does evil exist?”

- 1.36 In “The Garden of Love,” what has been built that prohibits his “play?”

- 1.37 What institution of society does the chapel symbolize?

- 1.38 Who is binding the poet’s “joys and desires?”



William Wordsworth (1770–1850). The greatest of the Romantic poets, William Wordsworth inaugurated a tradition of poetry that was inspired by the political, religious, and social tenets of the French Revolution.

Wordsworth was born in Cockerthorpe in Cumbria. As a boy, he attended Hawkeshead Grammar School and later St. John’s College, Cambridge. During the summer of 1790, just before taking his degree, Wordsworth and a friend traveled on foot through France and over the Alps. The French at that time were celebrating the first anniversary of the storming of the Bastille. Wordsworth at once became interested in the revolution of ideas. After graduating from Cambridge, he returned to France in 1791 and embraced wholeheartedly the ideals of the French Revolution. Unfortunately, Wordsworth, like many others, abused the new freedoms. No longer legally compelled to follow the doctrines of a state-sanctioned church, Wordsworth had an affair with Annette Vallon. When Annette gave birth to their daughter, Wordsworth abandoned her. He returned to England unable to support himself or a family.

In 1793 England entered into war with France. The atrocities of the Reign of Terror and the aggressive military campaigns could not be ignored. Disillusioned by the war and the results of the Revolution, Wordsworth became “sick, wearied out with contraries.” In the same year, Wordsworth published two poems, *An Evening Walk* and *Descriptive Sketches*. The works were written in the orderly style of the past age and yielded Wordsworth little worldly advancement.

After a friend died in 1795, Wordsworth received a legacy of £900 a year. He moved with his sister Dorothy to Racedown in Dorset and began to pursue a career as a poet. Dorothy’s involvement in Wordsworth’s life was integral to his success as a poet. She served as a confidant and an encourager. Two years later, Wordsworth moved to Alfoxden in Somerset to be near Samuel Taylor Coleridge. The two men met and worked together almost every day. In 1798 they published the monumental volume *Lyrical Ballads, with a Few Other Poems*. Anticipating the negative reaction that their new style of poetry would cause, they published the work anonymously. Although critics derided it as a work of the revolution, subversive to Christian morals and traditional social standards, *Lyrical Ballads* sold out in two years. In 1800, Wordsworth republished the work, adding to it a second volume of poems and *The Preface*, which has served as the manifesto of Romanticism.

In 1798 Wordsworth and his sister followed Coleridge to Germany but soon returned to England and to the region of their childhood, the Lake District of England. Coleridge rejoined his friends, moving to Keswick, just thirteen miles from the Grasmere, where Wordsworth lived. In 1802 Wordsworth received his father’s inheritance and traveled to France to settle his financial obligations to Annette Vallon. He married Mary Hutchinson, a childhood friend, soon after he returned.

Wordsworth’s appointment as Stamp Distributor for Westmoreland in 1813 marked a change in his status and reputation. A middle-aged man with the experience of many of life’s sufferings, he had become increasingly conservative in politics and religion. His broken relationship with Coleridge and his sister’s declining health were particularly sobering.

The year 1807 saw the last of Wordsworth’s great works, *Poems in Two Volumes*. He continued to write until his death, publishing *The Excursion* (1814), *The White Doe of*

Rylestone (1815), *Miscellaneous Poems* (1815), and *The Waggoner* (1819), but the “spontaneous overflow of emotion” that had marked his earlier works was gone.

In 1843 Wordsworth was appointed poet laureate. The event marked a softened attitude among the English toward unorthodox religious beliefs and liberal politics. Wordsworth’s autobiographical poem, *The Prelude*, was published posthumously in 1850. Considered his greatest work, it demonstrates his lasting affect on the direction of English poetry. As one critic has noted, the concept of the human soul’s dependence upon nature for harmony and peace emphasized within Victorian and modern literature is partially a result of Wordsworth’s revolutionary work and ideals.



Fill in each of the following blanks with the correct answer.

- 1.40 After graduating from _____, Wordsworth returned to France and embraced the ideals of the _____ Revolution.
- 1.41 In 1797 Wordsworth moved with his _____ to Alfoxden in Somerset to be near _____.
- 1.42 Wordsworth collaborated with Coleridge on _____.
- 1.43 Wordsworth’s Preface to *Lyrical Ballads* is considered the manifesto of _____.
- 1.44 In 1799 William and Dorothy moved to the _____ of England.
- 1.45 Published in 1807, _____ was the last of Wordsworth’s great works.
- 1.46 In 1843 Wordsworth was appointed _____.
- 1.47 Published posthumously in 1850, _____ demonstrates Wordsworth’s lasting affect on the direction of English poetry.
- 1.48 The concept of the human soul’s dependence upon _____ for harmony and peace emphasized within _____ and modern literature is partially a result of Wordsworth’s revolutionary work and ideals.

What to Look For:

Wordsworth viewed himself as a poet-prophet. With his poetry, he intended to overturn traditional concepts of religion and literary practice. As you read, notice his revolutionary thought. Why does Wordsworth point to Nature as *the* moral guide? How does this concept relate to his idea that the emotions and the imagination are superior to reason in the creative process?

From The Preface to *Lyrical Ballads*, 1802

The principal object, then, which I proposed to myself in these poems was to choose incidents and situations from common life, and to relate or describe them, throughout, as far as was possible, in a selection of language really used by men; and, at the same time, to throw over them

5 a certain colouring of imagination, whereby ordinary things should be presented to the mind in an unusual way; ‘and, further, and above all, to make these incidents and situations interesting by tracing in them, truly though not ostentatiously, the primary laws of our nature: chiefly, as far as regards the manner in which we associate ideas in a state of

10 excitement. Low and rustic life was generally chosen, because in that condition, the essential passions of the heart find a better soil in which

they can attain their maturity, are less under restraint, and speak a plainer and more emphatic language; because in that condition of life our elementary feelings coexist in a state of greater simplicity, and, consequently, may be more accurately contemplated, and more forcibly communicated; because the manners of rural life germinates from those elementary feelings; and, from the necessary character of rural occupations, are more easily comprehended; and are more durable; and lastly, because in that condition the passions of men are incorporated with the beautiful and permanent forms of nature. The language, too, of these men is adopted (purified indeed from what appear to be its real defects, from all lasting and rational causes of dislike or disgust) because such men hourly communicate with the best objects from which the best part of language is originally derived; and because, from their rank in society and the sameness and narrow circle of their intercourse, being less under the influence of social vanity they convey their feelings and notions in simple and unelaborated expressions. Accordingly, such a language, arising out of repeated experience and regular feelings, is a more permanent and a far more philosophical language, than that which is frequently substituted for it by poets, who think that they are conferring honour upon themselves and their art, in proportion as they separate themselves from the sympathies of men, and indulge in arbitrary and capricious habits of expression, in order to furnish food for fickle tastes, and fickle appetites, of their own creation.

I cannot, however, be insensible of the present outcry against the triviality and meanness both of thought and language, which some of my contemporaries have occasionally introduced into their metrical compositions; and I acknowledge that this defect, where it exists, is more dishonourable to the writer's own character than false refinement or arbitrary innovation, though I should contend at the same time that it is far less pernicious in the sum of its consequences. From such verses the poems in these volumes will be found distinguished at least by one mark of difference, that each of them has a worthy *purpose*. Not that I mean to say, that I always began to write with a distinct purpose formally conceived; but I believe that my habits of meditation have so formed my feelings, as that my descriptions of such objects as strongly excite those feelings, will be found to carry along with them a *purpose*. If in this opinion I am mistaken, I can have little right to the name of a poet. For all good poetry is the spontaneous overflow of powerful feelings: but though this be true, poems to which any value can be attached, were never produced on any variety of subjects but by a man, who being possessed of more than usual organic, sensibility, had also thought long and deeply. For our continued influxes of feelings are modified and directed by our thoughts, which are indeed the representatives of all our past feelings; and, as by contemplating the relation of

these general representatives to each other we discover what is really important to men, so, by the repetition and continuance of this act, our feelings will be connected with important subjects, till at length, if we be originally possessed by much sensibility, such habits of mind will be
60 produced, that, by obeying blindly and mechanically the impulses of those habits, we shall describe objects, and utter sentiments, of such a nature and in such connection with each other, that the understanding of the being to whom we address ourselves, if he be in a healthful state of association, must necessarily be in some degree enlightened, and his
65 affections ameliorated.

I have said that poetry is the spontaneous overflow of powerful feelings: it takes its origin from emotion recollected in tranquillity: the emotion is contemplated till by a species of reaction the tranquillity gradually disappears, and an emotion, kindred to that which was before
70 the subject of contemplation, is gradually produced, and does itself actually exist in the mind. In this mood successful composition generally begins, and in a mood similar to this it is carried on; but the emotion, of whatever kind and in whatever degree, from various causes is qualified by various pleasures, so that in describing any passions
75 whatsoever, which are voluntarily described, the mind will upon the whole be in a state of enjoyment. Now, if nature be thus cautious in preserving in a state of enjoyment a being thus employed, the poet ought to profit by the lesson thus held forth to him, and ought especially to take care, that whatever passions he communicates to his reader,
80 those passions, if his reader's mind be sound and vigorous, should always be accompanied with an overbalance of pleasure. Now the music of harmonious metrical language, the sense of difficulty overcome, and the blind association of pleasure which has been previously received from works of rhyme or metre of the same or similar construction, an
85 indistinct perception perpetually renewed of language closely resembling that of real life, and yet, in the circumstance of metre, differing from it so widely, all these imperceptibly make up a complex feeling of delight, which is of the most important use in tempering the painful feeling which will always be found intermingled with powerful descriptions of
90 the deeper passions. This effect is always produced in pathetic and impassioned poetry; while, in lighter compositions, the ease and gracefulness with which the poet manages his numbers are themselves confessedly a principal source of the gratification of the reader. I might perhaps include all which it is *necessary* to say upon this subject by
95 affirming, what few persons will deny, that, of two descriptions, either of passions, manners, or characters, each of them equally well executed, the one in prose and the other in verse, the verse will be read a hundred times where the prose is read once.

From Lyrical Ballads, 1798

The Tables Turned

Up! up! my Friend, and quit your books,*
Or surely you'll grow double.
Up! up! my Friend, and clear your looks;
Why all this toil and trouble?

allusion to traditional forms of education

The sun, above the mountain's head,
A freshening luster mellow
Through all the long green fields has spread,
His first sweet evening yellow.

Books! 'tis a dull and endless strife.
Come, hear the woodland linnet,*
How sweet his music! on my life,
There's more of wisdom in it.

And hark! how blithe the throstle* sings!
He, too, is no mean preacher.
Come forth into the light of things;
Let Nature be your teacher.

She has a world of ready wealth,
Our minds and hearts to bless—
Spontaneous wisdom breathed by health,
Truth breathed by cheerfulness.

One impulse from a vernal wood
May teach you more of man,
Of moral evil and of good,
Than all the sages* can.

Sweet is the lore which Nature brings;
Our meddling intellect
Misshapes the beauteous forms of things:—
We murder to dissect.

Enough of science and of art;
Close up those barren leaves;
Come forth, and bring with you a heart
That watches and receives.



linnet-finch

throstle-thrush

teachers, both religious and secular

My Heart Leaps Up

The rainbow was traditionally regarded as a sign of God's covenant of redemption. In this poem, Wordsworth offers an alternate view of the rainbow. He sees it as simply a natural phenomenon. Wordsworth does not glorify God as its Creator or as the Covenant maker. Instead, he finds religious meaning in the "emotion recollected in tranquillity."

My Heart Leaps Up

My heart leaps up when I behold
A rainbow in the sky;
So was it when my life began,
So is it now I am a man,
So be it when I shall grow old
Or let me die!
The child is father of the man;
And I could wish my days to be
Bound each to each by natural piety.



Fill in each of the following blanks with the correct explanation or answer.

- 1.49 According to the Preface to *Lyrical Ballads*, how should the Romantic poet present ordinary things?

- 1.50 Why is the “low and rustic life” chosen to relate the poet’s ideas and feelings?

- 1.51 How does Wordsworth describe “good poetry?”

- 1.52 According to Wordsworth, what is the origin of good poetry?

- 1.53 How are books, or rather traditional forms of education, described in “The Tables Turned?”

- 1.54 In “The Tables Turned,” what does the poet claim is man’s best moral teacher?

- 1.55 According to the last two stanzas of “The Tables Turned,” describe what the intellect or reason do to “things.”

- 1.56 In “My Heart Leaps Up,” what is the poet’s emotional response to the rainbow?

- 1.57 How does the poet’s religious idea of the rainbow contradict Scripture?



Samuel Taylor Coleridge (1772–1834). Poet, literary critic, philosopher, and friend of Wordsworth, Samuel Taylor Coleridge was one of the most influential leaders of English Romanticism.

The youngest son of an Anglican clergyman, Coleridge was a precocious child who proved to be a successful student at Christ’s Hospital, a charitable grammar school in London. Coleridge’s dreamy yet eloquent talk drew many supporters to his side even as a child. Among the life-long friends that he made at Christ’s Hospital were Charles Lamb and Leigh Hunt.

In 1791 Coleridge entered Jesus College, Cambridge. But his attention to his studies soon waned. The momentous political events of the French Revolution and their social and religious implications redirected his interests and passions. After succumbing to the temptations of drink and enduring a failed love affair, he left Cambridge and, using an assumed name enlisted in the Light Dragoons. Coleridge’s brothers eventually retrieved him from his desperate attempt to make it as a cavalryman and brought him back to Cambridge. Although Coleridge left college in 1794 without taking a degree, he became knowledgeable in the radical religious and political ideas of the day. He rejected the hierarchical systems of Anglicanism and the monarchy for the more democratic Unitarianism and the republican state.

After leaving Cambridge, Coleridge met Robert Southey, an Oxford student and poet. The two men formulated a plan to start a settlement in America based on the social and political ideals of the French Revolution. Coleridge named the democratic experiment a pantisocracy, signifying that it would be ruled by equals. To secure the venture’s success for posterity, the twelve men involved needed to take wives. As part of the plan, Coleridge agreed to marry the sister of Southey’s fiancée, Sara Fricker. Although the pantisocracy never came to fruition, Coleridge, at Southey’s insistence,

went ahead with the marriage. After only a few years, Coleridge left the care and responsibility of his wife and children with Southey.

By 1796 Coleridge, burdened with physical and mental illness, was addicted to opium. Despite his various afflictions, Coleridge preached in the Unitarian Church and wrote poetry. Not long after publishing *Poems on Various Subjects* (1796), he met Wordsworth and his sister, Dorothy, at Racedown. So impressed was he with the now recognized Wordsworth that he proclaimed him to be “the best poet of the age,” encouraging Wordsworth to espouse the tenets of transcendentalism in his poetry. The two men enjoyed an enduring friendship that was manifested in the publication of the revolutionary work *Lyrical Ballads* in 1798. Blessed with Wordsworth’s intimate friendship and the benevolence of the Wedgwood heirs, Coleridge produced some of his greatest works from 1797–1798, among those being *The Rime of the Ancient Mariner* and *Kubla Khan*.

Fearful of being accused as French sympathizers, Coleridge and Wordsworth traveled to Germany in 1798. Coleridge pursued his mystical beliefs, which first became evident in his unfinished poem “Christabel.” He studied the idealism of the German philosopher Immanuel Kant and the mystical writings of Jakob Boehme at the University of Göttingen. It was the beginning of a life-long study of German Romanticism. Coleridge is generally credited with the importation of transcendentalism into England.

In the spring of 1799, Coleridge, Wordsworth, and Dorothy returned to the Lake District. Coleridge moved into Greta Hall, Keswick, not far from Wordsworth. Unwilling to reconcile his relationship with his wife, Coleridge fell in love with Sara Hutchinson, sister to Wordsworth’s future wife, Mary. In 1808 Coleridge was legally separated from his wife.

Disillusioned with his transcendental beliefs, Coleridge turned increasingly to opium to alleviate his guilt and pain. But the drug’s euphoric effects only secured his destruction. He began to record daily his dreams, writing, and life in his *Notebooks*. In 1802 he lamented his failing creative abilities in “Dejection: an Ode.” Hoping to renew his health, Coleridge moved to the Mediterranean island of Malta and served as the Secretary to the Governor. However, he returned to England in worse health, crippled by his opium addiction.

After giving a series of lectures on literature and philosophy in London, Coleridge began writing for newspapers and, with Sara Hutchinson, founded a weekly journal, *The Friend*. In 1808 he published *Shakespearian Criticism*. Later, he traveled to Vienna to give another series of lectures on Shakespeare. Coleridge’s writing and lectures encouraged a renewed interest in the Elizabethian playwright.

In 1810 Coleridge discovered that Wordsworth had some reservations about him residing in his home. An argument ensued, and the two friends remained unreconciled for several decades. The loss threw Coleridge into a deep depression for many years. At times, he contemplated suicide. Not until he totally abandoned his aberrant religious beliefs and returned to Anglicanism did he find emotional relief. However, Coleridge continued to read and study the works of Kant. Hoping to synthesize modern philosophy with Christianity, he interpreted the Scriptures symbolically. In 1816 Dr. James Gillman and his wife took Coleridge into their home in Highgate. The couple helped him to control his addiction to opium and heal his relationship with Wordsworth.

In 1817 he published his major prose work, *Biographia Literaria*. The work outlines the purposes of romantic poetry and establishes Coleridge as the father of a new tradition of literary criticism. As a modern thinker, Coleridge reverses the traditional emphasis of poetry, which is first to teach and then to delight, by focusing on its ability to evoke pleasure in the reader. Truth and reason, he taught, are secondary to emotion and imagination.

Before the end of his life in 1834, Coleridge published many other notable works, among which were a collection of poems titled *Sibylline Leaves* (1817, 1828, 1834); a religious and philosophical treatise, *Aids to Reflection* (1825); and a cultural essay, *On the Constitution of Church and State* (1830).

When Coleridge died of heart failure, many of his fellows sorely lamented the loss. Wordsworth declared that Coleridge was “the most *wonderful* man that I have ever known.” A record of his “inspired conversations” was published posthumously in 1836 with the title *Table Talk* (1836).



Circle the letter of the line that best answers each of the following questions.

- 1.58 While at Cambridge, Coleridge embraced which religious and political ideals?
- American Revolution
 - English Reformation
 - Tory party
 - French Revolution
- 1.59 After meeting Wordsworth at Racedown, Coleridge encouraged him to espouse which religion in his poetry?
- Transcendentalism
 - Unitarianism
 - Christianity
 - Anglicanism
- 1.60 Coleridge’s friendship with Wordsworth was manifested in the publication of which revolutionary collection of poems?
- Kubla Khan*
 - The Rime of the Ancient Mariner*
 - Lyrical Ballads*
 - Biographia Literaria*
- 1.61 In 1798 Coleridge traveled with William and Dorothy Wordsworth to Germany where he studied which subject?
- the extra biblical writings of Paul and Timothy
 - the mystical writings of Jakob Boehme and the idealism of Immanuel Kant
 - the mystical writings of William Blake and the Christianity of Martin Luther
 - the Trinitarian writings of the ancient Christian philosopher St. Athanasius
- 1.62 Coleridge’s literary criticism and lectures in London and Vienna encouraged a renewed interest in which playwright?
- John Milton
 - Christopher Marlowe
 - William Shakespeare
 - Ben Jonson
- 1.63 Coleridge’s argument with whom threw him into a severe depression for many years?
- his sister
 - his wife
 - Robert Southey
 - Wordsworth

- 1.64 In 1816 Dr. James Gillman and his wife took Coleridge into their home to help him cope with his addiction to which drug?
- a. cocaine
 - b. alcohol
 - c. opium
 - d. sleeping pills
- 1.65 The publication of *Biographia Literaria* in 1817 established Coleridge's reputation as what?
- a. the father of the modern novel
 - b. the father of a new tradition of literary criticism
 - c. England's poet laureate
 - d. the father of a new tradition of poetry
- 1.66 How did Coleridge's literary criticism reverse the traditional emphasis of poetry?
- a. It focused on poetry's ability to evoke pleasure in the reader.
 - b. It placed emotion and imagination second to truth and reason.
 - c. It emphasized poetry's ability to teach truth and morals.
 - d. It de-emphasized the imagination.
- 1.67 After abandoning transcendentalism, Coleridge returned to the faith of his father, which was what?
- a. Roman Catholicism
 - b. Anglicanism
 - c. Dutch Reformed
 - d. Baptist

What to Look For:

St. Augustine once wrote, "Thou has made us for Thyself, and our hearts are restless until they find their rest in Thee." Coleridge sought rest in many things. But his addiction to opium, adulterous affairs, transcendental beliefs, and mystical visions could not give him peace. The guilt and pain that he incurred from his sin haunted him. As you read the following selection, notice the effects of guilt that are evident in *The Rime of the Ancient Mariner*. As a transcendentalist, how does Coleridge attempt to solve these problems?

The Rime of the Ancient Mariner

This poem is a tale of a sailor who kills a friendly albatross for no reason. The sailor, now old, insists on telling his story to a passer-by who is enroute to a wedding. The sailor tells him the circumstances and results of the senseless act. Conceived with the help of Wordsworth, the poem contains both transcendental and Christian elements. The transcendental belief in the journey from disunity to unity is joined with the Christian steps toward restoration: sin, guilt, and repentance. However, because no mention is made of Christ's effective work on the cross, the poem cannot be read as a testimony to the Christian faith. Coleridge is acknowledging, if anything, the temporary emotional benefits of confession. The lasting spiritual need for repentance and faith in Christ is not addressed.

ARGUMENT

How a Ship having passed the Line was driven by storms to the cold Country towards the South Pole, and how from thence she made her course to the tropical Latitude of the Great Pacific Ocean, and of the strange things that befell; and in what manner the Ancient Mariner came back to his own Country.

PART ONE

[An ancient Mariner meeteth three gallants bidden to a wedding-feast, and detaineth one.]

It is an ancient Mariner,
And he stoppeth one of three.
“By thy long grey beard and glittering eye,
Now wherefore stopp’st thou me?

“The bridegroom’s doors are opened wide,
And I am next of kin;
The guests are met, the feast is set:
May’st hear the merry din.’

He holds him with his skinny hand,
10 “There was a ship,” quoth he.
“Hold off! unhand me, grey-beard loon!”
Eftsoons his hand dropt he.

[The Wedding-Guest is spell-bound by the eye of the old seafaring man and constrained to hear his tale.]

He holds him with his glittering eye—
The Wedding-Guest stood still,
And listens like a three years’ child.
The Mariner hath his will.

The Wedding-Guest sat on a stone:
He cannot choose but hear;
And thus spake on that ancient man,

20 The bright-eyed Mariner.
“The ship was cheered, the harbour cleared,
Merrily did we drop
Below the kirk, below the hill,
Below the lighthouse top.

[The Mariner tells how the ship sailed southward with a good wind and fair weather, till it reached the Line.]

“The Sun came up upon the left,
Out of the sea came he!
And he shone bright, and on the right
Went down into the sea.

“Higher and higher every day,
30 Till over the mast at noon—”
The Wedding-Guest here beat his breast,
For he heard the loud bassoon.

[The Wedding-Guest heareth the bridal music; but the Mariner continueth his tale.]

The bride hath paced into the hall,
Red as a rose is she;
Nodding their heads before her goes
The merry minstrelsy.

The Wedding-Guest he beat his breast,
Yet he cannot choose but hear;
And thus spake on that ancient man,
40 The bright-eyed Mariner.

“And now the storm-blast came, and he
Was tyrannous and strong:
He struck with his o’ertaking wings,
And chased us south along.

“With sloping masts and dipping prow,
As who pursued with yell and blow
Still treads the shadow of his foe,
And forward bends his head,
The ship drove fast, loud roared the blast,
50 And southward aye we fled.

“And now there came both mist and snow,
And it grew wondrous cold:
And ice, mast-high, came floating by,
As green as emerald.

[The land of ice, and of fearful sounds where no living thing was to be seen.]

“And through the drifts the snowy clifts
Did send a dismal sheen:
Nor shapes of men nor beasts we ken—
The ice was all between.

“The ice was here, the ice was there,
60 The ice was all around:
It cracked and growled, and roared and
howled,
Like noises in a swound!

[Till a great sea-bird, called the albatross, came through the snow-fog, and was received with great joy and hospitality.]

“At length did cross an albatross,
Through the fog it came;
As if it had been a Christian soul,
We hailed it in God’s name.

“It ate the food it ne’er had eat,
And round and round it flew.
The ice did split with a thunder-fit;
70 The helmsman steered us through!

[And lo ! the albatross proveth a bird of good omen, and followeth the ship as it returned northward through fog and floating ice.]

“And a good south wind sprung up behind;
The albatross did follow,
And every day, for food or play,
Came to the mariners’ hollo!

“In mist or cloud, on mast or shroud,
It perched for vespers nine;
Whiles all the night, through fog-smoke white,
Glimmered the white moon-shine.”

[The ancient Mariner inhospitably killeth the pious bird of good omen.]

“God save thee, ancient Mariner!
80 From the fiends, that plague thee thus!—
Why look’st thou so?”— “With my cross-bow
I shot the albatross.”

PART TWO

“The Sun now rose upon the right:
Out of the sea came he,
Still hid in mist, and on the left
Went down into the sea.
“And the good south wind still blew behind,
But no sweet bird did follow,
Nor any day for food or play
90 Came to the mariners’ hollo!

[His shipmates cry out against the ancient Mariner, for killing the bird of good luck.]

“And I had done a hellish thing,
And it would work ‘em woe:
For all averred, I had killed the bird
That made the breeze to blow.
Ah, wretch! said they, the bird to slay,
That made the breeze to blow!

[But when the fog cleared off, they justify the same, and thus make themselves accomplices in the crime.]

“Nor dim nor red, like God’s own head,
The glorious Sun uprist:
Then all averred, I had killed the bird
100 That brought the fog and mist.
“Twas right, said they, such birds to slay,
That bring the fog and mist.

“The fair breeze blew, the white foam flew,
The furrow followed free;
We were the first that ever burst
Into that silent sea.

[The ship hath been suddenly becalmed.]

“Down dropt the breeze, the sails dropt down,
“Twas sad as sad could be;
And we did speak only to break
101 The silence of the sea!

“All in a hot and copper sky,
The bloody sun, at noon,
Right up above the mast did stand,
No bigger than the moon.

“Day after day, day after day,
We stuck, nor breath nor motion;
As idle as a painted ship
Upon a painted ocean.

[And the albatross begins to be avenged.]

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

“The very deep did rot: O Christ!*
That ever this should be!
Yea, slimy things did crawl with legs
Upon the slimy sea.

“About, about, in reel and rout
The death-fires danced at night;
120 The water, like a witch’s oils,
Burnt green, and blue and white.

[A Spirit had followed them; one of the invisible inhabitants of this planet, neither departed souls nor angels; concerning whom the learned Jew, Josephus, and the Platonic Constantinopolitan, Michael Psellus, may be consulted. They are very numerous, and there is no climate or element without one or more.]

“And some in dreams assurèd were
Of the Spirit that plagued us so;
Nine fathom deep he had followed us
From the land of mist and snow.

“And every tongue, through utter drought,
Was withered at the root;
We could not speak, no more than if
We had been choked with soot.

[The shipmates, in their sore distress, would fain throw the whole guilt on the ancient Mariner: in sign whereof they hang the dead sea bird round his neck.]

130 “Ah! well-a-day! what evil looks
Had I from old and young!
Instead of the cross, the albatross*
About my neck was hung.”

(*a cry to God, not an expression of vanity)

PART THREE

“There passed a weary time. Each throat
Was parched, and glazed each eye.
A weary time! a weary time!
How glazed each weary eye,
When looking westward, I beheld
A something in the sky.

[The ancient Mariner beholdeth a sign in the element afar off.]

140 “At first it seemed a little speck,
And then it seemed a mist;
It moved and moved, and took at last
A certain shape, I wist.*

“A speck, a mist, a shape, I wist!
And still it neared and neared:
As if it dodged a water-sprite,
It plunged and tacked and veered.

[At its nearer approach, it seemeth him to be a ship; and at a dear ransom he freeth his speech from the bonds of thirst.]

“With throats unslaked, with black lips baked,
We could nor laugh nor wail;
150 Through utter drought all dumb we stood!
I bit my arm, I sucked the blood,
And cried, A sail! a sail!

[A flash of joy:]

“With throats unslaked, with black lips baked,
Agape they heard me call:
Gramercy!* they for joy did grin,
And all at once their breath drew in,
As they were drinking all.

[And horror follows. For can it be a ship that comes onward without wind or tide?]

“See! see! (I cried) she tacks no more!
Hither to work us weal—
160 Without a breeze, without a tide,
She steadies with upright keel!

“The western wave was all aflame,
The day was well nigh done!
Almost upon the western wave
Rested the broad bright sun;
When that strange shape drove suddenly
Betwixt us and the sun.

[It seemeth him but the skeleton of a ship.]

“And straight the sun was flecked with bars,
(Heaven’s Mother send us grace!)
170 As if through a dungeon-grate he peered
With broad and burning face.

“Alas! (thought I, and my heart beat loud)
How fast she nears and nears!
Are those her sails that glance in the sun,
Like restless gossameres?

[And its ribs are seen as bars on the face of the setting Sun. The spectre-woman and her death-mate, and no other on board the skeleton ship.]

(*wist-knew)

(*gramercy-great mercy)

“Are those her ribs through which the sun
Did peer, as through a grate?
And is that woman all her crew?
Is that a Death? and are there two?
180 Is Death that woman’s mate?

[Like vessel, like crew!]

“Her lips were red, her looks were free,
Her locks were yellow as gold:
Her skin was as white as leprosy,
The night-mare Life-in-Death was she,
Who thicks man’s blood with cold.

[Death and Life-in-Death have diced for the ship’s crew, and she (the latter) winneth the ancient Mariner]

“The naked hulk alongside came,
And the twain were casting dice;
“The game is done! I’ve won! I’ve won!”
Quoth she, and whistles thrice.

[No twilight within the courts of the sun.]

190 “The sun’s rim dips; the stars rush out:
At one stride comes the dark;
With far-heard whisper, o’er the sea,
Off shot the spectre-bark.

[At the rising of the moon,]

“We listened and looked sideways up!
Fear at my heart, as at a cup,
My life-blood seemed to sip!
The stars were dim, and thick the night,
The steersman’s face by his lamp gleamed white;
200 Till clomb above the eastern bar
The hornéd Moon, with one bright star
Within the nether tip.

[One after another,]

“One after one, by the star-dogged moon,
Too quick for groan or sigh,
Each turned his face with a ghastly pang,
And cursed me with his eye.

[His shipmates drop down dead.]

“Four times fifty living men,
(And I heard nor sigh nor groan)
With heavy thump, a lifeless lump,
210 They dropped down one by one.

[But Life-in-Death begins her work on the ancient Mariner.]

“The souls did from their bodies fly—
They fled to bliss or woe!
And every soul, it passed me by,
Like the whizz of my cross-bow!”

PART FOUR

[The Wedding-Guest feareth that a Spirit is talking to him;]

“I fear thee, ancient Mariner!
I fear thy skinny hand!
And thou art long, and lank, and brown,
As is the ribbed sea-sand.

“I fear thee and thy glittering eye,
220 And thy skinny hand, so brown.”—
Fear not, fear not, thou Wedding-Guest!
This body dropt not down.

[But the ancient Mariner assureth him of his bodily life, and proceedeth to relate his horrible penance.]

“Alone, alone, all, all alone,
Alone on a wide, wide sea!
And never a saint took pity on
My soul in agony.

[He despiseth the creatures of the calm.]

“The many men, so beautiful!
And they all dead did lie:
And a thousand thousand slimy things
230 Lived on; and so did I.

[And envieth that they should live, and so many lie dead.]

“I looked upon the rotting sea,
And drew my eyes away
I looked upon the rotting deck,
And there the dead men lay

“I looked to Heaven, and tried to pray;
But or ever a prayer had gusht,
A wicked whisper came, and made
My heart as dry as dust.

“I closed my lids, and kept them close,
240 And the balls like pulses beat;
For the sky and the sea, and the sea and the sky
Lay like a load on my weary eye,
And the dead were at my feet.

[But the curse liveth for him in the eye of the dead men.]

“The cold sweat melted from their limbs,
Nor rot nor reek did they:
The look with which they looked on me
Had never passed away.

“An orphan’s curse would drag to hell
A spirit from on high;
250 But oh! more horrible than that
Is the curse in a dead man’s eye!
Seven days, seven nights, I saw that curse,
And yet I could not die.

[In his loneliness and fixedness he yearneth towards the journeying moon, and the stars that still sojourn, yet still move onward; and everywhere the blue sky belongs to them, and is their appointed rest, and their native country and their own natural homes, which they enter unannounced, as lords that are certainly expected, and yet there is a silent joy at their arrival.]

“The moving moon went up the sky,
And nowhere did abide:
Softly she was going up,
And a star or two beside—

“Her beams bemoaned the sultry main,
Like April hoar-frost spread;
But where the ship’s huge shadow lay,
The charmed water burnt alway
A still and awful red.

[By the light of the moon he beholdeth God’s creatures of the great calm.]

260 “Beyond the shadow of the ship,
I watched the water-snakes:
They moved in tracks of shining white,
And when they reared, the elfish light
Fell off in hoary flakes.

“Within the shadow of the ship
I watched their rich attire:
Blue, glossy green, and velvet black,
Then coiled and swam; and every track
Was a flash of golden fire.

[Their beauty and their happiness.]

[He blesseth them in his heart.]

270 “O happy living things! no tongue
Their beauty might declare:
A spring of love gushed from my heart,
And I blessed them unaware;
Sure my kind saint took pity on me,
And I blessed them unaware.

[The spell begins to break.]

“The self-same moment I could pray;
And from my neck so free
The albatross fell off, and sank
Like lead into the sea.”

PART FIVE

280 “O sleep! it is a gentle thing,
Beloved from pole to pole!
To Mary Queen the praise be given!
She sent the gentle sleep from heaven,
That slid into my soul.

[By grace of the holy Mother, the ancient Mariner is refreshed with rain.]

“The silly buckets on the deck,
That had so long remained,
I dreamt that they were filled with dew;
And when I awoke, it rained.

290 “My lips were wet, my throat was cold,
My garments all were dank;
Sure I had drunken in my dreams,
And still my body drank.

“I moved, and could not feel my limbs:
I was so light—almost
I thought that I had died in sleep,
And was a blesséd ghost.

[He heareth sounds and seeth strange sights and commotions in the sky and the element.]

300 “And soon I heard a roaring wind:
It did not come anear;
But with its sound it shook the sails,
That were so thin and sere.

“The upper air burst into life!
And a hundred fire-flags sheen,
To and fro they were hurried about!
And to and fro, and in and out,
The wan stars danced between.

“And the coming wind did roar more loud,
And the sails did sigh like sedge;
And the rain poured down from one black
cloud;
The moon was at its edge.

310 “The thick black cloud was cleft, and still
The moon was at its side:
Like waters shot from some high crag,
The lightning fell with never a jag,
A river steep and wide.

[The bodies of the ship’s crew are inspirited, and the ship moves on;]

“The loud wind never reached the ship,
Yet now the ship moved on!
Beneath the lightning and the moon
The dead men gave a groan.

320 “They groaned, they stirred, they all uprose,
Nor spake, nor moved their eyes;
It had been strange, even in a dream,
To have seen those dead men rise.

“The helmsman steered, the ship moved on;
Yet never a breeze up blew;
The mariners all ‘gan work the ropes,
Where they were wont to do;
They raised their limbs like lifeless tools—
We were a ghastly crew.

330 “The body of my brother’s son
Stood by me, knee to knee:
The body and I pulled at one rope,
But he said nought to me.”

[But not by the souls of the men, nor by demons of earth or middle air, but by a blessed troop of angelic spirits, sent down by the invocation of the guardian saint.]

“I fear thee, ancient Mariner!”
“Be calm, thou Wedding-Guest!
‘Twas not those souls that fled in pain,
Which to their corpses came again,
But a troop of spirits blest:

340 “For when it dawned—they dropped their arms,
And clustered round the mast;
Sweet sounds rose slowly through their mouths,
And from their bodies passed.

“Around, around, flew each sweet sound,
Then darted to the sun;
Slowly the sounds came back again,
Now mixed, now one by one.

350 “Sometimes a-dropping from the sky
I heard the sky-lark sing;
Sometimes all little birds that are,
How they seemed to fill the sea and air
With their sweet jargoning!

“And now ‘twas like all instruments,
Now like a lonely flute;
And now it is an angel’s song,
That makes the heavens be mute.

360 “It ceased; yet still the sails made on
A pleasant noise till noon,
A noise like of a hidden brook
In the leafy month of June,
That to the sleeping woods all night
Singeth a quiet tune.

“Till noon we quietly sailed on,
Yet never a breeze did breathe:
Slowly and smoothly went the ship,
Moved onward from beneath.

[The lonesome spirit from the South Pole carries on the ship as far as the Line, in obedience to the angelic troop, but still requireth vengeance.]

“Under the keel nine fathom deep,
From the land of mist and snow,
The spirit slid: and it was he
That made the ship to go.
The sails at noon left off their tune,
370 And the ship stood still also.

“The sun, right up above the mast,
Had fixed her to the ocean:
But in a minute she ‘gan stir,
With a short uneasy motion—
Backwards and forwards half her length
With a short uneasy motion.

“Then like a pawing horse let go,
She made a sudden bound:
It flung the blood into my head,
380 And I fell down in a swound.

[The polar spirit’s fellow-demons, the invisible inhabitants of the element, take part in his wrong; and two of them relate, one to the other, that penance long and heavy for the ancient Mariner hath been accorded to the polar spirit, who returneth southward.]

“How long in that same fit I lay,
I have not to declare;
But ere my living life returned,
I heard, and in my soul discerned,
Two voices in the air.

“‘Is it he?’ quoth one, ‘Is this the man?
By Him who died on cross,
With his cruel bow he laid full low
The harmless albatross.

390 “The spirit who bideth by himself
In the land of mist and snow,
He loved the bird that loved the man
Who shot him with his bow.’

“The other was a softer voice,
As soft as honey-dew:
Quoth he, ‘The man hath penance done,
And penance more will do.’

PART SIX

FIRST VOICE

“But tell me, tell me! speak again,
They soft response renewing—
400 What makes that ship drive on so fast?
What is the ocean doing?’

SECOND VOICE

“‘Still as a slave before his lord,
The ocean hath no blast;
His great bright eye most silently
Up to the moon is cast—

“‘If he may know which way to go;
For she guides him smooth or grim.
See, brother, see! how graciously
She looketh down on him.’

[The Mariner hath been cast into a trance; for the angelic power causeth the vessel to drive northward faster than human life could endure.]

FIRST VOICE

410 “‘But why drives on that ship so fast,
Without or wave or wind?’

SECOND VOICE

“‘The air is cut away before,
And closes from behind.’

“‘Fly, brother, fly! more high, more high!
Or we shall be belated:
For slow and slow that ship will go,
When the Mariner’s trance is abated.’

[The supernatural motion is retarded; the Mariner awakes, and his penance begins anew.]

“I woke, and we were sailing on
As in a gentle weather:
420 ‘Twas night, calm night, the moon was high;
The dead men stood together.

“All stood together on the deck,
For a charnel-dungeon fitter:
All fixed on me their stony eyes,
That in the moon did glitter.

“The pang, the curse, with which they died,
Had never passed away:
I could not draw my eyes from theirs,
Nor turn them up to pray.

[The curse is finally expiated.]

430 “And now this spell was snapt: once more
I viewed the ocean green,
And looked far forth, yet little saw
Of what had else been seen—

“Like one, that on a lonesome road
Doth walk in fear and dread,
And having once turned round, walks on,
And turns no more his head;
Because he knows, a frightful fiend
Doth close behind him tread.

440 “But soon there breathed a wind on me,
Nor sound nor motion made:
Its path was not upon the sea,
In ripple or in shade.

“It raised my hair, it fanned my cheek
Like a meadow-gale of spring—
It mingled strangely with my fears,
Yet it felt like a welcoming.

“Swiftly, swiftly flew the ship,
Yet she sailed softly too:
450 Sweetly, sweetly blew the breeze—
On me alone it blew.

[And the ancient Mariner beholdeth his native country.]

“Oh! dream of joy! is this indeed
The light-house top I see?
Is this the hill? is this the kirk?
Is this mine own countree?

“We drifted o’er the harbour-bar,
And I with sobs did pray—
O let me be awake, my God!
Or let me sleep alway.

460 “The harbour-bay was clear as glass,
So smoothly it was strewn!
And on the bay the moonlight lay,
And the shadow of the Moon.

“The rock shone bright, the kirk no less,
That stands above the rock:
The moonlight steeped in silentness
The steady, weathercock.

[The angelic spirits leave the dead bodies,]

“And the bay was white with silent light
Till, rising from the same,
470 Full many shapes, that shadows were,
In crimson colours came.

[And appear in their own forms of light.]

“A little distance from the prow
Those crimson shadows were:
I turned my eyes upon the deck—
Oh, Christ! what saw I there!

“Each corse lay flat, lifeless and flat,
And, by the holy rood!
A man all light, a seraph-man,
On every corse there stood.

480 “This seraph-band, each waved his hand:
It was a heavenly, sight!
They stood as signals to the land,
Each one a lovely light;

“This seraph-band, each waved his hand,
No voice did they impart—
No voice; but oh! the silence sank
Like music on my heart.

“But soon I heard the dash of oars,
I heard the pilot’s cheer;
490 My head was turned perforce away,
And I saw a boat appear.

“The pilot and the pilot’s boy,
I heard them coming fast:
Dear Lord in Heaven! it was a joy
The dead men could not blast.

“I saw a third—I heard his voice:
It is the Hermit good!
He singeth loud his godly hymns
That he makes in the wood.
500 He’ll shrieve my soul, he’ll wash away
The albatross’s blood.”

PART SEVEN

[The hermit of the wood,]

“This hermit good lives in that wood
Which slopes down to the sea.
How loudly his sweet voice he rears!
He loves to talk with mariners
That come from a far countree.

“He kneels at morn, and noon, and eve—
He hath a cushion plump:
It is the moss that wholly hides
510 The rotted old oak-stump.

“The skiff-boat neared: I heard them talk,
‘Why, this is strange, I trow!
Where are those lights so many and fair,
That signal made but now?’

[Approacheth the ship with wonder.]

“‘Strange, by my faith!’ the hermit said—
‘And they answered not our cheer!
The planks looked warped! and see those sails,
How thin they are and sere!
I never saw aught like to them,
520 Unless perchance it were

“Brown skeletons of leaves that lag
My forest-brook along;
When the ivy-tod is heavy with snow,
And the owl whoops to the wolf below,
That eats the she-wolf’s young.’

“Dear Lord! it hath a fiendish look—
(The pilot made reply)
I am a-feared’— ‘Push on, push on!’
Said the hermit cheerily.

530 “The boat came closer to the ship,
But I nor spake nor stirred;
The boat came close beneath the ship,
And straight a sound was heard.

[The ship suddenly sinketh.]

“Under the water it rumbled on,
Still louder and more dead:
It reached the ship, it split the bay;
The ship went down like lead.

[The ancient Mariner is saved in the pilot’s boat.]

“Stunned by that loud and dreadful sound,
Which sky and ocean smote,
540 Like one that hath been seven days drowned
My body lay afloat;
But swift as dreams, myself I found
Within the pilot’s boat.

“Upon the whirl, where sank the ship,
The boat spun round and round;
And all was still, save that the hill
Was telling of the sound.

“I moved my lips—the pilot shrieked
And fell down in a fit;
550 The holy hermit raised his eyes,
And prayed where he did sit.

“I took the oars: the pilot’s boy,
Who now doth crazy go,
Laughed loud and long, and all the while
His eyes went to and fro.
‘Ha! ha!’ quoth he, ‘full plain I see,
The devil knows how to row.’

“And now, all in my own countree,
I stood on the firm land!
560 The hermit stepped forth from the boat,
And scarcely he could stand.

*[The ancient Mariner earnestly entreateth the
Hermit to shrieve him; and the penance of life
falls on him.]*

“O shrieve me, shrieve me, holy man!
The hermit crossed his brow.
‘Say quick,’ quoth he, ‘I bid thee say—
What manner of man art thou?’

“Forthwith this frame of mine was wrenched
With a woful agony,
Which forced me to begin my tale;
And then it left me free.

*[And ever and anon throughout his future life an agony
constraineth him to travel from land to land;]*

570 “Since then, at an uncertain hour,
That agony returns:
And till my ghastly tale is told,
This heart within me burns.

“I pass, like night, from land to land;
I have strange power of speech;
That moment that his face I see,
I know the man that must hear me:
To him my tale I teach.

“What loud uproar bursts from that door!
580 The wedding-guests are there:
But in the garden-bower the bride
And bride-maids singing are:
And hark the little vesper bell,
Which biddeth me to prayer!

“O Wedding-Guest! this soul hath been
Alone on a wide, wide sea:
So lonely ‘twas, that God himself
Scarce seemèd there to be.

“Oh sweeter than the marriage-feast,
590 ‘Tis sweeter far to me,
To walk together to the kirk
With a goodly company!—

“To walk together to the kirk,
And all together pray,
While each to his great Father bends,
Old men, and babes, and loving friends
And youths and maidens gay!

*[And to teach, by his own example, love and reverence to
all things that God made and loveth.]*

“Farewell, farewell! but this I tell
To thee, thou Wedding-Guest!
600 He prayeth well, who loveth well
Both man and bird and beast.

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

The Mariner, whose eye is bright,
Whose beard with age is hoar,
Is gone: and now the Wedding-Guest
Turned from the bridegroom's door.

610 He went like one that hath been stunned,
And is of sense forlorn:
A sadder and a wiser man,
He rose the morrow morn.



Fill in each of the following blanks with the correct explanation or answer.

1.68 To whom does the Mariner tell his tale, and why? (See Parts I and VII.)

1.69 What great offense does the Mariner commit, and why?

1.70 What happens to the crew because of the Mariner's offense?

1.71 What does the Mariner see in the crew's faces for seven days and seven nights?

1.72 What does the dead albatross hanging from the Mariner's neck symbolize?

1.73 What caused the albatross to fall from the Mariner's neck?

1.74 Describe the state of the crew members in Part V.

1.75 To whom does the Mariner look to wash away his guilt? (See Part VI.)

1.76 Why is "goodly company" sweet to the Mariner after his experiences on the sea?

1.77 What is the moral of the Mariner's tale?



Sir Walter Scott (1771–1832). Deemed by a contemporary critic to be "the noblest of all poets in our own day," Sir Walter Scott turned his energies to the novel after Byron superseded him in popularity and skill. Although he was a great poet of the Romantic Period, Scott is known to us as the originator of the modern historical novel.

Born the son of a Calvinist lawyer, Scott was educated in the city of his birth. He studied law at the university in Edinburgh and was apprenticed to his father. Scott had a voracious mind. While in school, he read historical documents, travel journals, medieval romances, and histories. From the time when he was a boy, Scott was particularly interested in the songs, legends, and folklore of the Scottish Border and Highlands, all of which would be the sources from which he would later draw for his novels.

After being called to the bar in 1792, Scott settled down to an unassuming life of a legal official with an interest in literature. In 1796 he published translations of

German romances. He married Catherine Carpenter of Lyon in 1797 and was appointed Sheriff-depute of Selkirkshire in 1799. In 1806 Scott was appointed Clerk of the Court of the Session in Edinburgh, a position he kept until just before his death.

Scott's publication in 1802-03 of *The Minstrelsy of the Scottish Border*, a three-volume edition of ballads, first gained him fame as a serious poet. He followed that work with the romantic poem *The Lay of the Last Minstrel* in 1805. As his first original work, it brought him an unexpected amount of popularity. After becoming a partner at James Ballantyne's printing firm, he published a series of romantic narrative poems, including *Marmion* (1808), *The Lady of the Lake* (1810), *Rokeby* and *The Bridal of Triermain* (1813), and *The Lord of the Isles* (1815). In 1809 he became a partner in the bookselling business John Ballantyne & Co. and helped found the Tory *Quarterly Review*. With the combined success of his medieval-based poetry and the business endeavors, Scott purchased Abbotsford on the Tweed. He built a large estate there, living the life of a medieval lord. The image was completed in 1820 when he was made a baron.

In 1813 Scott was offered the laureateship, but he declined. He recommended Southley and shortly afterward began writing novels. The rising popularity of Byron's romantic verse threatened Scott's decline. In 1814 Scott published anonymously the first of many novels. His historically based novels were a triumphant success, bringing him more (secret) fame than his poems ever would. Included in the rapid succession of novels were *Waverly* (1814), *Old Mortality* (1816), *The Heart of Midlothian* (1818), *Rob Roy* (1818), *Ivanhoe* (1820), *Kenilworth* (1821), *Quentin Durward* (1823), *The Talisman* (1825), *Chronicles of Canongate* (1827), and *The Fair Maid of Perth* (1828).

In 1826 the printing firm of James Ballantyne suffered from the economic crisis of that year. Its business relations with the publishing house of Constable & Co. plunged the partners into debt. Scott was burdened by no fault of his own with a debt of £114,000. A man of honor, he did not claim bankruptcy; instead, he tried to pay his creditors. He acknowledged his authorship and worked furiously, writing new novels, dramas, and essays. He completed the *Life of Napoleon Bonaparte* and contributed to the *Encyclopaedia Britannica* in 1827. In 1830 he wrote *Auchindrane or the Ayrshire Tragedy*, a drama. In 1832 Scott suffered a series of strokes and died in his home at Abbotsford. His debts were repaid in full by the sale of his copyrights.

Scott's influence as the first major historical novelist affected the work of such great writers as Charles Dickens, the Brontë sisters, William Makepeace Thackeray, and George Eliot. As critics have observed, his treatment of rural themes, regional speech, contemporary peasant life, and the interplay between social trends and individual character have shaped the work of many writers who followed him. Another critic has noted that his interest in medieval and Tudor history helped to perpetuate the romantic fascination with the Middle Ages. Many people credit him as one of the originators of the short story genre. The popularity of Scott's work in an age racked by social and political upheaval demonstrates the survival of English conservatism.



Underline the correct answer in each of the following statements.

- 1.78 From the time when he was a boy, Scott was particularly interested in the songs, legends, and folklore of his native (Germany, England, Scotland).
- 1.79 Scott is credited as the originator of the modern (romance, historical, adventure) novel.
- 1.80 While at the university in Edinburgh, Scott studied (law, literature, history) in preparation to become a (poet, lawyer, businessman).
- 1.81 Scott maintained a position as a (legal official, sailor, history professor) throughout most of his life.
- 1.82 Scott's first literary success came as a writer of (romantic, historical, religious) narrative poems.

- 1.83 Scott's success as a (lawyer and a poet, businessman and a poet, novelist and a poet) allowed him to purchase Abbotsford on the Tweed.
- 1.84 In 1813 Scott declined the laureateship because of the rising popularity of the romantic verse of (Byron, Keats, Coleridge).
- 1.85 Scott's first (novels, poems, essays) were published anonymously.
- 1.86 Scott's debts, initially incurred by his business partners, were paid in full after his death by the sale of his (estate, copyrights, clothes).

What to Look For:

Sir Walter Scott's combination of history and romance produced a new form of prose fiction. In a historical novel, both the heroes and the story line are fictional, but the setting and the historical events are real. As you read the following selection, notice Scott's enthusiasm for the past. How does he use romance to make history interesting?

From: *Ivanhoe*

Returning from the Crusades, King Richard the Lion-Hearted (1157–1199) is believed to be captured by the Duke of Austria and imprisoned. In his absence, his brother, Prince John, has taken the throne. Hoping to prolong his rule, John gains the support of the Norman nobility and instigates several attempts to kill Arthur, who is next in line to the throne. John is opposed by not only the supporters of King Richard but also those who wish to see a Saxon on the throne. The conflict between the Normans and the Saxons serves as the basis of the story.

Also returning from the Crusades is Richard's loyal soldier, Wilfred of Ivanhoe. Ivanhoe is in love with his father's ward, Lady Rowena, who is intended for Athelstane, and intends to make her his bride. However, Ivanhoe's father, Cedric, has other plans. The marriage of Athelstane and Rowena, both of Saxon royal blood, would provide a chance for the reestablishment of Saxon rule, to which Cedric is passionately committed. Angered by his son's loyalty to King Richard and his love for Rowena, Cedric banishes Ivanhoe. Ivanhoe enters the tournament at Ashby-de-la-Zouche disguised as the Disinherited Knight. The tournament is one of two main events in the story.

Chapter 12

Ivanhoe by Sir Walter Scott

*The heralds left their pricking up and down,
 Now ringen trumpets loud and clarion.
 There is no more to say, but east and west,
 In go the speares sadly in the rest,
 In goth the sharp spur into the side,
 There see men who can just and who can ride;
 There shiver shaftes upon shieldes thick,
 He feeleth through the heart-spone the prick;
 Up springen speares, twenty feet in height,
 Out go the swordes to the silver bright;
 The helms they to-hewn and to-shred;
 Out bursts the blood with stern streames red.*

Chaucer.



Chapter XII

Morning arose in unclouded splendour, and ere the sun was much above the horizon, the idlest or the most eager of the spectators appeared on the common, moving to the lists as to a general centre, in order to secure a favourable situation for viewing the continuation of the expected games. The marshals and their attendants appeared next on the field, together with the heralds, for the purpose of receiving the names of the knights who intended to joust, with the side which each chose to espouse. This was a necessary precaution, in order to secure equality betwixt the two bodies who should be opposed to each other.

According to due formality, the Disinherited Knight was to be considered as leader of the one body, while Brian de Bois-Guilbert, who had been rated as having done second-best in the preceding day, was named first champion of the other band. Those who had concurred in the challenge adhered to his party of course, excepting only Ralph de Vipont, whom his fall had rendered unfit so soon to put on his armour. There was no want of distinguished and noble candidates to fill up the ranks on either side.

In fact, although the general tournament, in which all knights fought at once, was more dangerous than single encounters, they were, nevertheless, more frequented and practised by the chivalry of the age. Many knights, who had not sufficient confidence in their own skill to defy a single adversary of high reputation, were, nevertheless, desirous of displaying their valour in the general combat, where they might meet others with whom they were more upon an equality. On the present occasion, about fifty knights were inscribed as desirous of combating upon each side, when the marshals declared that no more could be admitted, to the disappointment of several who were too late in preferring their claim to be included.

About the hour of ten o'clock, the whole plain was crowded with horsemen, horsewomen, and foot-passengers, hastening to the tournament; and shortly after, a grand flourish of trumpets announced Prince John and his retinue, attended by many of those knights who meant to take share in the game, as well as others who had no such intention.

About the same time arrived Cedric the Saxon, with the Lady Rowena, unattended, however, by

Athelstane. This Saxon lord had arrayed his tall and strong person in armour, in order to take his place among the combatants; and, considerably to the surprise of Cedric, had chosen to enlist himself on the part of the Knight Templar. The Saxon, indeed, had remonstrated strongly with his friend upon the injudicious choice he had made of his party; but he had only received that sort of answer usually given by those who are more obstinate in following their own course, than strong in justifying it.

His best, if not his only reason, for adhering to the party of Brian de Bois-Guilbert, Athelstane had the prudence to keep to himself. Though his apathy of disposition prevented his taking any means to recommend himself to the Lady Rowena, he was, nevertheless, by no means insensible to her charms, and considered his union with her as a matter already fixed beyond doubt, by the assent of Cedric and her other friends. It had therefore been with smothered displeasure that the proud though indolent Lord of Coningsburgh beheld the victor of the preceding day select Rowena as the object of that honour which it became his privilege to confer. In order to punish him for a preference which seemed to interfere with his own suit, Athelstane, confident of his strength, and to whom his flatterers, at least, ascribed great skill in arms, had determined not only to deprive the Disinherited Knight of his powerful succour, but, if an opportunity should occur, to make him feel the weight of his battle-axe.

De Bracy, and other knights attached to Prince John, in obedience to a hint from him, had joined the party of the challengers, John being desirous to secure, if possible, the victory to that side. On the other hand, many other knights, both English and Norman, natives and strangers, took part against the challengers, the more readily that the opposite band was to be led by so distinguished a champion as the Disinherited Knight had approved himself.

As soon as Prince John observed that the destined Queen of the day had arrived upon the field, assuming that air of courtesy which sat well upon him when he was pleased to exhibit it, he rode forward to meet her, doffed his bonnet, and, alighting from his horse, assisted the Lady Rowena from her saddle, while his followers uncovered at the same time, and one of the most distinguished dismounted to hold her palfrey.

“It is thus,” said Prince John, “that we set the dutiful example of loyalty to the Queen of Love and Beauty, and are ourselves her guide to the throne which she must this day occupy.—Ladies,” he said, “attend your Queen, as you wish in your turn to be distinguished by like honours.”

So saying, the Prince marshalled Rowena to the seat of honour opposite his own, while the fairest and most distinguished ladies present crowded after her to obtain places as near as possible to their temporary sovereign.

No sooner was Rowena seated, than a burst of music, half-drowned by the shouts of the multitude, greeted her new dignity. Meantime, the sun shone fierce and bright upon the polished arms of the knights of either side, who crowded the opposite extremities of the lists, and held eager conference together concerning the best mode of arranging their line of battle, and supporting the conflict.

The heralds then proclaimed silence until the laws of the tourney should be rehearsed. These were calculated in some degree to abate the dangers of the day; a precaution the more necessary, as the conflict was to be maintained with sharp swords and pointed lances.

The champions were therefore prohibited to thrust with the sword, and were confined to striking. A knight, it was announced, might use a mace or battle-axe at pleasure, but the dagger was a prohibited weapon. A knight unhorsed might renew the fight on foot with any other on the opposite side in the same predicament; but mounted horsemen were in that case forbidden to assail him. When any knight could force his antagonist to the extremity of the lists, so as to touch the palisade with his person or arms, such opponent was obliged to yield himself vanquished, and his armour and



horse were placed at the disposal of the conqueror. A knight thus overcome was not permitted to take farther share in the combat. If any combatant was

struck down, and unable to recover his feet, his squire or page might enter the lists, and drag his master out of the press; but in that case the knight was adjudged vanquished, and his arms and horse declared forfeited. The combat was to cease as soon as Prince John should throw down his leading staff, or truncheon; another precaution usually taken to prevent the unnecessary effusion of blood by the too long endurance of a sport so desperate. Any knight breaking the rules of the tournament, or otherwise transgressing the rules of honourable chivalry, was liable to be stript of his arms, and, having his shield reversed to be placed in that posture astride upon the bars of the palisade, and exposed to public derision, in punishment of his unknighthly conduct. Having announced these precautions, the heralds concluded with an exhortation to each good knight to do his duty, and to merit favour from the Queen of Beauty and of Love.

This proclamation having been made, the heralds withdrew to their stations. The knights, entering at either end of the lists in long procession, arranged themselves in a double file, precisely opposite to each other, the leader of each party being in the centre of the foremost rank, a post which he did not occupy until each had carefully marshalled the ranks of his party, and stationed every one in his place.

It was a goodly, and at the same time an anxious, sight, to behold so many gallant champions, mounted bravely, and armed richly, stand ready prepared for an encounter so formidable, seated on their war-saddles like so many pillars of iron, and awaiting the signal of encounter with the same ardour as their generous steeds, which, by neighing and pawing the ground, gave signal of their impatience.

As yet the knights held their long lances upright, their bright points glancing to the sun, and the streamers with which they were decorated fluttering over the plumage of the helmets. Thus they remained while the marshals of the field surveyed their ranks with the utmost exactness, lest either party had more or fewer than the appointed number. The tale was found exactly complete. The marshals then withdrew from the lists, and William de Wyvil, with a voice of thunder, pronounced the signal words—“Laissez aller!” The trumpets sounded as he spoke—the spears of the champions were at once lowered and placed in the rests—the spurs were dashed into the flanks of the horses, and the two foremost ranks of either party

rushed upon each other in full gallop, and met in the middle of the lists with a shock, the sound of which was heard at a mile's distance. The rear rank of each party advanced at a slower pace to sustain the defeated, and follow up the success of the victors of their party.

The consequences of the encounter were not instantly seen, for the dust raised by the trampling of so many steeds darkened the air, and it was a minute ere the anxious spectator could see the fate of the encounter. When the fight became visible, half the knights on each side were dismounted, some by the dexterity of their adversary's lance,—some by the superior weight and strength of opponents, which had borne down both horse and man,—some lay stretched on earth as if never more to rise,—some had already gained their feet, and were closing hand to hand with those of their antagonists who were in the same predicament,—and several on both sides, who had received wounds by which they were disabled, were stopping their blood by their scarfs, and endeavouring to extricate themselves from the tumult. The mounted knights, whose lances had been almost all broken by the fury of the encounter, were now closely engaged with their swords, shouting their war-cries, and exchanging buffets, as if honour and life depended on the issue of the combat.

The tumult was presently increased by the advance of the second rank on either side, which, acting as a reserve, now rushed on to aid their companions. The followers of Brian de Bois-Guilbert shouted—“Ha! Beau-seant! Beau-seant!* —For the Temple—For the Temple!” The opposite party shouted in answer—“Desdichado! Desdichado!”—which watch-word they took from the motto upon their leader's shield.

The champions thus encountering each other with the utmost fury, and with alternate success, the tide of battle seemed to flow now toward the southern, now toward the northern extremity of the lists, as the one or the other party prevailed. Meantime the clang of the blows, and the shouts of the combatants, mixed fearfully with the sound of the trumpets, and drowned the groans of those who fell, and lay rolling defenceless beneath the feet of the horses.

*Beau-seant was the name of the Templars' banner, which was half black, half white, to intimate, it is said, that they were candid and fair towards Christians, but black and terrible towards infidels.

The splendid armour of the combatants was now defaced with dust and blood, and gave way at every stroke of the sword and battle-axe. The gay plumage, shorn from the crests, drifted upon the breeze like snow-flakes. All that was beautiful and graceful in the martial array had disappeared, and what was now visible was only calculated to awake terror or compassion.

Yet such is the force of habit, that not only the vulgar spectators, who are naturally attracted by sights of horror, but even the ladies of distinction



who crowded the galleries, saw the conflict with a thrilling interest certainly, but without a wish to withdraw their eyes from a sight so terrible. Here and there, indeed, a fair cheek might turn pale, or a faint scream might be heard, as a lover, a brother, or a husband, was struck from his horse. But, in general, the ladies around encouraged the combatants, not only by clapping their hands and waving their veils and kerchiefs, but even by exclaiming, “Brave lance! Good sword!” when any successful thrust or blow took place under their observation.

Such being the interest taken by the fair sex in this bloody game, that of the men is the more easily understood. It showed itself in loud acclamations upon every change of fortune, while all eyes were so riveted on the lists, that the spectators seemed as if they themselves had dealt and received the blows which were there so freely bestowed. And between every pause was heard the voice of the heralds, exclaiming, “Fight on, brave knights! Man dies, but glory lives!—Fight on—death is better than defeat!—Fight on, brave knights!—for bright eyes behold your deeds!”

Amid the varied fortunes of the combat, the eyes of all endeavoured to discover the leaders of each band, who, mingling in the thick of the fight, encouraged their companions both by voice and example. Both displayed great feats of gallantry, nor did either Bois-Guilbert or the Disinherited Knight find in the ranks opposed to them a cham-

pion who could be termed their unquestioned match. They repeatedly endeavoured to single out each other, spurred by mutual animosity, and aware that the fall of either leader might be considered as decisive of victory. Such, however, was the crowd and confusion, that, during the earlier part of the conflict, their efforts to meet were unavailing, and they were repeatedly separated by the eagerness of their followers, each of whom was anxious to win honour, by measuring his strength against the leader of the opposite party.

But when the field became thin by the numbers on either side who had yielded themselves vanquished, had been compelled to the extremity of the lists, or been otherwise rendered incapable of continuing the strife, the Templar and the Disinherited Knight at length encountered hand to hand, with all the fury that mortal animosity, joined to rivalry of honour, could inspire. Such was the address of each in parrying and striking, that the spectators broke forth into a unanimous and involuntary shout, expressive of their delight and admiration.

But at this moment the party of the Disinherited Knight had the worst; the gigantic arm of Front-de-Bœuf on the one flank, and the ponderous strength of Athelstane on the other, bearing down and dispersing those immediately exposed to them. Finding themselves freed from their immediate antagonists, it seems to have occurred to both these knights at the same instant, that they would render the most decisive advantage to their party, by aiding the Templar in his contest with his rival. Turning their horses, therefore, at the same moment, the Norman spurred against the Disinherited Knight on the one side, and the Saxon on the other. It was utterly impossible that the object of this unequal and unexpected assault could have sustained it, had he not been warned by a general cry from the spectators, who could not but take interest in one exposed to such disadvantage.

“Beware! beware! Sir Disinherited!” was shouted so universally, that the knight became aware of his danger; and, striking a full blow at the Templar, he reined back his steed in the same moment, so as to escape the charge of Athelstane and Front-de-Bœuf. These knights, therefore, their aim being thus eluded, rushed from opposite sides betwixt the object of

their attack and the Templar, almost running their horses against each other ere they could stop their career. Recovering their horses however, and wheeling them round, the whole three pursued their united purpose of bearing to the earth the Disinherited Knight.

Nothing could have saved him, except the remarkable strength and activity of the noble horse which he had won on the preceding day.

This stood him in the more stead, as the horse of Bois-Guilbert was wounded, and those of Front-de-Bœuf and Athelstane were both tired with the weight of their gigantic masters, clad in complete armour, and with the preceding exertions of the day. The masterly horsemanship of the Disinherited Knight, and the activity of the noble animal which he mounted, enabled him for a few minutes to keep at sword's point his three antagonists, turning and wheeling with the agility of a hawk upon the wing, keeping his enemies as far separate as he could, and rushing now against the one, now against the other, dealing sweeping blows with his sword, without waiting to receive those which were aimed at him in return.

But although the lists rang with the applauses of his dexterity, it was evident that he must at last be overpowered; and the nobles around Prince John implored him with one voice to throw down his warder, and to save so brave a knight from the disgrace of being overcome by odds.

“Not I, by the light of Heaven!” answered Prince John; “this same springal, who conceals his name, and despises our proffered hospitality, hath already gained one prize, and may now afford to let others have their turn.” As he spoke thus, an unexpected incident changed the fortune of the day.

There was among the ranks of the Disinherited Knight a champion in black armour, mounted on a black horse, large of size, tall, and to all appearance powerful and strong, like the rider by whom he was mounted, This knight, who bore on his shield no device of any kind, had hitherto evinced very little interest in the event of the fight, beating off with seeming ease those combatants who attacked him, but neither pursuing his advantages, nor himself assailing any one. In short, he had hitherto acted the part rather of a spectator than of a party in the tournament, a circumstance which procured him



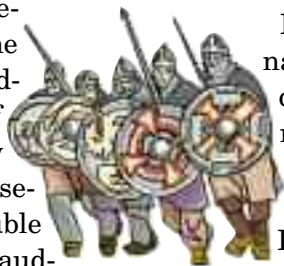
among the spectators the name of —Le Noir Faineant—, or the Black Sluggard.

At once this knight seemed to throw aside his apathy, when he discovered the leader of his party so hard bestead; for, setting spurs to his horse, which was quite fresh, he came to his assistance like a thunderbolt, exclaiming, in a voice like a trumpet-call, “—Desdichado—, to the rescue!” It was high time; for, while the Disinherited Knight was pressing upon the Templar, Front-de-Bœuf had got nigh to him with his uplifted sword; but ere the blow could descend, the Sable Knight dealt a stroke on his head, which, glancing from the polished helmet, lighted with violence scarcely abated on the —chamfron— of the steed, and Front-de-Bœuf rolled on the ground, both horse and man equally stunned by the fury of the blow. —Le Noir Faineant— then turned his horse upon Athelstane of Coningsburgh; and his own sword having been broken in his encounter with Front-de-Bœuf, he wrenched from the hand of the bulky Saxon the battle-axe which he wielded, and, like one familiar with the use of the weapon, bestowed him such a blow upon the crest, that Athelstane also lay senseless on the field. Having achieved this double feat, for which he was the more highly applauded that it was totally unexpected from him, the knight seemed to resume the sluggishness of his character, returning calmly to the northern extremity of the lists, leaving his leader to cope as he best could with Brian de Bois-Guilbert. This was no longer matter of so much difficulty as formerly. The Templars horse had bled much, and gave way under the shock of the Disinherited Knight’s charge. Brian de Bois-Guilbert rolled on the field, encumbered with the stirrup, from which he was unable to draw his foot. His antagonist sprung from horseback, waved his fatal sword over the head of his adversary, and commanded him to yield himself; when Prince John, more moved by the Templars dangerous situation than he had been by that of his rival, saved him the mortification of confessing himself vanquished, by casting down his warder, and putting an end to the conflict.

It was, indeed, only the relics and embers of the fight which continued to burn; for of the few knights who still continued in the lists, the greater part had, by tacit consent, forborne the conflict for some time, leaving it to be determined by the strife of the leaders.

The squires, who had found it a matter of danger and difficulty to attend their masters during the engagement, now thronged into the lists to pay their dutiful attendance to the wounded, who were removed with the utmost care and attention to the neighbouring pavilions, or to the quarters prepared for them in the adjoining village.

Thus ended the memorable field of Ashby-de-la-Zouche, one of the most gallantly contested tournaments of that age; for although only four knights, including one who was smothered by the heat of his armour, had died upon the field, yet upwards of thirty were desperately wounded, four or five of whom never recovered. Several more were disabled for life; and those who escaped best carried the marks of the conflict to the grave with them. Hence it is always mentioned in the old records, as the Gentle and Joyous Passage of Arms of Ashby.



It being now the duty of Prince John to name the knight who had done best, he determined that the honour of the day remained with the knight whom the popular voice had termed —Le Noir Faineant—. It was pointed out to the Prince, in impeachment of this decree, that the victory had been in fact won by the Disinherited Knight, who, in the course of the day, had overcome six champions with his own hand, and who had finally unhorsed and struck down the leader of the opposite party. But Prince John adhered to his own opinion, on the ground that the Disinherited Knight and his party had lost the day, but for the powerful assistance of the Knight of the Black Armour, to whom, therefore, he persisted in awarding the prize.

To the surprise of all present, however, the knight thus preferred was nowhere to be found. He had left the lists immediately when the conflict ceased, and had been observed by some spectators to move down one of the forest glades with the same slow pace and listless and indifferent manner which had procured him the epithet of the Black Sluggard. After he had been summoned twice by sound of trumpet, and proclamation of the heralds, it became necessary to name another to receive the honours which had been assigned to him. Prince John had now no further excuse for resisting the claim of the Disinherited Knight, whom, therefore, he named the champion of the day.

Through a field slippery with blood, and encumbered with broken armour and the bodies of slain and wounded horses, the marshals of the lists again conducted the victor to the foot of Prince John's throne.

"Disinherited Knight," said Prince John, "since by that title only you will consent to be known to us, we a second time award to you the honours of this tournament, and announce to you your right to claim and receive from the hands of the Queen of Love and Beauty, the Chaplet of Honour which your valour has justly deserved."

The Knight bowed low and gracefully, but returned no answer.

While the trumpets sounded, while the heralds strained their voices in proclaiming honour to the brave and glory to the victor—while ladies waved their silken kerchiefs and embroidered veils, and while all ranks joined in a clamorous shout of exultation, the marshals conducted the Disinherited Knight across the lists to the foot of that throne of honour which was occupied by the Lady Rowena.

On the lower step of this throne the champion was made to kneel down. Indeed his whole action since the fight had ended, seemed rather to have been upon the impulse of those around him than from his own free will; and it was observed that he tottered as they guided him the second time across the lists. Rowena, descending from her station with a graceful and dignified step, was about to place the chaplet which she held in her hand upon the helmet of the champion, when the marshals exclaimed with one voice, "It must not be thus—his head must be bare." The knight muttered faintly a few words, which were lost in the hollow of his hel-



met, but their purport seemed to be a desire that his casque might not be removed.

Whether from love of form, or from curiosity, the marshals paid no attention to his expressions of reluctance, but unhelmed him by cutting the laces of his casque, and undoing the fastening of his gorget. When the helmet was removed, the well-formed, yet sun-burnt features of a young man of twenty-five were seen, amidst a profusion of short fair hair. His countenance was as pale as death, and marked in one or two places with streaks of blood.

Rowena had no sooner beheld him than she uttered a faint shriek; but at once summoning up the energy of her disposition, and compelling herself, as it were, to proceed, while her frame yet trembled with the violence of sudden emotion, she placed upon the drooping head of the victor the splendid chaplet which was the destined reward of the day, and pronounced, in a clear and distinct tone, these words: "I bestow on thee this chaplet, Sir Knight, as the meed of valour assigned to this day's victor." Here she paused a moment, and then firmly added, "And upon brows more worthy could a wreath of chivalry never be placed!"

The knight stooped his head, and kissed the hand of the lovely Sovereign by whom his valour had been rewarded; and then, sinking yet farther forward, lay prostrate at her feet.

There was a general consternation. Cedric, who had been struck mute by the sudden appearance of his banished son, now rushed forward, as if to separate him from Rowena. But this had been already accomplished by the marshals of the field, who, guessing the cause of Ivanhoe's swoon, had hastened to undo his armour, and found that the head of a lance had penetrated his breastplate, and inflicted a wound in his side.



Fill in each of the following blanks with the correct explanation or answer.

1.87

Name the opposing champions in the tournament.

1.88

Who is named the "Queen of Love and Beauty?"

1.89

Why does Prince John refuse to stop the tournament when the odds are against the Disinherited Knight?

1.90

Who saves the Disinherited Knight from defeat?

1.91

How and why is Ivanhoe's identity revealed?

1.92

Why does Ivanhoe collapse at Rowena's feet?

1.93

What interesting facts about life in the Middle Ages are included in this chapter?

1.94

To whom did Prince John want to award the victory?

1.95

What historical conflict for the throne of England serves as the basis for Ivanhoe?



Review the material in this section in preparation for the Self Test, which will check your mastery of this particular section. The items missed on this Self Test will indicate specific areas where restudy is necessary for mastery.

SELF TEST 1

Answer true or false for each of the following statements (each answer, 2 points).

- 1.01 _____ The Enlightenment glorified the intellectual and moral abilities of man.
- 1.02 _____ Rousseau's Enlightenment philosophy of the basis of church and state was profoundly influential during the English Reformation.
- 1.03 _____ Despite the Reign of Terror, liberal-minded Englishmen continued to support the Revolutionary government.
- 1.04 _____ After the Napoleonic wars, England experienced an economic boom and social tranquility.
- 1.05 _____ The spread of transcendentalism quelled the spirit of revolution in England.
- 1.06 _____ The Romantic period in England was inaugurated by the publication of Wordsworth's and Coleridge's *Lyrical Ballads* in 1798.
- 1.07 _____ The literature of the Romantic period in England is characterized by individualism, mysticism, emotionalism, love of nature, nostalgia, and a fascination with the medieval past.
- 1.08 _____ Intellectually, the Romantic Movement was grounded in the Renaissance.
- 1.09 _____ Many Romantic poets believed that a golden age of peace could be brought about by reforming society by means of the imagination.
- 1.010 _____ In the Preface to *Lyrical Ballads*, Wordsworth affirmed the importance of reason, precision, and order.

Underline the correct answer in each of the following statements (each answer, 2 points).

- 1.011 The companion volumes *Songs of Innocence* and *Songs of Experience* reveal William Blake's (mysticism, rationalism, traditionalism).
- 1.012 As a follower of the Swedish mystic Emanuel Swedenborg, Blake believed that the Scriptures should be interpreted (literally, in context, symbolically).
- 1.013 Believing himself to be a prophet, Blake wrote a series of prophetic (books, sermons, tracts) explaining his interpretative visions of the momentous world events of the period.
- 1.014 Sir Walter Scott is credited as the originator of the modern (romance, historical, adventure) novel.
- 1.015 Scott maintained a position as a (legal official, sailor, history professor) throughout most of his life.
- 1.016 Scott's first literary success came as a writer of romantic (novels, poems, essays).

Circle the letter of the line that best answer each of the following questions (each answer, 2 points).

- 1.017 William Blake's "two contrary states of the human soul" may be described as
- a. a child-like vision of reality and an adult vision of reality.
 - b. an insane vision of reality and a sane vision of reality.
 - c. a spiritual vision of reality and a worldly vision of reality.
 - d. a Christian view of the world and a mystical vision of reality.

- 1.018 In the *Introduction to Songs of Innocence*, Blake states that he is writing what kind of songs?
- experience
 - happiness
 - evil
 - God
- 1.019 In “The Lamb,” who does the Lamb symbolize?
- Blake as a child
 - Satan
 - Jesus Christ
 - Blake’s son
- 1.020 In the *Introduction to Songs of Experience*, to whom is the reader told to listen for spiritual guidance?
- the preacher of the Word
 - the poet-prophet
 - Jesus Christ
 - the Experienced One
- 1.021 In “The Tyger,” what question is asked of the Tyger that is also asked of the Lamb?
- “Who is Jesus Christ?”
 - “What is truth?”
 - “Who made thee?”
 - “When will the end of the world come?”
- 1.022 In *The Garden of Love*, who is binding the poet’s “joys & desires?”
- ministers of organized religion
 - mystical poets
 - Jesus Christ
 - prophets of the Old Testament
- 1.023 According to the Preface to *Lyrical Ballads*, how does Wordsworth describe “good poetry?”
- the ordered conveyance of common place things
 - the precise description of powerful feelings
 - the spontaneous overflow of powerful feelings
 - the careful description of feelings
- 1.024 According to Wordsworth, what is the origin of good poetry?
- emotion recollected in tranquility
 - violent emotional outbursts
 - ordered thoughts on ordinary things
 - religious doctrine
- 1.025 In “The Tables Turned,” what does the poet claim is man’s best moral teacher?
- books
 - mystical visions
 - experience
 - Nature

- 1.026 In "My Heart Leaps Up," how does the poet's religious idea of the rainbow contradict Scripture?
- He acknowledges God as the Creator of the universe.
 - He does not acknowledge God as the Creator of the universe.
 - He does not find meaning in the emotion brought about by the memory of the rainbow.
 - He seek immortality in Nature's wisdom.
- 1.027 In *The Rime of the Ancient Mariner*, what great offense does the Mariner commit?
- kills a walrus
 - harpoons a whale
 - kills an albatross
 - disobeys his commanding officer
- 1.028 What does the dead albatross hanging from the Mariner's neck symbolize?
- the restoration that comes after repentance
 - the burden of his guilt
 - the blessings of his deeds
 - his rank as the captain's first mate
- 1.029 What is the moral of the Mariner's tale?
- Whether great or small, God's creatures are ours to misuse and destroy.
 - There are great spiritual blessings for those who love God's creation.
 - Physical deeds do not have spiritual consequences.
 - Taking care of God's creation does not yield spiritual blessings.
- 1.030 In *Invanhoe*, why does Prince John refuse to stop the tournament when the odds are against the Disinherited Knight?
- The Disinherited Knight lost the previous tournament.
 - The Disinherited Knight refused to reveal his identity and won the previous tournament.
 - The Disinherited Knight wore all black.
 - The Disinherited Knight treated the King with disrespect.
- 1.031 Who saves the Disinherited Knight from defeat?
- The White Knight
 - Cedric
 - Prince John
 - The Black Knight
- 1.032 The historical conflict between which two groups for the throne of England serves as the basis for *Ivanhoe*?
- The Normans and the French
 - The Scots and the Irish
 - The Normans and the Saxons
 - The Dutch and the Saxons

Fill in each of the blanks using items from the following word list (each answer, 3 points).

Biographia Literaria
idealism
Lake District
literary criticism

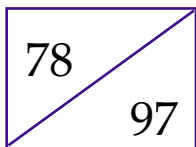
Poems in Two Volumes
Poet Laureate
pleasure
mystical

transcendental
Lyrical Ballads
The Prelude

- 1.033 Coleridge encouraged Wordsworth to espouse _____ beliefs in his poetry.
- 1.034 Coleridge's friendship with Wordsworth was manifested in the publication in 1798 of the revolutionary collection of poems titled _____ .
- 1.035 In 1798 Coleridge traveled with William and Dorothy Wordsworth to Germany, where he studied the _____ writings of Jakob Boehme and the _____ of Immanuel Kant.
- 1.036 The publication of _____ in 1817 established Coleridge's reputation as the father of a new tradition of _____ .
- 1.037 Coleridge's literary criticism reversed the traditional emphasis of poetry by focusing on poetry's ability to evoke _____ rather than to teach wisdom.
- 1.038 In 1799 William and Dorothy Wordsworth moved to the _____ of England.
- 1.039 Published in 1807, _____ was the last of Wordsworth's great works.
- 1.040 In 1843 Wordsworth was appointed _____ .
- 1.041 Published posthumously in 1850, _____ demonstrates Wordsworth's lasting affect on the direction of English poetry.

For Thought and Discussion:

Explain to a parent or teacher the story line of *The Rime of the Ancient Mariner* and the moral lesson Coleridge is trying to teach. Be sure to mention the Mariner's sin, curse, and method of restoration. Discuss Coleridge's understanding of sin and his answers to the problem of guilt in reference to Psalm 51. Does he understand sin to be an act of rebellion against a holy God? How is the burden of guilt removed?



Score _____

Adult Check _____

Initial _____ Date _____