**Englit 1175: Nineteenth-Century British Literature**

**TEACHING NOTES**

**First designed for use w/ Longman Anthology of Brit Lit, Vols. 2A and 2B (4th ed)**

**Changed to Norton Anthology**

**Begun in 2012…revised 2015**

**Revising Again: 2017: Breaking free of anthologies**

**NOTE: (my personal) Google Play edition of *Lyrical Ballads***

[**https://play.google.com/books/reader?id=gfcxvU9gU64C&printsec=frontcover&output=reader&hl=en&pg=GBS.PA38**](https://play.google.com/books/reader?id=gfcxvU9gU64C&printsec=frontcover&output=reader&hl=en&pg=GBS.PA38)

**Revising more: 2019**

**Day 1:**

Distribute syllabi.

Poetry handout: Anna Barbauld’s “The Mouse’s Petition to Dr. Priestley” and “The Caterpillar”

* Discussed “The Caterpillar”—war, empire issues!

**Structured use of language to illuminate/editorialize a social issue**

**Day 2:**

Anna Barbauld poems:

--**“The Mouse’s Petition to Dr. Priestley”**

“She had many of her own poems and prose printed at the **Warrington Press**, alongside the writings of John Howard, Thomas Roscoe, and Dr. Ferrier. Anna developed deep and life-long friendships with [Joseph Priestley](http://users.dickinson.edu/%7Enicholsa/Romnat/priest.htm), the scientist and religious philosopher, and his wife, Mary. During the summer of 1767, on one of her visits to the Priestley's at their home in Leeds, Anna wrote her well-known poem ["The Mouse's Petition"](http://users.dickinson.edu/%7Enicholsa/Romnat/mousepet.jpg) which was born from the following circumstance: late one night, Anna, having crept down to Priestley's laboratory, found a mouse among his scientific equipment, caged as Priestley's next victim in his experiment on the effects of fixed air, also known as carbonic acid or nephitic air, on animals of different sizes and body mass. Having found the poor creature and knowing its fate, Anna cleverly composed "The Mouse's Petition," pleading for the mouse's life and freedom. She then fixed the poem to the mouse's cage with a bit of wire and addressed it to Dr. Priestley. The next morning, upon finding the verses, Dr. Priestley released the mouse. . . .

John Aikin, Anna's brother, was also quite interested in natural history. During the 1770s, he published a work entitled "Application of Natural History to Poetry" about which Anna wrote:

**I hope your Essay will bring down our poets from the garrets, to wander about the fields and hunt squirrels. I am clearly of your opinion, that the only chance we have of novelty is by a more accurate observation of the works of nature, though I think I should not have confined the track quite so much as you have done to the animal creation, because sooner exhausted than the vegetable . . . I think too, since you put me on criticizing, it would not have been amiss if you had drawn between the poet and natural historian, and shown how far, and in what cases, the one may avail himself of the knowlege of the other . . . that knowlege becomes so generally spread as to authorize the poetical describer to use it without shocking the ear by the introduction of names and properties not sufficiently familiar . . . I have seen some rich descriptions of West Indies flowers and plants, but unpleasing merely because their names were uncouth, and forms not known generally enough to be put into verse** (Letter of 1777 to her brother John).” –from http://users.dickinson.edu/~nicholsa/Romnat/barbauld.htm

Barbauld on rxns to her poem:

In the third edition of the poem, Barbauld added a note**: “The Author is concerned to find, that what was intended as the petition of mercy against justice, has been construed as the plea of humanity against cruelty. She is certain that cruelty could never be apprehended from the Gentleman to whom this is addressed; and the poor animal would have suffered more as the victim of domestic economy, than of philosophical curiosity”** (qtd. in [McCarthy and Kraft](http://people.cohums.ohio-state.edu/sacchi2/Barbauld/WorksCited.html) 69). Source: http://people.cohums.ohio-state.edu/sacchi2/Barbauld/MouseOrigin.html

(She also wrote a poem about Priestley’s messy study and the interesting things to be found there…)

“Amid controversy over vivisection **and new arguments that animals experience sensation and pain,** Barbauld, like other women writers, urged sympathy for non-human creatures, and Priestley's own writings betray uneasiness about injuring them. The "Petition" is part of an ongoing dialogue in which Barbauld reminded her friend of his own commitment to "benevolence." Reportedly delivered in a mouse's trap "after breakfast," the poem **infiltrates the** **workspace of science through the domestic spaces of Priestley's home; mock-serious in tone**, it engages serious issues in the treatment of animals as it deploys the rhetoric of sensibility to imagine a subject creature as an effective speaking subject.” (Abstract of Mary Ellen Bellanca, *Science, Animal Sympathy and Anna Barbauld's "The Mouse's Petition"*  
Eighteenth-Century Studies - Volume 37, Number 1, Fall 2003, pp. 47-67)

Priestley’s experiments with Oxygen: Comment on HOME LABORATORIES of natural philosophers in the late 18th century. This poem composed 1767… published later… working with sealed vials, isolating gases, testing on animals to determine effects… house guests could observe experiments…

**Mouse with Caterpillar:**

1) How do these poems compare or contrast in the way they relate human beings to animals (other life forms)?   
2) How do they resemble or differ in the way they think about liberty, tyranny, oppression. (Note the references to war and conquest in The Caterpillar!)

--“To a Little Invisible Being Who is Expected Soon to Become Visible”

NOTE Barbauld’s scientific language—“germ of new life”, and interest in associating all forms of life (evident in caterpillar and mouse’s petition too!)

--similar interest as in Mouse’s Petition—using metaphors of prison/captivity (line 29)

--“To the Poor” Barbauld and also Blake address the hypocrisy of preachers who tell the poor that their poverty is a blessing and that society reflects the will of God…. Common stance is that any resistance or ambition on the part of the poor would lead to damnation!! (SCARE tactics used to keep the commoners in line…) Barbauld’s response is a bit of a poetic editorial… “Nor deem the Lord above, like Lords below.” (line 18)

**--“Washing Day”**

Mock-epic!

--invocation to the Muse!—here the domestic Muse (line 3)

Epic similes: (Guatimozin to housewife, Erebus—mouth of Hell to tear in stocking,

--visitors—no good hospitality on washing day

--childhood memory… seeking solace from “my dear grandmother, eldest of forms,” (line 68)

--notice line 79: alliteration of “Why washings were”🡪 Mouth shape of “w”🡪 like for blowing bubbles!

--ending with Montgolfier’s balloon and the bubble that is this verse! 1783: first balloon! ☺

Web article on Washing Day:

|  |
| --- |
| *Anna Letitia Barbauld's "Washing-Day" and the Montgolfier Balloon* [[1](http://www.usask.ca/english/barbauld/criticism/kraft95.html" \l "f1)]   **Elizabeth Kraft** University of Georgia, Athens, Georgia |

           Anna Barbauld's "Washing-Day" is a poem endangered by misreading. It has received three significant critical comments in the past few years, all well-intentioned and all off the mark. The first appeared in 1996 in Ann Messenger's His and Hers. This study includes a rather extensive analysis of "Washing-Day," which forms part of a chapter entitled "Heroics and Mock Heroics." It is Messenger's contention that the satirical thrust of the poem is aimed at "the whole male sex." In "Washing-Day," Messenger asserts, Barbauld "stuck a pin in the balloon of masculine pride and simultaneously glorified the endless drudgery of women." [[2](http://www.usask.ca/english/barbauld/criticism/kraft95.html" \l "f2)] The key to this reading resides in the poem's comparison of the Montgolfier balloon to a soap bubble. According to Messenger, the "greatest exploits" of men are, by this comparison, "reduced to the level of children's games." [[3](http://www.usask.ca/english/barbauld/criticism/kraft95.html" \l "f3)] Thus, she concludes, in "Washing-Day," "[t]he assumption that what men do is important and what woman do is not is turned upside down. The women's washing is heroic; the men's exploits are child's play." [[4](http://www.usask.ca/english/barbauld/criticism/kraft95.html" \l "f4)]   
           Donna Landry's 1990 Muses of Resistance faults "Washing-Day" for its failure to give voice to the "red-armed washers," but she follows Messenger in praising Barbauld for her recognition of "washing-day as scene of women's power": "Such male escapades as the Montgolfier brothers' experiments in ballooning are shown to be no greater imaginative achievements than the whimsy represented by women's domestic verse, and achievements of less importance than the material necessity of washing." [[5](http://www.usask.ca/english/barbauld/criticism/kraft95.html" \l "f5)] Again, the balloon is marshalled as evidence of Barbauld's disdain for masculine pursuits, though by Landry's formulation this disdain ultimately fails due to what she sees as Barbauld's inability to recognize that women of all classes share the common plight of cultural oppression.   
           For Messenger and Landry, it seems, the sheer physical demand of completing the wash without the aid of machines lends the act heroic dimensions. They cannot imagine that a woman of the past who actually lived the drudgery might not view it as the highest of all possible achievements. Their readings are determined to celebrate "women's work" and determined to find that celebration proffered by the poem in contradistinction to men's work, represented, they assume, by the Montgolfier balloon. The problem with this reading is that the poem does not set the balloon in contrast to women's work. Terry Castle realizes as much; she maintains that at line 58 "Washing-Day"--a poem which has until this point been a "straightforward exercise in domestic scene-setting"--"veers off into pure fantasia." [[6](http://www.usask.ca/english/barbauld/criticism/kraft95.html" \l "f6)] The poet, she says, "enters a space of reverie that culminates in the transformation of [the] child's soap bubble into the silken ball of the balloonist," at which point "the poem lifts off in the stratosphere, a realm of wonder and pure joy." [[7](http://www.usask.ca/english/barbauld/criticism/kraft95.html" \l "f7)] Castle concludes: "The shift in perspective is dizzying--almost playfully post-modern--yet an exquisite testament to the creative imagination." [[8](http://www.usask.ca/english/barbauld/criticism/kraft95.html" \l "f8)]   
           Of course, while Castle does not read the poem as an exploration of the masculine-feminine dichotomy, she does invoke a duality of other opposed values, this time between domesticity and creativity. The balloon functions for Castle as a means of escape both from household labour and (post-modernly) from the poem itself. Like Messenger and Landry, Castle reads "Washing-Day" as the positing of exclusive alternatives: masculine *or* feminine, privileged class *or* laboring class, drudgery *or* creativity. The poem indeed invokes these categories, but it is the reader who sees them as choices. "Washing-Day" actually fuses what Messenger, Landry, and Castle regard as irreconcilable dualities, and it does so in the very image they misread: the image of the Montgolfier balloon.   
           Before we look at the way the image of the balloon melds the disparate categories invoked in the poem, we must understand just what the Montgolfiers' achievement meant to Anna Barbauld and her contemporaries. For it seems to me that the false dualities that characterize the readings I have outlined above are derived from the twentieth-century view of ballooning as mere recreation. In the eighteenth century, it was much more.   
           [The Montgolfier hot air balloon was launched successfully for the first time in Annonay, France](http://www.usask.ca/english/barbauld/illustrations/annonay_engr1.html), in the summer of 1783. At the close of the year, The Monthly Review chronicled a French publication by Barthelemy Faujas de Saint-Fond entitledDescription des Experiences de la Machine Aerostatique, i.e. Description of Experiments made with the Aerostatic Machine, invented by Messrs. De Montgolfier, and thereby gave the British reading public one of the first extensive treatments of the year. The aerostatic experiment in France, reports The Monthly Review, "has of late attracted the notice of the whole philosophical world." [[9](http://www.usask.ca/english/barbauld/criticism/kraft95.html" \l "f9)] The article proceeds to report in circumstantial detail the construction of the balloons, the nature of the inflammable air by which they ascend, the early launchings--first of balloons alone, then of a balloon hoisting a wicker cage in which a sheep, a duck, and a cock ascended, then of a balloon which bore a "Triumphant car" in which two passengers rode. From the 5th of June 1783 until the 1st of December, France witnessed half a dozen or more attempts by the primary aerialists--the Montgolfiers, and their competitor J.-A.-C. Charles--and several other secondary attempts by imitators, all of which are chronicled by Faujas de Saint-Fond, and most of which The Monthly Review describes at some length. By the time the first balloon experiments were staged in Britain the following year, the balloon had already made its way into the imaginative life of the English public. The Monthly Review's penultimate paragraph suggests as much:

An anonymous letter to M. de St. F containing a project for steering balloons in every direction, and conjectures on the uses to which they may hereafter be applied, has, we own, given us at least as much entertainment, as we remember to have formerly received from the perusal of the Arabian Fairy Tales. Not that what he says appears to us altogether repugnant to the laws of nature, but that we found our imaginations warmed by the gigantic idea of our penetrating some day into the wildest and most inhospitable regions of Africa, Arabia, and America, of our crossing chains of mountains hitherto impervious, and ascending their loftiest summits, of our reaching either of the two poles and in short, of our extending our dominion over the creation beyond any thing of which we have now conception. We must own that the uses of magnetism and electricity have turned out much greater than the world had in any degree conceived, when those phenomena were first discovered, and that those instances give some countenance to the sanguine expectations formed by the admirers of this invention. [[10](http://www.usask.ca/english/barbauld/criticism/kraft95.html" \l "f10)]

A writer for The London Magazine put it more succinctly: "we live in the age of wonders." [[11](http://www.usask.ca/english/barbauld/criticism/kraft95.html" \l "f11)]   
           In general, Britain reacted with keen interest to the first experiments in "aerostation," and British writers were quick to claim part of the glory for England herself. The London Magazine reported in September of 1783 that, although the honours of the first actual flights of the balloon went to France, "the discoveries which have led to them been made by Englishmen," particularly Newton, Cavendish, Priestley, and Boyle. [[12](http://www.usask.ca/english/barbauld/criticism/kraft95.html" \l "f12)] In fact, Charles Coulston Gillispie, the twentieth-century biographer of the Montgolfier brothers, corroborates this claim, noting Joseph Montgolfier's fascination with Cavendish's 1766 isolation of "inflammable air" or hydrogen and with Priestley's discovery of "dephlogisticated air" or oxygen eight years later. After discussing these achievements with a cousin, Montgolfier is to have said "I must make some experiments." [[13](http://www.usask.ca/english/barbauld/criticism/kraft95.html" \l "f13)] Eventually, the English participation in the "discovery" of the hot air balloon became something of a commonplace among the British as witnessed by Elizabeth Inchbald's 1786 farce, The Mogul Tale, in which a balloon is defined as "a Machine of French invention, founded on English Philosophy." [[14](http://www.usask.ca/english/barbauld/criticism/kraft95.html" \l "f14)]   
           The launching of a balloon became a cultural event, drawing crowds from all levels of society. [[15](http://www.usask.ca/english/barbauld/criticism/kraft95.html" \l "f15)] The Gentleman's Magazine, reporting on the first balloon ascension in England, did so by recording the responses from the crowd. The "populace," according to this report, "were sure the thing could not be done by daylight, for no *Christian* could fly through the air, and Goblins and Sprits [sic] were not permitted to ramble abroad till the dead hour of night." The "next class" reacts by invoking the pun that Barbauld later employs in "Washing-Day": "they could not think *as how it could be* that a bubble could carry a *man*, and they feared the whole story was but a bubble." The "Middle ranks were doubtful. . .; [t]he more enlightened were anxious" for the safety of the participants; those "of elevated rank who look upon the life or death of an individual, and the good or ill success of an experiment, with equal indifference, . . . calculated only to kill time." The article designates an additional class among the groups attending the event: "Men of real science" who, the author says, "were at rest as to the practicability of the expedition; but . . . could not help expressing, by their looks, the sympathetic concern they entertained, lest some untoward circumstance should intervene, to defeat, or even to delay the execution, either of which would have been equally fatal to the adventurer." [[16](http://www.usask.ca/english/barbauld/criticism/kraft95.html" \l "f16)]   
           The balloon provoked philosophical discussion, observations on natural history, plays (one by George Colman in 1784 and one by Inchbald in 1786), poems, epigrams, beast fables, and satire. [[17](http://www.usask.ca/english/barbauld/criticism/kraft95.html" \l "f17)] At the time of its invention and during the years that immediately followed, it represented the folly of man as well as his grandeur; and many commentators could invoke both attitudes at once.   
           Anna Barbauld was not among the crowd anatomized by the writer for The Gentleman's Magazine, but she had attended an earlier related event. In January of 1784 a balloon was on display in London at the Pantheon, and Barbauld, who was then visiting the city with her husband, wrote to John Aikin of the exhibition:

Well, my dear brother, here we are in this busy town, nothing in which (the sight of friends excepted) has given us so much pleasure as the balloon which is now exhibiting in the Pantheon. It is sixteen feet one way, and seventeen another; and when full (which it is not at present) will carry eighty-six pounds. When set loose from the weight which keeps it to the ground, it mounts to the top of that magnificent dome with such an easy motion as put me in mind of Milton's line, 'rose like an exhalation'. We hope to see it rise in the open air before we leave town. [[18](http://www.usask.ca/english/barbauld/criticism/kraft95.html" \l "f18)]

On their European tour in 1785, the Barbaulds presented their first letter of introduction to M. de Morveau, one of the first who "ascended in a balloon." [[19](http://www.usask.ca/english/barbauld/criticism/kraft95.html" \l "f19)] Clearly, if one divided the world of the 1780s (as one writer for The London Magazine did) into balloonists and anti-balloonists, Barbauld belonged to the former camp. Or, if we invoke The Gentleman's Magazine's categories, she would be denominated "a man of real science."   
           Certainly, Anna Barbauld's interest in science is well documented. Joseph Priestley was a close friend, having been a colleague of her father at the Warrington Academy during the 1760s; "[it] was there . . . that Priestley blossomed as a scientist." [[20](http://www.usask.ca/english/barbauld/criticism/kraft95.html" \l "f20)] From the beginning he was cited as one of the founding philosophers of air travel, though in fact his work was not primarily concerned with that particular use of air. Still, he did evince interest in the experiments, "which though at present they only amuse the idle, may in time answer some important purposes in philosophy, enabling us to explore the upper regions of the atmosphere." [[21](http://www.usask.ca/english/barbauld/criticism/kraft95.html" \l "f21)] In 1784, he offered the opinion that "sending steam from a separate boiler, thro a hot copper cylinder, containing iron filings, or charchoal" would yield more "inflammable air than . . . when [iron is] dissolved in acids" and offers the cheapest and purest solution to the filling of air balloons. [[22](http://www.usask.ca/english/barbauld/criticism/kraft95.html" \l "f22)]   
           Barbauld herself had a dissenter's typical curiosity about natural phenomena. That such subjects formed a part of her discourse is evident from a comment in her Life of Samuel Richardson:

It will scarcely be believed, by this generation, that Mrs. Delany, the accomplished Mrs. Delany, objects to the words*intellect* and *ethics* in one of the conversation pieces, in Grandison, as too scholastic to proceed from the mouth of a female. What would some of these critics have said, could they have heard young ladies talking of gases, and nitrous oxyd [sic], and stimuli, and excitability, and all the terms of modern science. [[23](http://www.usask.ca/english/barbauld/criticism/kraft95.html" \l "f23)]

A letter from her nephew, and adopted son, Charles Rochemont Aikin, speaks again of Barbauld's interest in matters scientific: "I do heartily beg leave to recommend to you my dear mother, with due deference, as I know you are fond of ingenious & striking theories, to employ a few hours in perusing the new French theory of Chemistry. It displays such wonderful ingenuity, simplicity & consistency, & is collaterally connected with so many branches of natural philosophy that it is hardly possible to tell where it may not extend to, & to what discoveries it may not pave the way." [[24](http://www.usask.ca/english/barbauld/criticism/kraft95.html" \l "f24)]   
           By the 1790s, the doubts that plagued the first balloon experiments seemed to have been borne out, particularly the inability to devise an effective way of steering the machine. When "Washing-Day" was published in December of 1797, the Montgolfier balloon was not the topic of excitement and intrigue that it had been some thirteen or fourteen years before. Difficulties with France had intervened--first the French Revolution and then England's own protracted war with France. [A 1785 air balloon flight in Boulogne had ended in disaster](http://www.usask.ca/english/barbauld/illustrations/pilatre_engr.html)--the deaths of balloonist Jean-François Pilatre de Rozier, his assistant Pierre Romain, and onlooker Susan Dyer. [[25](http://www.usask.ca/english/barbauld/criticism/kraft95.html" \l "f25)] In general the 1790s represent a time of greater caution than the 1780s, and the tone of progressive optimism that characterized the earlier decade is muted in the later. Still, liberal journals continued to encourage the scientific spirit of inquiry. The Monthly Magazine in which "Washing-Day" was first published included as a regular feature a list of patents issued, among which in 1797 was one for "Mr. Oxenham's Mangle," "worked by a common lever," easy enough for a child to use. This apparatus, like many of the other inventions listed, may have been intended to benefit industry, but such machines did transform the labour of the household as well, as Caroline Davidson has noted. [[26](http://www.usask.ca/english/barbauld/criticism/kraft95.html" \l "f26)] The impact of progress on the individual life was surely recognized by such an astute observer as Anna Barbauld.   
           "Washing-Day" may have been composed in the 1780s; that it was printed in The Monthly Magazine in 1797 does not suggest that composition date, for John Aikin had become that publication's first literary editor in 1796, and as he notes in a letter to the critic John Pinkerton in 1799, "Mrs. Barbauld . . . enriched the miscellany with several contributions which . . . have been of much advantage to its reputation." [[27](http://www.usask.ca/english/barbauld/criticism/kraft95.html" \l "f27)] To help her brother in this enterprise, Barbauld could have allowed him to print a favourite poem over ten years old, or she could have composed a new poem. She could have written her poem while the balloon was considered a "wonderful effort of human invention, a certain means of extending commerce, and even bringing it to the utmost pitch of perfection; and, perhaps, in defiance of apparent impossibilities, afford a practicable method of approaching those immense spheres which are suspended above us." [[28](http://www.usask.ca/english/barbauld/criticism/kraft95.html" \l "f28)] Or she could have written her poem when references to the "aerostatic machine" are virtually absent from the serious journals. Or she could have written her poem in the intervening years. Whatever the date of composition, however, her intent rides largely, as Messenger, Landry, and Castle have said, on the conjunction of a child's bubble and the Montgolfier balloon in the context of washing-day.   
           With a sense, then, of the resonance the image of the Montgolfier balloon would have had for a readership who had personally experienced the excitement, awe, fear, disappointments, and victories of the first human flights, we can now turn back to a more thorough examination of the poem itself and the way the bubble/balloon image functions at the poem's end. The first question we should ask ourselves is the following: prior to the appearance of the bubble/balloon image, what has the poem asserted about the nature of washing-day? Is Messenger correct in viewing the poem as a celebration of women's usurpation of the conventionally masculine domain of power and control on this day devoted to cleaning clothes? "Washing-Day" certainly suggests that Barbauld was well acquainted with the process of washing as it was experienced by women in the eighteenth and nineteenth centuries. Indeed, we can well imagine the female reader of the time, overly familiar with the routine, smiling or groaning in recognition as she read Barbauld's lines:

Ye who beneath the yoke of wedlock bend,  
With bowed soul, full well ye ken the day  
Which week, smooth sliding after week, brings on  
Too soon; (ll. 9-12)

For the day was indeed a day of great physical hardship, no less abhorred for all its familiarity. [[29](http://www.usask.ca/english/barbauld/criticism/kraft95.html" \l "f29)] The work was difficult, demanding the strength to lift heavy vats of water, the stamina to beat the clothes, or to stir them in sudsy water, the patience to mangle the rinsed linens and to smooth the wash with stones or irons heated over a fire or in boiling water. Barbauld herself rehearses the operation toward the end of her poem: "to wash, to rinse, to wring, / To fold, and starch, and clap, and iron, and plait" (ll. 76-77). Yet "Washing-Day" cannot be read as a didactic attempt to garner sympathy or appreciation for women's work, for Barbauld deliberately places her subject in the mock-heroic tradition by invoking a "slip-shod" muse for the telling of her tale:

The Muses have turned gossips; they have lost  
The huskin'd step, and clear high-sounding phrase,  
Language of gods. Come then, domestic Muse,  
In slip-shod measure loosely prattling on  
Of farm or orchard, pleasant curds and cream,  
Or drowning flies, or shoe lost in the mire  
By little whimpering boy, with rueful face;  
Come, Muse, and sing the dreaded Washing-Day. (ll. 1-8)

Barbauld's "Washing-Day" is a story of low life, a comic subject, not the stuff of tragedy. It is not a day of ordering and cleansing; the poem does not celebrate the sequential nature of the various tasks that comprise the wash nor does it emphasize the contribution to household stability, or the enactment of moral rectitude represented by washing. Instead, throughout the poem it is the chaos, the disorder imposed by washing-day that is stressed, rather than either its own special order or the ordered household that springs from the day's confusion. In Barbauld's poem, it is not only the burdensome task of washing itself that provokes dread, but also the disruption it occasions to the everyday household economy. The women of the house and their maids eat a hurried and silent breakfast "[u]ninterrupted, save by anxious looks / Cast at the lowering sky, if sky should lower" (ll. 20-21), for rain brings "sad disasters":

. . . dirt and gravel stains  
Hard to efface, and loaded lines at once  
Snapped short--and linen-horse by dog thrown down,  
And all the petty miseries of life. (ll. 25-28)

And just as the women must cope with the many disasters that could retard the operation, the rest of the household must bear the women's complaints and their neglect of other domestic routines.   
           The mock-heroic mode may seem to imbue the poem with a decidedly masculine air; after all, it was the men of the house primarily who were inconvenienced by the day's events. Bad weather, of course, causes all kinds of problems for the women, but as she describes the eventuality, Barbauld seems to sympathize with the men who must "expect to hear" the grumblings that follow:

Saints have been calm while stretched upon the rack,  
And Guatimozin smil'd on burning coals;  
But never yet did housewife notable  
Greet with a smile a rainy washing-day. (ll. 24; 29-32)

The reference to the death of the Mexican Emperor clearly trivializes the housewife's concern, and we might well conclude that the poet herself regards the tribulations of domestic life as the less significant because the more retired. Certainly absent from her account is the note of respect, admiration, or commiseration that we find in twentieth-century social histories or in certain eighteenth- and nineteenth-century first-hand accounts of the trials of private life. [[30](http://www.usask.ca/english/barbauld/criticism/kraft95.html" \l "f30)]   
           Yet the poem's derision encompasses as well the man of the house, "thou / Who call'st thyself perchance the master here" (ll. 33-34). He is presented as alternately the passive beneficiary and the helpless victim of female domesticity, a simpleton whose stockings must remain undarned, whose absent-minded walks about the grounds are interrupted "as the wet cold sheet / Flaps in thy face abrupt" (ll. 45-6). The husband is a hapless fellow, unable even to entertain "the friend / Whose evil stars have urged him forth to claim / On such a day the hospitable rites!" (ll. 46-8). This "unlucky guest" dines in ominous silence and early slinks away (ll. 56-57). The master of the family is made ridiculous by the activity of the women of the household, his dignity compromised by "women's work." On washing-day, this work overrides everything else, trivializing men's work and even other kinds of women's work: mending, entertaining--or possibly writing a poem.   
           In other words, the mock-heroic conventions by which Barbauld introduces the events of washing-day allow her both to assert the way the day trivializes other activities and to suggest that the activities of the day are themselves relatively trivial. For the poem is not so much a celebration of women's labour as an illustration of the way that the imagination can both flourish in and transcend the domestic context as it does at the end of the poem, which shifts from the mock-heroic to the autobiographical mode. Sitting with her grandmother and the other children "beside the parlour fire," with her mother's voice in the background "urging dispatch," Barbauld tells us, "Then would I sit me down, and ponder much / Why washings were." The bubbles that the children blow "thro' hollow bole / of pipe," filled one supposes with the suds from the day's wash, float as emblems of little Anna Aikin's discontent. This discontent links the child with the exasperated man of the house and the inconvenienced guest; the soap bubbles and the "awe this day struck into me" connect her to the women who wash. And the Montgolfier balloon encompasses both impatience with and indebtedness to the toils of everyday life as it "Ride[s] buoyant thro' the clouds--so near approach[ing] / The sports of children and the toils of men."   
           Barbauld may have been familiar with two popular accounts of Joseph Montgolfier's inspiration for the air balloon, both more fanciful than the accepted view that he was inspired by the works of English scientists. One involves Joseph's encounter with "a barefoot orphan girl blowing soap bubbles to waft her sighs and kisses to her mother's soul on high." She asks the passing stranger, according to the legend, to "build her a little boat with wings to carry her to paradise." And some twenty or so years later he did so. The second account "has Joseph drying lingerie . . . over a blaze. The fabric billows and lifts with the heat" thereby inspiring him with the idea of "a large sack" filled with air and "sent aloft." [[31](http://www.usask.ca/english/barbauld/criticism/kraft95.html" \l "f31)] But whether or not she knew these tales, Barbauld's poem attests to the way the creative imagination can flourish in a mundane setting.   
           One way it does so is through stories by which one can transcend the ordinary. At the end of "Washing-Day," the poet reveals that such stories were a usual part of her childhood existence; on washing-day, however, the "thrilling tale of ghost, or witch or murder" is not to be heard because the maids who usually tell the stories are preoccupied with the work of the day. Donna Landry bemoans Barbauld's class privilege, her refusal to give voice to the washerwomen, her failure to recognize and legitimate the demands of the laboring poor. It is true that in "Washing-Day" Barbauld presents herself as a spoiled child, excited by the unusual events but also petulant that "usual indulgences; jelly or creams . . . or butter'd toast" were not forthcoming on washing-day, withheld like the stories by maids too busy to attend to "their petted one." But her "privileged" childhood notwithstanding, Barbauld documents in "Washing-Day" an interesting interplay between the women who converged to do the wash.   
           Washing-day activity brought together women of three distinct classes--the washerwomen, the mistress of the house, and the household maids. And it is the maids from whom the speaker remembers sensing the import of the day:

I well remember, when a child, the awe  
This day struck into me; for then the maids,  
I scarce knew why, looked cross, and drove me from them; (ll. 58-60)

While generally the maids point to the child's own specialness, her identity as household pet, on washing-day they signify the importance of the household itself, and more specifically the duty of the women of the house--she who orders and supervises, the "red armed washers" who labour until their hands bleed, and the maids who must participate as well.   
           The maids are also clearly important to the child in another way, however, in that their stories of ghosts, witches, and murder are for her pleasures of the imagination--she has been transported by their tales to worlds that do not exist, places far from the drudgery of household chores. The act of washing, then, displaces the imaginative world, yet, as the initial reference to gossip would suggest, it also provides access to the world outside the home, another source of imaginative stimulation. Washerwomen were notorious sources of gossip--in fact the muse of washing-day might very well be considered the red-armed washer that comes into the house from the outside. But here too the household maids serve an important function, as a 1779 letter from John Aikin to his sister would suggest. In this letter, Aikin refers to the problems the working class were then experiencing. The sailcloth weavers, he reports, had been placed "on a reduction of wages" and had "all left their looms and . . . been idle these six weeks." He continues, "You may conceive the misery of their families." Some riots had broken out in protest of the situation, but Aikin asserts, . . . I have heard of none among us of late but one given by our washerwoman to the maid servants of her acquaintance . . . [[32](http://www.usask.ca/english/barbauld/criticism/kraft95.html" \l "f32)] Gossip and information passed from washerwoman to maid to mistress to household, stimulating the imagination which in turn often engendered the sympathy for the less fortunate others Landry finds so absent from "Washing-Day." It is an absence, however, more perceived than real, for "Washing-Day" clearly celebrates the power of the imagination to conceive of change, to look at a soap bubble and imagine a balloon.   
           The affirmative spirit of transcendence with which "Washing-Day" ends, however, does not deny the importance of the ordinary and the everyday, as Terry Castle's enthusiastic celebration of the poem seems to imply. I admit it is perhaps a bit ungenerous of me to take Castle to task for what are essentially passing remarks in a review highly favourable to eighteenth-century women poets in general and Anna Barbauld in particular; yet it must be said that the bipolarizing thrust of her contrast between the domestic and the imaginative emanates not from the poem itself but from a twentieth-century tendency to posit one against the other. It is also telling that this tendency receives its definitive statement in Simone de Beauvoir's The Second Sex:

Few tasks are more like the torture of Sisyphus than housework, with its endless repetition: the clean becomes soiled, the soiled is made clean, over and over, day after day. The housewife wears herself out marking time: she makes nothing, simply perpetuates the present. She never senses conquest of a positive Good, but rather indefinite struggle against negative Evil. A young pupil writes in her essay: "I shall never have house-cleaning day"; she thinks of the future as constant progress towards some unknown summit; but one day, as her mother washes the dishes, it comes over her that both of them will be bound to such rites until death. Eating, sleeping, cleaning--the years no longer rise up towards heaven, they lie spread out ahead, grey and identical. The battle against dust and dirt is never won. [[33](http://www.usask.ca/english/barbauld/criticism/kraft95.html" \l "f33)]

By de Beauvoir's formulation (as by Castle's, Landry's, and Messenger's) there is no relationship between housework and the imagination; there is instead choice of one or the other. But Barbauld is no more an existentialist than she is a post-modern Marxist feminist. Her poem offers a different insight; her poem argues that there is a relationship, that the imagination can flourish amidst the "endless repetition" of housework, that drudgery itself can be the scene of an inspiration that launches one toward the "mysterious unknown summit" known as the future.   
           Granted, the harried workers themselves are not portrayed in the poem as having such insight; reverie seems to be the prerogative of the little girl who blows soap bubbles while others labour. But the childhood dreaminess is a remembered state; the poem is actually spoken by an adult who has participated in her share of tense washing-days. Yet, instead of finding herself burdened by inevitable drudgery, the speaker retains a youthful sense of the possibilities of life. Unlike the child she remembers, the speaker certainly knows why washings are; but she also knows that the naïve question, the proposition contrary to fact, is the essential first step toward positive change. Why do we have to wash? Why can't we fly?   
           Barbauld prefaces her poem with a quotation of Jacques' speech in Shakespeare's As You Like It: "And their voice, / Turning again towards childish treble, pipes / And whistles in its sound." [[34](http://www.usask.ca/english/barbauld/criticism/kraft95.html" \l "f34)] This speech rehearses the stages of life, implying a universal cyclical pattern that we can all expect to enact in our time upon the stage of existence. And, of course, the poem invokes the "ages" of woman, the child who wonders why washings are, the mother who supervises the wash, the grandmother who supervises the children. There is a sense of inevitability in the poem, the inevitability of duty. But this inevitability coexists with and indeed forms the condition of the possibility for change.   
           Such change seems tied in this poem to the relationship between the imagination, technology, and poetry, a relationship advanced at the end of the poem through a series of analogical or associative changes or transformations. First, as Castle observes, the soap bubble is transfigured into the Montgolfier balloon, a transformation based, of course, on certain properties they share. The balloon, like the bubble, is buoyant; it aspires to higher and higher elevations; it is beautiful and colourful (the balloon by design; the bubble by the play of light). Both operate by the harnessing of air into a spherical enclosure. Philosophically, the two are kin as the upward movement suggests achievement as well as a journey to another and a (presumably) better world--heaven, the moon, the planetary spheres. Yet the balloon is different from the bubble in that instead of a fragile and evanescent ephemera, it is a machine. It is sturdier, more permanent than a bubble; though it, too, can (and does) fall victim to destructive elements such as fire, rain, or wind, its fate is not the inevitable and rapid demise of the bubble.   
           But the child Anna Aikin did not look at a soap bubble and imagine a balloon. Barbauld says specifically that she and the other children blew bubbles "little dreaming then" of the Montgolfier's invention. Yet the bubbles do suggest that the child did dream, and the specific nature of her reverie is suggested in the poem's second transformation reported cryptically in the final two lines: "Earth, air, and sky, and ocean, hath its bubbles, / And verse is one of them--this most of all" (ll. 85-86). Just as the bubble becomes the balloon, the poem becomes a bubble. Following as it does the whimsical, airy, and graceful description of the balloon riding through the clouds, this sentence may strike us as an abrupt dismissal, an unwelcome invocation of the pejorative meanings of "bubble"--financial ruin, impractical plans, silly chimeras. Further, the lines are prosaic and insistently self-deprecatory. It is not enough to say that verse in general is a bubble; that is true, but this poem more than any other is to be classed with the scams, shams, and fanciful schemes of projectors of all sorts. The reader, caught up in the charm of the poem, cannot help but feel "deflated," a bit betrayed, on first reading these lines. It is quite likely this feeling that prompted Messenger and Landry to devalue both the balloon and the poem. But the bubble is a positive image as well, and while Barbauld would probably agree with Messenger and Landry that bubbles, balloons, and poems such as "Washing-Day" are "child's play" and "whimsy," she would not agree that these are negligible qualities. For her whimsy and play are important manifestations of the creative imagination's transformative power, as further analysis of the last two lines suggests.   
           The bubble that Barbauld's poem becomes in the final lines of "Washing-Day" is dismissed in language that paraphrases Banquo's assessment of the witches in Macbeth: "The earth hath bubbles as the water has / And these are of them." [[35](http://www.usask.ca/english/barbauld/criticism/kraft95.html" \l "f35)] Through this allusion, women washing, in a sense, become witches stirring a cauldron, a transformation that elaborates on the association between the maids and their tales of ghosts and witches established earlier in the poem. Banquo mocks the witches as earlier in "Washing-Day" the mock heroic conventions trivialized the domestic routine. But Banquo's disdain is itself ironic because we know the prophesies of the witches in Macbeth come true. Their words transform Macbeth's imaginative longings into tragic action. Banquo is right in a very real sense, of course: the witches *are* bubbles. But what the play demonstrates is the transfiguring power of the bubble--that is of the imagination. As it is Banquo's language that dismisses Barbauld's poem as trivial, we must recognize the irony here as well. The poem is about the mundane activity of washing, yet the trivial here becomes both the scene and the source of inspiration. The transformation that "Washing-Day" ultimately celebrates is the transformation of the child who wondered why washings were into the poet who challenges Jacques' assertion of the inevitable, predictable cycles of existence. In the final lines of the poem, through analogy to the witches of Macbeth, Barbauld claims for herself the prophetic insight that recognizes thc transformative power of the imagination.   
           The celebration in "Washing-Day" of the creative imagination places the poem firmly in the centre of the late eighteenth century's preoccupation with both creativity and change. As James Engell has said, "by the 1790s the imagination had become, indirectly if not directly, the central theme of poetry itself." [[36](http://www.usask.ca/english/barbauld/criticism/kraft95.html" \l "f36)] Indeed, Engell's argument that the seeds of Romanticism's focus on the creative imagination were planted by the eighteenth century's interest in the association of ideas is an important one for situating Anna Barbauld's work in the canon of English literature. While Barbauld is more usually associated with the Enlightenment than with the Romantic period, she shares with her younger contemporaries, William Wordsworth and Samuel Taylor Coleridge, a conviction that the imagination operates through the association of image and thought to grasp prophetic insight that can transform existence or perception permanently. "Washing-Day" stands with Coleridge's conversation poems as a testament to the power of the imagination as it operates upon the homely occasion--the frost, an enforced solitude in a lime-tree bower, the necessity of washing. It also shares with Wordsworth's Prelude the awareness that epiphanic moments of childhood reverberate through the course of one's life. Anna Barbauld certainly supervised her share of the washing-days she dreaded as a child, but she also grew up to be a poet for whom meditation on washing produced the insight represented by the balloon: the creative imagination, formed by and nurtured on the disparate elements of daily life, is most remarkable for its ability to conceive of a future different from the past.   
           We have a corollary responsibility as readers, critics, and scholars to recognize that the past is different from the present. I began this essay by saying that "Washing-Day" is endangered by misreadings. I will now clearly state what I feel this danger to be. To read "Washing-Day" or any other literary work written in the past as an expression of our own values is to rob the past of its integrity. It is--in words more convincing perhaps to a post-modern readership--to deny the past its "otherness," to assimilate it into the hegemony of the present. We should no more tolerate this assimilation than we tolerate the obfuscation of other essential differences, for the past is our collective heritage, related to our present and our future in complex and subtle ways. While, admittedly, we can never be truly successful in our effort to know any "other" on its own terms, it is still important that we try to do so. The Montgolfier balloon was not regarded in its own time as a symbol of masculine dominance, as a mere plaything, or as an escape from harsh reality. Anna Barbauld does not invoke the image to evoke any of these ideas. To assert that she does distorts her poem, for its meditation on the relationship between the past and the future hinges on the recognition of the balloon as a positive achievement, the realization of a dream. If we no longer believe in such dreams, that is our loss. Barbauld did, and "Washing-Day" is a testament to her belief. 

Notes   
  
1. ["Washing-Day" by Anna Letitia Barbauld](http://www.usask.ca/english/barbauld/works/washing_day.html). Citations from the text of the poem will be noted parenthetically by line number.  
[Return to text.](http://www.usask.ca/english/barbauld/criticism/kraft95.html#1)   
  
2. Messenger, His and Hers: Essays in Restoration and Eighteenth-Century Literature (Lexington, KY, 1986), 136.  
[Return to text.](http://www.usask.ca/english/barbauld/criticism/kraft95.html#2)   
  
3. Messenger, l92.   
[Return to text.](http://www.usask.ca/english/barbauld/criticism/kraft95.html#3)   
  
4. Messenger, 192.  
[Return to text.](http://www.usask.ca/english/barbauld/criticism/kraft95.html#4)   
  
5. Donna Landry, Muses of Resistance: Laboring-Class Women's Poetry in Britain, 1739-1796 (Cambridge, 1990), 273.  
[Return to text.](http://www.usask.ca/english/barbauld/criticism/kraft95.html#5)   
  
6. "Unruly and Unresigned," Times Literary Supplement (10-16 November 1989): 1228.  
[Return to text.](http://www.usask.ca/english/barbauld/criticism/kraft95.html#6)   
  
7. "Unruly and Unresigned,", 1228.  
[Return to text.](http://www.usask.ca/english/barbauld/criticism/kraft95.html#7)   
  
8. "Unruly and Unresigned,", 1228.  
[Return to text.](http://www.usask.ca/english/barbauld/criticism/kraft95.html#8)   
  
9. M. Faujas de St. Fond, "Description des Experiences de la Machine Aerostatique; i.e. Description of Experiments made with the Aerostatic Machine, invented by Messrs. De Montgolfier, &c", Monthly Review 69 (1783): 551.  
[Return to text.](http://www.usask.ca/english/barbauld/criticism/kraft95.html#9)   
  
10. M. Faujas de St. Fond, 560.  
[Return to text.](http://www.usask.ca/english/barbauld/criticism/kraft95.html#10)   
  
11. "Postscript," London Magazine 1 n.s. (December 1783): 567.  
[Return to text.](http://www.usask.ca/english/barbauld/criticism/kraft95.html#11)   
  
12. "An Account of the Aerostatical Ball Which has Lately Been Made to Ascend Up into the Air at Paris, and the Principles on which it is Constructed; Together with a Short History of the Discoveries that have led to Them," London Magazine 1 n.s. (September 1783): 264.  
[Return to text.](http://www.usask.ca/english/barbauld/criticism/kraft95.html#12)   
  
13. Charles Coulston Gillispie, The Montgolfier Brothers and the Invention of Aviation 1783-1784: With a Word on the Importance of Ballooning for the Science of Heat and the Art of Building Railroads (Princeton, N.J., 1983), 15.  
[Return to text.](http://www.usask.ca/english/barbauld/criticism/kraft95.html#13)   
  
14. Elizabeth Inchbald, The Mogul Tale, in Vol.1 of The Plays of Elizabeth Inchbald, ed. Paula R. Backscheider, Eighteenth-Century English Drama, gen. ed. Paula R. Backscheider (New York, 1980), 19.  
[Return to text.](http://www.usask.ca/english/barbauld/criticism/kraft95.html#14)   
  
15. See Roy Porter, English Society in the Eighteenth Century (Harmondsworth, 1982), 289.  
[Return to text.](http://www.usask.ca/english/barbauld/criticism/kraft95.html#15)   
  
16. "Historical Chronicle," Gentleman's Magazine 54, pt. 2 (September 1784): 711.  
[Return to text.](http://www.usask.ca/english/barbauld/criticism/kraft95.html#16)   
  
17. See The London Magazine for 1784 for examples of the last four genres.  
[Return to text.](http://www.usask.ca/english/barbauld/criticism/kraft95.html#17)   
  
18. Anna Letitia Barbauld, Works, ed. Lucy Aikin (London, 1825), 2: 22-3.  
[Return to text.](http://www.usask.ca/english/barbauld/criticism/kraft95.html#18)   
  
19. Barbauld, 29.  
[Return to text.](http://www.usask.ca/english/barbauld/criticism/kraft95.html#19)   
  
20. Robert E. Schofield, A Scientific Autobiography of Joseph Priestly (1733-1804): Selected Scientific Correspondence Edited with Commentary (Cambridge, Mass, 1966), 8. See also, Betsy Rodgers, Georgian Chronicle: Mrs Barbauld and Her Family(London, 1958), 41, 57.  
[Return to text.](http://www.usask.ca/english/barbauld/criticism/kraft95.html#20)   
  
21. Schofield, 229.  
[Return to text.](http://www.usask.ca/english/barbauld/criticism/kraft95.html#21)   
  
22. Schofield, 241.  
[Return to text.](http://www.usask.ca/english/barbauld/criticism/kraft95.html#22)   
  
23. Life of Samuel Richardson, with Remarks on his Writings, in The Correspondence of Samuel Richardson (London, 1804), Vol.1, clxiv.  
[Return to text.](http://www.usask.ca/english/barbauld/criticism/kraft95.html#23)   
  
24. Rodgers, Georgian Chronicle, 217.  
[Return to text.](http://www.usask.ca/english/barbauld/criticism/kraft95.html#24)   
  
25. Lennant Ege, "Balloons and Airships: 1783-1973," The Pocket Encyclopaedia of World Aircraft in Colour, ed. Kenneth Munson, trans. Erik Hildesheim (London, 1973), 105-6.  
[Return to text.](http://www.usask.ca/english/barbauld/criticism/kraft95.html#25)   
  
26. The Monthly Magazine (1797), 156; Davidson, A Woman's Work is Never Done: A History of Housework in the British Isles 1650-1950 (London, 1982): l56-7.  
[Return to text.](http://www.usask.ca/english/barbauld/criticism/kraft95.html#26)   
  
27. Rodgers, Georgian Chronicle, 221.  
[Return to text.](http://www.usask.ca/english/barbauld/criticism/kraft95.html#27)   
  
28. "A Description of Two Machines Proper to be Navigated Through the Air. Translated from a Pamphlet lately Published at Paris, by Mons. B---," London Magazine, 2 n.s. (January 1784), 13.  
[Return to text.](http://www.usask.ca/english/barbauld/criticism/kraft95.html#28)   
  
29. Davidson, 136-63.  
[Return to text.](http://www.usask.ca/english/barbauld/criticism/kraft95.html#29)   
  
30. See, for example, Mary Collier's The Woman's Labour, in The Thresher's Labour and The Woman's Labour, ed. Moira Ferguson, (Los Angeles, California: The Augustan Reprint Society, Publication Number 230, 1985).  
[Return to text.](http://www.usask.ca/english/barbauld/criticism/kraft95.html#30)   
  
31. Gillispie, 15.  
[Return to text.](http://www.usask.ca/english/barbauld/criticism/kraft95.html#31)   
  
32. Reprinted in Rodgers, op. cit., 205.  
[Return to text.](http://www.usask.ca/english/barbauld/criticism/kraft95.html#32)   
  
33. Simone de Beauvoir, The Second Sex, trans. H. M. Parshley (London, 1960), 170.  
[Return to text.](http://www.usask.ca/english/barbauld/criticism/kraft95.html#33)   
  
34. As Messenger notes, this is a slight misquotation: Shakespeare's "big, manly voice" becomes Barbauld's "their voice." His and Hers, 192-93.  
[Return to text.](http://www.usask.ca/english/barbauld/criticism/kraft95.html#34)   
  
35. Macbeth (I.i.78-9).  
[Return to text.](http://www.usask.ca/english/barbauld/criticism/kraft95.html#35)   
  
36. The Creative Imagination: Enlightenment to Romanticism (Cambridge, Mass., 1981), 265.  
[Return to text.](http://www.usask.ca/english/barbauld/criticism/kraft95.html#36)

***Blake RP:***

**RP 1**   
*Songs of Innocence and Songs of Experience*: (*SI* and *SE*)  
Choose a pair of poems that strike you as “contraries” to each other, and demonstrate how, through text and images, these poems make a matched set of contraries. In your response, consider how Blake’s illustrations relate to (or even physically interact with) the text, lines, or images in his poems. To what extent do the poems and engraved illustrations of this pair of “contrary” poems seem related to a few others in *SI* and *SE*? Refer to at least **two plates** from *SI* and **two** from *SE*, working with the powerpoint files I have posted in the Blake folder on Courseweb under Course Materials. *OR*

*In what ways do “the Lamb” and “the Tyger” and “the Divine Image” and “A Divine Image” reflect contrary perspectives on divine powers? How do these poems reflect human concerns apparently common to both SI and SE?*

(All Religions are One, There is no Natural Religion)  
MIGHT BRIEFLY COMMENT ON “The Argument” to “All Religions are One”—re “the faculty of knowing must be the faculty which experiences” (p. 152)—connect to our discussion of natural philosophy and new interests in senses/physiology re Barbauld

Principle 1:

Poetic Genius as “true Man”. body = “outward form derived from the Poetic Genius”

**What’s this Poetic Genius he’s talking about?** (called “Angel & Spirit & Demon”)

Principle 2: We’re all alike in infinite variety! (Similar outward forms)

Principle 3: “think write or speak” 🡪 Philosophy—even in errors/”weaknesses of every individual”

Principle 4: **Reason for the Poetic Genius:** On what grounds? (got to go travel to the unknown🡪 ) **(What does this tell us about the Poetic Genius? ) (need it to learn!)**

Principles 5-7: “The Religions of all Nations” 🡪 “different reception of the Poetic Genius (hmmm)—**what’s this imply about religion?**

--Judaism and Christianity—what links them? (Principle 6)

--Similarities in world religions—alike in infinite variety as “true Man is the source, he being the Poetic Genius” (unification/syncretism): (**NOTE:** This is a little different from transcendentalism which locates the divine in nature, and we become part of it… Blake always emphasizes the divine potential is within the individual, and individual’s capacity to discover! **He doesn’t like exalting Nature as bigger or better than us**—He’s gonna have problems w/ WW later!)

**“There is No Natural Religion” [a] and [b]**

**Context: Deism** (often called “Natural Religion” See front cover of text (Blake’s “Ancient of Days” + definition of Deism in your Glossary, p. 1109) Nature reflects the perfection of God’s design: “Clockmaker/Clock” –So perfect He doesn’t need to be there, leaves us with a reasonable system and a perfectly moral and just foundation for society.

Deism: opposed to miracles/prophecies—as superstition. Instead—discover God’s universe **through Rational means!**

“Deism has a lot to offer you! It also has a lot to offer society! **Deism is belief in God based on the application of our reason on the designs/laws found throughout Nature.** The designs presuppose a Designer. Deism is therefore **a natural religion and is not a "revealed" religion.** The natural religion/philosophy of Deism frees those who embrace it from the inconsistencies of superstition and the negativity of fear that are so strongly represented in all of the "revealed" religions such as Judaism, Christianity and Islam. (These religions are called revealed religions because they all make claim to having received a special revelation from God which they pretend, and many of their sincere followers actually believe, their various and conflicting holy books are based on.) **When enough people become Deists, reason will be elevated over fear and myth and its positive qualities will become a part of society as a whole.** Then, instead of having billions of people chasing after the nonsensical violence promoting myths of the "revealed" religions, people will be centered on their God-given reason which will lead to limitless personal and societal progress!”  **From the “Welcome to Deism” website!** [**http://www.deism.com/**](http://www.deism.com/)

\* In “There is No Natural Religion” Blake presents a **Poetic “Proof” that Deism is limited** and that “revelation” is necessary for religion. The proof \*sounds\* like a Philosophical Argument—but refuses to be confined by reason or sense-based “religion”, by reasoned “philosophy” providing an explanation for everything.

--Notice the Limitations of Reason! Sense perceptions. We can’t deduce the unknown based on limited perspective!

**\*\*Blake’s Emphasis:** Miracles and Wonders of the Discovering Mind! Keep on Discovering! “less than All cannot satisfy Man”

**p. 156: part VII of “There is No Natural Religion [b]** 🡪Blake moves from limitations on our senses, to the infinite capacities within!

\*\*\*\*

**PPT: Show title page to the whole Songs of Innocence and of Experience:** Shewing the Two Contrary States of the Human Soul.

**Introduce Contraries:** (from Blake archive)

**Mirroring entities** or principles that are **mutually essential to each other though in apparent opposition**. Some Favorite Contraries for Blake: Energy and Imagination/Limits or Rules or Reason, Attraction/repulsion. Justice/mercy. Love/hate. Innocence/experience. Heaven/hell. AND Apparent Surfaces/ Hidden Truths)

**William Blake’s Acid-Relief Etching and Contraries:**

Make a plate by designing the mirror image of what you want to print. [Write/Draw backwards on plate w/ wax pen. Wash in acid to dissolve rest of the plate away. Left with embossed surface you can use to stamp an image . Printing Process reverses the image. Blake will comment on this in MHH. And I’ve posted an external link on COURSEWEB that explains the process.

**From essay on “Illuminated Printing” in the William Blake Archive:** “the economics of publishing had long defined etching as image reproduction and letterpress as text reproduction, so that the conventional illustrated book was the product of much divided labor, with illustrations produced and printed in one medium and shop and separately inserted into leaves printed elsewhere in letterpress on a different kind of press. Even when words and images were brought together on the same leaf, divisions in production were maintained.

Fifteen of Blake’s 19 illuminated works were executed in a **relief-etching technique he had invented in 1788.** In his prospectus of **1793 he called it “Illuminated Printing”** and announced that he had “invented a method of Printing both Letter-press and Engraving in a style more ornamental, uniform, and grand, than any before discovered, while it produces works at less than one fourth of the expense”; he defined it as **“a method of Printing which combines the Painter and the Poet”** (Prospectus, E 692-93). **Though he never explained the technique, he did describe his “infernal method” as “melting apparent surfaces away, and displaying the infinite which was hid” (*MHH* 14, E 39). In “a Printing house in Hell,” he “saw the method in which knowledge is transmitted from generation to generation,”** and allegorized its major stages as fantastic acts in six “chambers,” where a “cave,” symbolizing the copper plate, was made “infinite” and “cast” into the “expanse” (*MHH* 15, E 40). (suggesting that he DID imagine his productions to last into future ages…)

**In practice,** Blake **wrote texts and drew illustrations** with pens and brushes on copper **plates in acid-resistant ink** and, with **nitric acid, etched away the unprotected metal to bring the composite design into printable relief.** He printed the plates in colored inks on a rolling press and tinted most impressions in watercolors. While the combination of word and image is a prominent feature of illuminated printing, it appears not to have been the impetus for the invention. He credited the method to a vision of his recently deceased brother Robert, and first used it for *The Approach of Doom* (Viscomi, *Idea* 172; see also Essick, *Separate Plates*, III), a print in imitation of Robert’s wash drawing.  [ill. 1](http://www.blakearchive.org/saxon/servlet/SaxonServlet?source=/blake/documents/illum.xml&style=blake/shared/styles/wba.full.xsl&targ_div=d2&targ_pict=d2.1&render=pict&clear-stylesheet-cache=yes#x)  [ill. 2](http://www.blakearchive.org/saxon/servlet/SaxonServlet?source=/blake/documents/illum.xml&style=blake/shared/styles/wba.full.xsl&targ_div=d2&targ_pict=d2.2&render=pict&clear-stylesheet-cache=yes#x)  The first works to incorporate text were *All Religions are One* and *No Natural Religion*, small philosophical tractates on perception and the “Poetic Genius.” The following year he used the technique to publish poetry, beginning with *Innocence* and *Thel*.”   
Source: <http://www.blakearchive.org/saxon/servlet/SaxonServlet?source=/blake/documents/illum.xml&style=blake/shared/styles/wba.xsl&targ_div=d2&targ_pict=d2.1&render=text&clear-stylesheet-cache=yes>

**Mirror Images—fundamental to Blake’s working procedure!**

Contraries are built in—and **SE produced in 1794, often Blake worked on the BACKS of plates for SI that he made in 1789**

Sometimes produced back-to-back plates: SI’s Lamb plate—reverse side is SE’s Tyger plate.

**(We start today with Songs of Innocence,** made in 1789, year the French Rev. was beginning… Blake’s OWN revolution involved changing perspectives on childhood, and creating a book for ALL to read—as in the Intro to Songs of Innocence…)  **CHRONOLOGY:**

|  |
| --- |
| [Songs of Innocence (1789): electronic edition](http://www.blakearchive.org/exist/blake/archive/work.xq?workid=s-inn&java=yes) |
|  | [The Book of Thel (1789): electronic edition](http://www.blakearchive.org/exist/blake/archive/work.xq?workid=thel&java=yes) |
|  | [The Marriage of Heaven and Hell (1790): electronic edition](http://www.blakearchive.org/exist/blake/archive/work.xq?workid=mhh&java=yes) |
|  | [Visions of the Daughters of Albion (1793): electronic edition](http://www.blakearchive.org/exist/blake/archive/work.xq?workid=vda&java=yes) |
|  | [For Children: The Gates of Paradise (1793): electronic edition](http://www.blakearchive.org/exist/blake/archive/work.xq?workid=gates-child&java=yes) |
|  | [America a Prophecy (1793): electronic edition](http://www.blakearchive.org/exist/blake/archive/work.xq?workid=america&java=yes) |
|  | [Songs of Innocence and of Experience (1789, 1794): electronic edition](http://www.blakearchive.org/exist/blake/archive/work.xq?workid=songsie&java=yes) |

**Songs of Innocence:**

**Children’s Lit and SIE:**

--**usually lit directed to children is religious and didactic**

--vs. Blake’s focus on the child: questioning/voicing perspective—expressive voice of children

This COULD be a text made for children—or for adults to REMIND them of childhood… (These poems DO show up a great deal in children’s anthologies of poetry—my first experience with Blake!)

**PPT: show Frontispiece to Songs of Innocence—bard ‘n winged child**

**“Introduction” p. 158**

**“The Ecchoing Green”—kids play and their effect on the adults: pp. 158-9**

**Religion:**

**“The Lamb” p. 160**

**“Holy Thursday” p. 164**

**“The Divine Image”: p. 163**

**More disturbing:**

**“The Chimney Sweeper” p. 161**

**“The Little Black Boy” p. 160**

**Divinity within humanity:** Context: Revolt against Deism/”Natural Religion”! How is “God” characterized in SI?

SEE “On Anothers Sorrow” (p. 166)

Focus on Child’s perspective (and Emmet/ant in “A Dream”)

Visionary Prophecy/ Genius, Imagination.

**Blake day 2: SI and SE:  
CONTRARIES:**

* **Intros to SI and SE** ( SI p. 165 // SE: pp. 174): Comment on the role of the BARD in both. Pastoral traditions ref’d—(sheep, rural pen in SI, calling the lapsed Soul (religious motif like good shepherd??? Bard in SE calls the lost souls: “And fallen fallen light renew!”)   
  Notice how Earth, sky, and sea is positioned in the Intro to SE and Earth’s Answer.  
  **Earth’s Answer**—
* Eart**h turns away** in fear, dread, **hemmed in by jealousy from Stars** and Waters (anthropomorphism like we see in ancient mythologies of creation (Father Sky, Mother Earth…)
* lines 16-20: imagery for plants/fields—**sexual and reproductive** imagery in pastoral poetry).
* **Compare with flower imagery in Plates for SI “Infant Joy” and SE “The Sick Rose”**

**Lost and Found Children** in SI vs. SE (a connecting theme btw the two books?)

* The Little Boy lost, The Little Boy found—SI, pp. 169-170
* **The Little Girl Lost/Found (about Lyca and the Lion)**, originally in **both books**. (here SE, p. 176: NOTE how The Little Girl Lost begins: “In futurity / I prophetic see. / That the earth from sleep. / (Grave the sentence deep) / Shall arise and seek / For her maker meek: / And the desart wild / Become a garden mild.  
  “(Grave the sentence deep)--AS IN ENGRAVING—but also grave/resurrection! Bard/prophet. **Introduces tygers ‘n predator animals in SE!**
* CONNECT to “Earth’s Answer”!
* **A Little Girl Lost (Ona pale and weak**—SE)—overt discussion of sexual passion / behavior… issue of confronting Ona’s father, whose fears close the poem. p.186
* **A Little Boy Lost** (“And Father, how can I love you…more?…martyred child!! (pp. 185-186)

**Contrary Pairs:**

* **the two Holy Thursday poems** (SI: p. 171// SE: p. 175)
* **Chimney Sweeper poems** (SI: p. 168 // SE: p. 179) –and note how **Charles Lamb (working for the Society for Ameliorating the Condition of Infant Chimney Sweepers)** calls them “innocent blacknesses” and “young Africans of our growth” (from OLD 3rd ed)
* Nurses Song poems
* The Divine Image (p. 170) vs. A Divine Image (p. 188)
* **Lamb vs. Tyger** (Lamb: p. 166 // Tyger p. 182)
* Infant Joy (p. 165) vs. Infant Sorrow (p. 180)
* The Little Black Boy—WHY SI? (p. 160)

**BUT not all the poems are neatly paired up.**

* **“The Little Black Boy” in SI** doesn’t have a counterpart. (p. 167)
* **“London” in SE** doesn’t have a counterpart in SI. **NOTE** Acrostic in “London” (p. 184) HEAR
* **“The Clod & the Pebble** (makes its own contrary pair within itself) (p. 175)

**\*\*Experience isn’t ALWAYS negative!:** Are ALL the poems in SE “unhappy”/or full of jealousy, fear, pain, anguish? What about “The Fly” (p. 181)? “The Little Girl Lost” and “The Little Girl Found” (with Lyca and the kingly lion) seem to be transitional: Originally printed in SI… later printed in SE.

**NOTICE: running themes in SE: secrecy, jealousy, hiding, fear.   
Image motifs: chains/ “mind-forg’d manacles”, fiery forges/furnaces in SE , predator animals, mystery/poison trees!** (Human Abstract, A Poison Tree)—assoc. w/ secrecy and mystery—bad fruits of human nature? (Like Tree of Knowledge of Good and Evil in Eden?)

**Blake’s The Little Black Boy and Abolition Context**

Sonnets—and poetry + politics! Editorializing in sonnet form—like a political cartoon

Southey’s sonnets

Blake—use EC-ASECS ppt

**Perspectives: Abolition / Slave Trade**

Biggest Human Rights Issue of the Day—18th-19th-centuries, England, Europe, America

Profit Ventures, British Economy based on Empire—Plantation Slavery/Household servitude…

Slaves brought from West Africa to **Bristol** + other port cities in England for “processing”—teach ‘em English, punish them for using their old languages, try to indoctrinate them to respond to commands, etc…

**Bristol: Robert Southey’s home city**

Lots of Africans in cities… some free blacks in London (like Olaudah Equiano)… blackness assoc. w/ servitude, race-based slavery… Dark-Skinned People from around the world becoming part of British empire🡪**Can they become British citizens?**

**Look at portrait of Gustavus Vassa (Olaudah Equiano)**

Abolitionism: This was largely an Evangelical Protestant movement: appealed to monarchists AND revolutionary radicals

Slave uprisings/revolutions in West Indies/Santo Domingo (Dominican Republic (1791?)

Haiti (Toussaint L’ouverture, 1800-01)

--connected the abolition of slavery with radical revolution in ways that embarrassed some anti-Revolution abolitionists

Issues:

--White abolitionists sensationalizing black experiences: spectacle of torture

--Some thought conversion to Christianity and forbearance—awaiting Christian reward in afterlife was most important

BUT ALSO:  
--Black writers like Equiano find voice and an interested public readership

--And some of the poetry considers social/political issues in relation to “higher laws” of nature and God.

**1807:** **African slave trade outlawed in British dominions**—no buying/selling of slaves, although slavery is still practiced in British empire. Leads to international ban on seizing slaves from Africa, 1808.

**1833:** British emancipation of all slaves in all Brit colonies (makes possible U.S. Underground railroad, slaves can escape to British Territory of Canada).

**Show Slide of Middle Passage  
Middle Passage Illustration in Longman (p. 264)**

**Equiano’s Narrative: (+ Portrait of Free Black and Slave Ship Zong (Turner) Color Plates 4 + 5**\* on capture by slavers (pp. 216-217)

\*belief that the ship is really driven by magic and spirits (compare to Rime of Ancient Mariner) (218)  
  
\* in England: surprise and admiration of religious practices (218)  
\* READING (as “talking to books”) (218)  
  
\*Father figure on ship (Daniel Queen ~40)-helps him believe he’s FREE (218-219)  
\* Being sold into slavery to Capt Doran! (219) Equiano tries to DEBATE this (220)  
  
\* Later working for Quaker merchant (Robert King)—prizes Equiano for SAVING HIM MONEY  
\* On skilled black labor: “I suppose nine tenths of the mechanics throughout the West-Indies are negro slaves…” (220)

\* HOW CAN slaveholders complain about abolition when slaves are priced so expensively (221)  
\* witnessing cruelty /violence / rape of girls (‘not ten years old”) (221)  
  
\* Studies navigation, to run away (and take a boat) when ready (222)  
\* COULD have run off with white sailors, his shipmates, who’d have protected him (222)  
  
\* BUYS his freedom from his master, with help from the Captain (223)  
\* Wants to go to London as a free man (and visit his former Captain Pascal), but convinced to enlist as a (free) sailor, for pay (224)

**Abolitionist Poetry:**

**Robert Southey Poems Concerning the Slave-Trade: (pp. 253-256)—example of sensational abolitionist writing: SONNET USED TO MAKE QUICK and VIVID IMPRESSION**

**Sonnet Form/ Sonnet Cycle**

**Sonnet:** usually **14 lines**, strict form, compressed way to express an idea: Usually a sonnet sets up an image or idea in the first half or 2/3 of the poem, and then makes a twist or turn, an unexpected and often ironic response in the closing lines. Popular form in Renaissance through 19th-c lit. Poets still write sonnets now—a little more free form, but still, the idea is to work out a complete statement or story within limited lines.

Famous medieval sonnet cycle by Petrach—a group of sonnets all addressed to his beloved Laura. Petrarch’s rhyme and meter scheme sets a model for later poets across Europe:

Petrarchan sonnets: abbabccbcdcdee (5 rhyme sounds)

Shakespeare’s sonnets make a more useful rhyme scheme in English—allow for more variations in rhyme: ababcdcdefefgg (7 rhyme sounds)

Bristol context

Southey’s **Sonnets**--**stages representative moments slaves being taken in captivity, middle passage, “processing”/conditioned by torture--see Sonnet III (253)**

“The Sailor Who Had Served in the Slave Trade (pp. 254-256) in response to Coleridge’s Rime   
GUILTY minister

**Blake’s The Little Black Boy: p 167. Connect with Equiano—early part of narrative** **Compare/Contrast Southey’s Sonnet w/ Blake’s simple song form** in SI and SE.: abab rhyme scheme, 4-beat lines. Sonnet is a more complex rhyme scheme, iambic pentameter (5 beats) instead of tetrameter.

Consider w/ Innocent vs. Experienced Chimney Sweeper.

How is Blake’s approach different from Southey’s?

**Notice Blake’s coloring and text on blackness—light/ shade—SCORCHING OF THE SUN re little English boy…**

**Light/dark contraries? Dirt and grime/pollution in Chimney Sweeper poems?**

**William Blake, Auguries of Innocence**

“To see a world in a Grain of Sand  
And Heaven in a Wild Flower  
Hold Infinity in the palm of your hand  
And Eternity in an hour”

Iconic pop culture poem of Blake’s:  
<http://www.wikiraider.com/index.php/William_Blake>

(Tomb Raider, opening of the movie: letter to Lara Croft left for her by her father…)

Used in movies, quoted everywhere in blogs…

 "Every night and every morn / Some to misery are born / Every morn and every night / Some are born to sweet delight" --in the 1995 movie Dead Man

**Do a LIVE SEARCH ON YOUTUBE! (AEON BLANK “AUGURIES OF INNOCENCE”)**

https://www.youtube.com/watch?v=8R5WoMCyeEs

**Thought to be written in 1803, first published in 1863 in companion vol. to Alexander Gilchrist’s Life of Wm Blake (1st biography)**

SPACE-TIME EXPANSION/ CONTRACTION

GNOMIC AUGURIES (omens… done with short, pithy phrases…. Makes for a QUOTABLE Blake!

Have students work in groups on:

--look for patterns in references to animals / birds

--people and spiritual entities like cherubim / seraphim

--What contraries do you find?

(--natural/realistic vs. imaginary

--wild vs. domesticated)

--What points are made—what kinds of Auguries are these? Predictions / observations? Rules?

--Anything OMINOUS here?

**Connect with poems in SI and SE, uses of animals, perspective, refs to Human Form Divine**

**Glimpse ahead—Revolution contexts**

**Anna Barbauld,** “A Summer Evening’s Meditation” (pp. 43-45)  
--cosmic and internal perspective: outward looking and inward looking to infinities

--soul journey…. A kind of MENTAL TRAVELLING

--“embryo God” line 56… (inward)

--“embryo systems and unkindled suns / Sleep in the womb of chaos” line 96-97

**Blake: The Mental Traveller**

**“The guests are scatter’d thro’ the land,**

**For the eye altering alters all;**

**The senses roll themselves in fear,**

**And the flat earth becomes a ball;**

**The stars, sun, moon, all shrink away,**

**A desert vast without a bound,**

**And nothing left to eat or drink,**

**And a dark desert all around.**

**(try linking with intro to SE and Earth’s Answer! Blake’s wacky cosmos—rolling away in fear; closeness or distance of the stars! )**

She grows young as he grows old…He grows young as She grows old… CYCLE

REVOLUTION

**Blake “Crystal Cabinet”**

TRAPPED appearance of infinity—mirrors w/in mirrors…threefold vision (vs. fourfold)

(newton’s sleep (2 or 3 dimensions)—threefold vision suggests something more (Beulah-land!) and then FOURFOLD = visionary capacity—seeing the infinite

Becoming uterine… ! birthing

**Class Exercise (2015-09-16): “A Summer Evening’s Meditation”**

With your books open and Anna Barbauld’s poem, “A Summer Evening’s Meditation” in front of you:

Identify lines of this poem are connected with the following concepts:

1. **time / time’s passage**

**b) embryo**

**c) god or gods / divinity**

Note the line number(s) for passages, and briefly summarize the references you are finding in your own words.

**FRENCH REVOLUTION CONTEXT  
  
Dates: 1688, Glorious Revolution in England, sends King James II into exile (divine right of kings advocate). Brings in constitutional monarchy: William of Orange and Mary**

--Protestant Dissenters (English Civil War...Puritans of New England...)—challenge the idea of monarch and religious state as representatives of divine authority. God-->individual conscience, morality. Idea of equal access to grace...and forerunner to secular idea of equality under constitutional law...

**1776-1783: American Revolution**

**1788:** founding of **London Revolution Society:** to commemorate 100 years of constitutional monarchy

**1789: July 14:** angry mob of Parisians storms the Bastille and liberates a handful of political prisoners.   
French National Assembly passes Declaration of the Rights of Man

printing presses carried in Paris streets  
October: arrest Louis XVI and queen Marie Antoinette  
(They are later released when they agree to support new constitutional monarchy)

**loyalists vs. radicals**

**end of year 1792—Jan 1793** (overthrow of Fr. Monarchy and guillotine Louis XVI)

**1793—**begins Maximilien de Robespierre’s “Reign of Terror”—no mercy to opponents of Revolution or moderates... **1794:** Execution of Robespierre by guillotine

**EARLY 1790s vs LATER 1790s, and post Napoleon: ENGLAND: repressive political climate  
  
late 1790s:** Napoleon fills power vacuum in France—rise to power through army

**1804: Napoleon Bonaparte crowns himself Emperor of France**—champions revolutionizing...modernizing the state, revolutionary principles of liberty, equality, fraternity, but a study in contradictions as an Emperor!

**1808:** height of Napoleon’s powers over Europe

**1814:** Napoleon exiled to Elba **1815:** Waterloo—decisive defeat...Napoleon exiled to St. Helena **Restoration of Bourbon Monarchy in France, restoration of monarchies across Europe**

**1819: Peterloo Massacre:** in St. Peter’s Field, Manchester England, 16 Aug. 1819: Brit cavalry charge into 60,000-80,000 protestors (led by a popular radical speaker, Henry “orator” Hunt) who wanted Parliamentary reform—a representation in parliament reflecting their population. 15 people killed / ~500? Injured.

**1832: Reform Act of 1832:** Parliament passes sweeping changes to the electoral system—districts by population: Eliminates centuries-old “rotten boroughs” (where ~30 people could elect 2 MPs!)

**1848:** new wave of Revolution in France / Europe

every 10 – 20 years...radical and “bonapartist” uprisings / royal repressions (Paris Commune of 1871/ crushed)

**late 19th- early 20th c:** France republic stabilizes...belle epoque Blake’s Song of Liberty (159)

Blake’s VDA: QUESTIONS

defiance of Locke and Newton –confinement of reality to 5 senses, loss of INFINITY and DIVERSITY in “ratios” of reason and empiricism...  
  
Oothoon’s questions:  
re sexual bondage (146

re

Connect with

**Richard Price:**“misery of popery and slavery” (185)

Rights of Revolution (185)

constitutional liberty (186)

Burke: champion of INHERITANCE

liberty as an entailed inheritance (188)  
  
Paris palace as “Bastille for kings” (190)

Gillray prints (206)

**\**

**Blake’s MHH:**

**--**Emanuel Swedenborg, *Heaven and its Wonders and Hell From Things Heard and Seen* (1758), or commonly known by English writers as *Heaven and Hell*

--Focus on the AFTERLIFE, and visionary ability to see it: balance kept btw heaven and hell—but it’s up to us which one we go there… but NO going back after we die…(separates body from soul)

--“Swedenborgian project for a colony of free blacks

-- and free sexual emancipation in mind” (Rix article) (Blake’s “improvement of sensual enjoyment”—p. 154)

See Robert Rix’s “William Blake and the Radical Swedenborgians” <http://www.esoteric.msu.edu/VolumeV/Blake.htm>

Blake and Catherine attended the First General Conference of the Swedenborgian New Jerusalem Church in London (Eastcheap) on 14 April 1789 … and signed documents about the separation of the Swedenborgians from “the Old Church” or established churched.

And then in 1790 he writes a ripping satire on Swedenborg… “holds a candle in the sunshine”

“the notion that man has a body distinct from his soul is to be expunged ; this I shall do, by printing in the infernal method, by corrosives, which in Hell are salutary and medicinal, melting apparent surfaces away and displaying the infinite which was hid”

**Menippean satire:** a kind of satire that takes on big ideas in a fanciful way, unrealistic way. Characterized by dialogues, rapid shifts in narrative, lots of distinct points of view

**REVOLUTION-ERA SENSIBILITIES:**

**Helen Maria Williams – see p. 107  
  
Edmund Burke—“entailed inheritance” and “family feeling” (p. 111)  
--“noble inheritance”  
  
--Marie Antoinette passage: (arrest of royal family in 1789—angry mob—**afterwards—constitutional gov compromise**) (114)  
“ALL THE PLEASING ILLUSIONS… DECENT DRAPERY” passage (115)**

**--Social contract idea: (118)**

**Mary Wollstonecraft “VINDICATION OF THE RIGHTS OF MEN” How does she retort?   
“Sensibility is the manie of the day” (119)  
“demon of property”… slavery…   
HOW BURKE’S EARLIER POSITIONS ON IRELAND, AMERICA, ABOLITION don’t fit this (121)  
“romance and chivalry”—and slavery (123-124)  
  
and HER FEAR IN 1792: SEEING king LOUIS LED AWAY IN THE STREETS… (127)WOLLSTONECRAFT: RIGHTS OF WOMAN:  
1. Hist of Feminism ppt on Patriarchy and English Law (coverture)**

**Mary Wollstonecraft: “Vindication of the Rights of Woman” (began 1791, published 1792)**

Excerpts from Chr. 1, Ch. 2, Ch. 3, Ch. 5, and Ch. 13

* Wolls. often referred to as the first feminist, although she predates the term “feminism” by over one hundred years. She was concerned with the individual woman and her rights. Link women's oppression to the need for Revolution!
* Wolls. Personal scandal tarnishes reputation of this tract—especially in the years following her death, when Godwin published his memoir! Revealed details of her affairs with Fuseli and Imlay, and her radicalism of the 1790s at a moment when people had decided such radicalism was dangerous!
* But there were quiet followers throughout the 19th-c. Often didn’t call attention to interest in Wolls., but the ideas here DID reach a wide audience—French and German translations thoruhgout 1790s—read in America, too!

**Context of English Law:** \* **Women through most of the 19th c. were under coverture** (covered by legal identity) of fathers, husbands, male relatives—no rights to own property in marriage. Addressed in Britain in 1870 with Married Women’s Property Act—allowed women to keep their own earnings…1882: allows her to keep her own property. (See Perspectives intro, p. 319)

\***Whole Vindication is a book: context of public letter**—apparently addressed to one person (Talleyrand), but published for the world to see.

--Addressed to Talleyrand (who’d visited London, spoken with her—she wants to change his mind about women (see intro to Longman segment). Talleyrand shares Jean-Jacques Rousseau’s POV on women and female education. She’s responding to their assumptions. **(Rousseau’s *Emile: or, On Education*, 1762): Rousseau’s idea: important to educate women to be mothers of the republic, but boys need to be educated differently than girls.**

--Wolls’ tract is ALSO addressed to women readers (see p. 292)

--Wollstonecraft’s Vindication suffered tarnished reputation until 1970s! –Wolls. Personal scandal + **doesn’t fit w/ suffragette feminism of 19th c.** when voting rights and prohibition were central. Wollstonecraft’s personal issues might also tarnish the reputation for moral/virtuous purity associated with the women’s rights movements of the later 19th c. in the U.S. and England.

**But if we turn back the clock to the exciting moment of the 1790s, when things were possible to imagine and put on paper, and great hopes of turning the world’s order upside down seemed possible…**Wollstonecraft is really interested in EQUAL EDUCATION as a means to reform society.  **Like Blake** (who was a friend of hers): Her interest in oppositions of Reason vs. Sensibility (emotional delicacy).REASON vs. ILLUSIONS: **Childish states of mind**: Note her emphasis on the seductive power of **beauty/fragility/weakness**: ornamental attractions of despotic power.

**(“Surely these weak beings are only fit for a seraglio!”—Wolls’ Intro, p. 216)**

What’s cultivated in women: “Women are told from their infancy, and taught by the example of their mothers, that a little knowledge of human weakness, justly termed cunning, softness of temper, outward obedience, and a scrupulous attention to a puerile kind of propriety, will obtain for them the protection of man; and should they be beautiful, every thing else is needless, for, at least, twenty years of their lives.” (p. 217)

--The only way to justify the lousy education of women is by proving that they lack reason! (p.)

--Virtue comes from “exercising reason” ()

--Women should submit themselves only to reason, not to individual men

-- **Wollstonecraft makes this explicitly a matter of Revolution!**

“It is time to effect a **revolution** in female manners” (Ch. 3 p.)

Wollstonecraft’s Revolution is CULTURAL—NOT MILITANT

TRADITION

(Milton + Bible🡪Adam and Eve: **Milton’s double standard: (Ch. 2, p. 218):** to Eve: respect for hierarchy, but to Adam: opportunity for equal fellowship w/ heaven/angels. Eve supposedly formed to be soft, attractive, erring. Adam for action, thought, and command. But Eve’s only erring, notes Wolls. b/c she’s NOT EDUCATED to knowledge and thought as Adam is.

TYRANNY/SUBSERVIENCE

Men in families as tyrants: In Letter to Talleyrand: “from the weak king to the weak father of a fmily; they are all eager to crush reason; yet always assert that they usurp its throne only to be useful.” (289)

Women discouraged from free thought—leads to **cruelty and immorality**🡪**they become tyrants as cruel as Roman emperors! (p. 305)**

--We have educated women’s bodies, not their minds. Just to be followers.

**Elements that likely shocked Wollstonecraft’s readers**:

**(Ch. 1-2)--Applies her critique to both men w/ women!**

**Strong anti-military (standing army/navy) opinions here: From Ch. 2 pp. 221**

**--**Soldiers and sailors provide examples of behavior in men that she wants to critique in women

--“they blindly submit to authority” (221)

Ch. 2: **Wollstonecraft’s Critique of Milton’s PL and Eve**! **(p. 296)** “I cannot comprehend his meaning, unless, in the tru Mahometan strain, he meant to deprive us of souls, and insinuate that we were beings only designed by sweet attractive grace, and docile blind obedience, to gratify the senses of man when he can no longer soar on the wing of contemplation.”   
--**But she also notes in Milton the ideal of intellectual equality (via Adam’s questions)**—see her quote and discussion at bottom of p. 296

Critique of Adam and Eve in Bible—p. 298

**Attacks Dr. Gregory’s Legacy to His Daughters** (*A Father’s Legacy to His Daughters*, 1774) (pp. 224-228)

--his recommendation of “fondness for dress” and “dissimulation”  
  
\* “Fever of love” vs. Friendship “calm tenderness”—need to rethink marriage/courtship w/ more independent women in mind. (p. 225)

**Fit for a seraglio .... vs. exercise for body and mind** –see p. 225

**REVOLUTION theme:** p. 231 (towards conclusion of Ch. 2): “It appears to me necessary. . . b/c females have been insulated, as it were; and, while they have been stripped of the virtues that should clothe humanity, they have been decked with artificial graces **that enable them to exercise a short-lived tyranny**. Love in their bosoms, taking place of every nobler passion, their sole ambition is to be fair, to raise emotion instead of inspiring respect; and **this ignoble desire, like the servility in absolute monarchies, destroys all strength of character.” (231)**

**Ch. 4: Men’s lives and expectations vs. women (232-233)**

Issue of **sensibility...**and the cold-hearted wife vs husband’s sister...need to enlarge heart + understanding (pp. 236-237)

**p. 239: “And can she rest suplinely dependent on man for reason, when she ought to mount with him the arduous steeps of knowledge?** --Wollstonecraft’s publication—**impetus from Revolutionary moment!**

1. **Olympe de Gouges (Fr. Playwright) authored in 1791 a “Declaration of the Rights of Woman and of The Citizen,”** or “"Déclaration des Droits de la Femme et de la Citoyenne"). Proposed women as equal partners to men, equal in reason with virtues of sensibility/emotion. Big issue: **de Gouges said women should be able to publicly identify the fathers of illegitimate children** (remember Ben Franklin’s Polly Baker?) De Gouges was fighting a prevailing assumption that Men have sexual freedoms that women can’t access, and also Women are primarily responsible for bringing children into the world. De Gouges wants **EQUAL male and female responsibilities to children and units of revolutionary society**. It didn’t work: She’s guillotined in 1793 during Robespierre’s Reign of Terror…

“A report of her death at the time said:  
“Olympe de Gouges, born with an exalted imagination, mistook her delirium for an inspiration of nature. She wanted to be a man of state. She took up the projects of the perfidious people who want to divide France. It seems the law has punished this conspirator for having forgotten the virtues that belong to her sex.” Source: “Olympe de Gouges and the Rights of Woman” <http://womenshistory.about.com/library/weekly/aa071099.htm>

**\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*  
From Olympe de Gouges "A Declaration of the Rights of Woman and Citizen" (1791)** Source: <http://www.miracosta.edu/home/llane/courses/hist104/pw/wollstonecraft&gouges/sound.htm>

Woman is born free and lives equal to man in her rights. Social distinctions can be based only on the common utility.

The purpose of any political association is the conservation of the natural and impresciptible rights of woman and man; these rights are liberty, property, security, and especially resistance to oppression.  
  
Liberty and justice consist of restoring all that belongs to others; thus, the only limits on the exercise of the natural rights of woman are perpetual male tyranny; these limits are to be reformed by the laws of nature and reason.  
  
The law must be the expression of the general will; all female and male citizens must contribute either personally or through their representatives to its formation; it must be the same for all: male and female citizens, being equal in the eyes of the law, must be equally admitted to all honors, positions, and public employment according to their capacity and without other distinctions besides those of their virtues and talents.  
  
No one is to be disquieted for his very basic opinions; woman has the right to mount the scaffold; she must equally have the right to mount the rostrum, provided that her demonstrations do not disturb the legally established public order.  
  
For the support of the public force and the expenses of administration, the contributions of woman and man are equal; she shares all the duties and all the painful tasks; therefore, she must have the same share in the distribution of positions, employment, offices, honors, and jobs.  
  
No society has a constitution without the guarantee of rights and the separation of powers; the constitution is null if the majority of individuals comprising the nation have not cooperated in drafting it.  
\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*  
**In the new U.S. Abigail Adams** raising questions about women’s place in revolutionary society—but privately in letters to her husband.)

**Ch. 1: Power should be based on Reason and Virtue (\* IS it in our men?)**--Associating **soldiers** (epitome of masculinity) w/ women/girls as equally vain and miseducated

--Cut against clergy (ministers/bishops of Church of England) AS WELL AS soldiers for following authority blindly—blind faith, and weak mind. Reason not cultivated in clergy’s education! (**p. 295**) Soldiers and women explicitly compared in **Ch. 2, pp. 297- 298.**

**This text is revolutionary in its style: working with strong, stark contrasts, shocking parallels**.   
**See p. 291:** This is just as much an **attack on wealth and power and luxury** as it is on the miseducation of women! (Passage on “Riches and hereditary honours have made cyphers of women. . . and idleness has produced a mixture of gallantry and despotism in society, which leads the very men who are the slaves of their mistresses to tyrannize over their sisters, wives, and daughters.” **(298)**

**Attacks Dr. Gregory’s Legacy to His Daughters** (*A Father’s Legacy to His Daughters*, 1774) (p. 300)

--his recommendation of “fondness for dress” and “dissimulation”  
  
\* “Fever of love” vs. Friendship “calm tenderness”—need to rethink marriage/courtship w/ more independent women in mind. (p. 300)

**Ch. 3: What girls need in education:**

**Physical exercise** (“a good romp”/”run wild,”)

vs. playing w/ dolls (confined to sit still in weak-minded society, adornment/ornamentation emphasis-->weak health

**Two contrasting images of Widowed Mothers (pp. 306-307)**

**(-)** “The mother will be lost in the coquette, and instead of making friends of her daughters, view them with eyes askance, for they are rivals” (p. 306)

**(+)** Wolls image of the ideal, Enlightened woman: **(p. 307)**

--marries out of affection, preserves friendship.

--left a widow, maintains independence and focuses on her children

--doesn’t bother again with love, passion, or pleasing!

--note her use of the word **“heroic”** here!

Ch. 5: Catharine Macaulay—radical woman historian. Brief celebration excerpted here

Ch. 13 (conclusion—reinforces points)

Scandal—that her life didn’t live up to this? (People always remember Imlay) Or did it? (Note her experimental marriage with Godwin. Early death in childbirth🡪Mary Wolls Godwin🡪Mary Shelley!

*Vindication* written/published before Imlay…

*Maria or the Wrongs of Woman*, after her marriage to Godwin, begun 1796, fragment draft published in 1798 by Godwin.

POEM RESPONSES:  
Barbauld (p. 310)  
  
**Yearsley**

Southey—French refs

Blake (313)

*Maria or the Wrongs of Woman*: “Jemima’s story”: similarly shocking! Drags reader through absolute dregs of poverty and abuse to reinforce her points about the degradation of women LINKED to the corruption and hypocrisy of society.

**Wollstonecraft Controversy:**

**NOTICE** Who’s anti-Wollstonecraft here, and how do they discuss women’s roles and lives? Do these writers address working class issues?

Hannah More: “Strictures on the Modern System of Female Education” Woman’s place at home! Stop aspiring to masculine intellectual ambitions! See Hannah More, **p. 341!**

Vs.

Mary Lamb—re supporting **professional tradeswomen (HIRE WOMEN TO DO THE SEWING!—p. 347)** Note how Mary Lamb killed her mother in a rage—pp. 344-345! “Letter to the British Lady’s Magazine” (p. 345): “Needlework and intellectual improvement are naturally in a state of warfare.”

\*\***Forecast the “Sublime” readings for Wed**.—as offering definitions and examples of a concept, which we’ll discuss on Wed.

William Blake, **Visions of the Daughters of Albion** (pp. 202-209)

--as response to Vindication of the Rights of Woman, AND to revolution ideas!

EYE SIGHT: Whose visions are these? (Are we looking at the Daughters? Or not? )

The EYE in the cloud!

Sexual slavery and bondage of chattel slavery—fused here. Associations with AMERICA as destination—high hopes thwarted!

**3 voices debating on HOW we see the world, HOW we understand it/process it**

Ooothoon’s lamentations:

“They told me that the night & day were all that I could sese;

They told me that I had five sense to inclose me up.  
And they inclos’d my infinite brain into a narrow circle…” (204)

(p. 205): “With what sense is it…” Argument against CONFINEMENT of beings to an understanding based on physical senses

We are ALL DIFFERENT—SO MUCH VARIETY—don’t bind us down with one law

Theotormon: name suggests “God Torment” or torment of religion

(p. 205): Hist language suggests interest in THOUGHTS—and ability to revive thoughts from the past…

Bromion: suggests fire, chemical processes  
Interest in VOYAGING, exploring—finding NEW sensory pleasures  
Is there something OTHER than the life and tehr ules I know?

Yearning questions from all—perhaps inspired by Oothoon’s lamentations???  
  
Oothoon pauses and starts again- (p. 206)  
  
Urizen: the MISTAKEN god—(like the Human Abstract in SE—God of reason making men in his image.

NARROW idea of limitation to ONE image.   
--WHAT Urizen does to people—binds them in “spells of law” (line 21)…

HOW do we answer questions like the ones about the whale (bottom of 206, lines 33-35?)  
  
Oothoon on SEX (pp. 207-208)—FREE LOVE!!! NOT secret masturbations (as on plate 7)  
But what about her “silken nets and traps of adamant” and the “girls of mild silver, or of furious gold”??? (p. 208)

ENDING: Oothoon wails, Theotormon sits and talks to shadows. Daughters of Albion HEAR and “ECCHO.”

**SUBLIME, BEAUTIFUL, and PICTURESQUE + Charlotte Turner Smith**

Use Powerpoint Slides for convenient notes!

Coleridge’s nerdy joke on mixing up the terms “sublime, beautiful, and absolutely pretty” (30)

**Sublime and Beautiful Concepts in philosophy go back to Plato and Longinus**… very old

--Sublime—assoc. w/ greatness, profundity “echo of a great soul”… Beauty associated with pleasing the senses, truth, goodness

**Picturesque (more recent 18th-c. term):** suitable for painting--quality of nature worthy of being rendered in art. The word “picturesque” suggests interfaces btw nature and art—supposedly appreciating nature as alien to humanity, but really **rendering it in human terms**—framing it in **Claude glasses**, providing viewing benches, tinted lenses, etc. charging access,

**Tourist industry begins in wealthy estates w/ waterfalls, making money on the picturesque….** tourism/landscape art

Revisiting and Updating the old Philosophical Concepts🡪

**Sublime:** Edmund Burke (1757) vs. Immanuel Kant (Critique of Judgment, 1790)

**Burke:** Excites, produces emotions assoc. w/ **“pain and danger,” “astonishment,” related to fear of death (p. 37)**

**Obscurity—not knowing how big the danger is**

**Power/Size and infinity…**

But at a safe distance, produces delight

**“strongest emotion which the mind is capable of feeling” (37)**

Burke’s ambiguity: Sublime is BOTH what we fear or react to, and the EMOTION it produces in us. (**p. 39:** “the great & sublime in nature”

--Burke re **WORDS as more potent than IMAGES**—simply b/c words convey emotion, not b/c of their descriptive capacity. **(42-43)**

**Beautiful:** Edmund Burke--small, smooth, polished, gradual variation

--“restful”, “contemplative,” PASSIVE

--NOT PERFECTION—Burke’s example: women’s bodies! Women’s behavior! (Perfection might be sublime?) **Burke on WHY women stutter, lisp, and PRETEND weakness (p. 41)**

--provokes emotions of physical pleasure, love as “melting languor”

**Wollstonecraft’s objections! (not assigned)-**-> **p. 52:** Ladies who have read Burke, and try to conform to his ideas of beauty by PRETENDING WEAKNESS

**Kant** criticizes Burke’s ambiguity: Sublime is **all created by us**—b/c we humans measure by INFINITY—**it’s all a mental construction—we imagine bigger than nature/reality**

Sensation/physical experience can evoke sublime or beautiful judgments/responses. **Imagination trumps nature**

**Sublime** : moving force in the mind: “The mind feels itself *set in motion*” (45), and our awareness/impulse to **exceed our own known limits, “transcending every standard of sense,” and REASON’s categories/standards (57)**

**Kant—(p. 58): last paragraph: (the point of philosophy? Learn our mental powers!)** “Sublimity therefore, does not reside in any of the things of nature, but only in our own mind, in so far as we may become conscious of our superiority over nature within, and thus also over nature without us (as exerting influence upon us).”

**Picturesque:** William Gilpin

Picturesque is NOT the same as “beauty”—roughness

RUINS—see his description of Tintern Abbey (47)

Present pursuit, vs. recollection (drawing)—and transmission to others…

(See ppt)

**APPLY to Charlotte Smith: BEACH POET,** proto WWian **(82-87) and excerpt from “Beachy Head” (99-103) (fossil passage—p. 100)**

CONNECTS 18th c. writing w/ Romantic:

--Themes in common with Coleridge and WW: btw humanity/human mind and nature, formulated differently from poem to poem.

--Nature in dynamic relationships w/ itself (moon/tides) and us… (**Beach a great place to locate interactions btw wild/alien nature and humanity**

--**Smith’s sea poety** exemplifies contrasts btw Sublime and Beautiful (Turbulence and Calm)

Sonnets: (and Sonnet Revival) Smith’s use of 14-line form to **animate a scene!** --sonnet form—and quickness of mental movement we’ve associated with the sublime!

**“Written in the church-yard at Middleton in Sussex”** She can’t let the dead RIP here! SUBLIME DEATH**: p. 85**

**“The Sea View” (86)** Peaceful beauty interrupted by sublime horror of war in sea scene!

--**“The Dead Beggar” (86-87)** moon, sea, turbulent/tranquil, **dead beggar/rights of men leveled in Death! (re Burke’s sublime concept of fear of Death…and Kant—taking power over that, understanding power of our mental faculties in response to nature)**

“Beachy Head”: What to see in nature! A Sublime location captured in Poetry. (also: rugged picturesque!)

**Read the opening from *The Poems of Charlotte Smith*, p. 217: (and see footnote!)**  
“On thy stupendous summit, rock sublime!  
That o’er the channel rear’d, half way at sea  
The mariner at early morning hails,  
I would recline; while Fancy should go forth,  
And represent the strange and awful hour  
Of vast concussion; when the Omnipotent   
Stretch’d forth his arm, and rent the solid hills,

Bidding the impetuous main flood rush between  
The rifted shores, and from the continent  
Eternally divided this green isle”

very much an 18th c. Enlightenment excerpt—focuses on different **epistemologies** (ways of knowing) associated with the beach! Botanist, Geologist, Peasant/Rustic (vanity of all attempts at knowledge, Antiquarian

--all different ways of experiencing time depth on the beach!

**Wordsworth:**

WW: son of steward to Lord Lonsdale. WW’s father collected rent from local farmers—WW not a farmer himself! Enjoys patronage of Lord Lonsdale, college education at Cambridge, caught up in revolutionary fervor. Goes to countryside as space of reflection on the huge changes he’s seen in the world…

WW’s Lyrical Ballads taps into this rustic ballad culture🡪aims to use language spoken by ordinary people… attune poetry to the voice

**NOTE: (my personal) Google Play edition of *Lyrical Ballads***

[**https://play.google.com/books/reader?id=gfcxvU9gU64C&printsec=frontcover&output=reader&hl=en&pg=GBS.PA38**](https://play.google.com/books/reader?id=gfcxvU9gU64C&printsec=frontcover&output=reader&hl=en&pg=GBS.PA38)

“Goody Blake and Harry Gill” (272+) : HER CURSE ON HIM (pp. 274-275)

**“Simon Lee” (275+)**

**Relation of speaker and Simon Lee to landscape**

Landscape: Enclosures, loss of free “common” lands—independent peasant way of life (like Simon Lee’s) is increasingly unsustainable—as Lee ages and needs help that people aren’t willing to give?

**(**Enclosure and how peasant farming was changing in England: see Anthology Intro, pp. 21-22)

**Narrator –Reader position:** How is WW addressing the reader? What’ the effect of this direct address on the poem?  
WW’s interest in teasing his readers: --what they expect vs. what he’ll provide “Simon Lee” (p. 375, ll. 73-80)

**Narrator’s active role in this poem?** (p. 376)

WW’s interest in how authorities compel/force a reading:

**struggles btw speaker and child**

**“We Are Seven” (178+)**

2 at Conway, 2 at sea, 2 in grave + 1 little maid = 7

Poet-speaker’s relationship with the subjects he’s interviewing?

**Expostulation and Reply / The Tables Turned (WW philosophical imaging of himself as STUDENT OF NATURE. . . “wise passiveness”**

**SPEND TIME ON WW’s “The Thorn” (pp. 380-386):** NOTICE INTEREST IN SUPERSTITIOUS ASSOCIATIONS!

And Contrast with **Charlotte Smith’s “Beachy Head**” (see below)

**Notice speaker’s conversational relationship to listeners** as set up by the poem. **See lines 86-88 (p. 382)**

Thorn tree, hill of moss, little pond, creeping breeze… earthquake! How we make nature significant and powerfully meaningful! Gothic horror of the hill of moss…. Curiosity and Fear of getting too close and ACTUALLY finding out!

What do we really know of Martha Ray or her baby? **Why do people need to know what these natural places mean to her? (insistent questions, ll. 210-220) (Invading Martha’s Privacy!)**

**“Note to the Thorn”:** (386-387): ON THE SPEAKER OF THE POEM—fleshing out his character:  
“Superstitious men are almost always men of slow faculties and deep feelings; their minds are not loose, but adhesive; they have a reasonable share of **imagination, by which word I mean the faculty which produces impressive effects out of simple elements**; but they are utterly destitute of fancy, the power by which pleasure and surprise are excited by sudden varieties of situation and by accumulated imagery…” (Emphasis here on sticking to the SAME ideas—not varying OUT of them)  
“It was my wish in this poem to show the manner in which such men cleave to the same ideas, and to follow the turns of passion, always different, yet not palpably different, by which their conversation is swayed.”  
**WW’s 2 goals (COMPARE TO GILPIN!):**   
 1) make a picture (picturesque)  
 2) Use words to “convey passion to Readers who are not accustomed to sympathize with men feeling in that manner or using such language”… SO choice of “Lyrical and rapid Metre”—tetrameter

**WW’s defense of repetition** in this poem: “Poetry is passion; it is the history or science of feelings”…repetition comes in when we are AWARE we can’t put something into words…”During such efforts there will be a craving in the mind, and as long as it is unsatisfied the Speaker will cling to the same words, or words of the same character” (387)

RE SUBLIME in Nature: **Contrast “The Thorn”** and its **fear of excavation** with **Charlotte Smith’s “Beachy Head” pp. 99-103**—**especially lines 395-405ish** (pg 100) re the peasant going about his daily labors…)

**Guiding Question for next class:** As you read “Tintern Abbey,” notice how the speaker describes his feelings about Nature and the banks of the Wye River five years ago, vs. today!

How is the speaker addressing his sister at the end of the poem?

**PASS OUT** **ROMANTICISM HANDOUT**—refer to it.

**William Wordsworth** (intro from Fa 08 notes)

son of steward to Lord Lonsdale. WW’s father collected rent from local farmers—WW not a farmer himself! Family does well, but WW and his brothers have to establish good careers of their own—brother John becomes sea captain, another brother becomes a lawyer. William as poet—had strong ideals about this as an intellectual profession and something ready to be made new—a SCIENCE or HISTORY of HUMAN EMOTIONS.

Needs other sources of money--Enjoys (in a limited way) the patronage of Lord Lonsdale, college education at Cambridge, caught up in revolutionary fervor—and Annette Vallon! Illegit child (Caroline) —whom he and Dorothy and Mary do keep up with—reports come from France over course of their lives. No real secret here—but WW DOES have a French family and an English family and they are literally divided by WAR. (Caroline WW gets married in 1814, during Napoleonic Wars… Meanwhile, WW has married Mary Hutchinson.

Day job—Stamp distributor, government job.

**Makes English countryside a space of reflection on the huge changes he’s seen in the world…AND turns it into a TOURIST destination starting in his own time**

**Lyrical Ballads** (collaboration with Coleridge)—in part an “experiment” in tapping into **rustic ballad culture🡪aims to use language spoken by ordinary people… attune poetry to the voice**

WW’s interest in how authorities compel/force a reading: ALSO interest in **CONVERSATION—giving shape to poem**

struggle btw speaker and child **in “We Are Seven” (391-392)**

**Also what can be said, and what CAN’T be said in conversation—**(“Anecdote for Fathers,” “The Thorn”)

**REPETITION:** words repeated throughout poem! **Read from WW’s “Note to the Thorn”** in Longman Anthology, **pp. 400-401:**   
  
“Poetry is passion: it is the **history or science of feelings**; now every man must know that an attempt is rarely made to communicate impassioned feelings without something of an accompanying consciousness of the inadequateness of our own powers, or the deficiencies of language. During such efforts there will be a craving in the mind, and as long as it is unsatisfied the Speaker will cling to the same words, or words of the same character. There are also various other reasons why **repetition and apparent tautology** are frequently beauties of the highest kind. Among the chief of these reasons is the interest which the mind attaches to words, not only as symbols of passion, but as things, active and efficient, which are of themselves part of the passion. And further, from a spirit of fondness, exultation, and gratitude, the mind luxuriates in the repetition of words which appear successfully to communicate the feelings. The truth of these remarks might be shown by innumerable passages from the Bible and from the impassioned poetry of every nation. QUOTE from Bible: book of Judges: “Awake, awake Deborah: awake, awake, utter a song: arise Barak, and lead thy captivity captive thou son of Abinoam. . . At her feet he bowed, he fell, he lay down: at her feet he bowed, he fell; where he bowed, there he fell down dead. Why is his chariot so long in coming? Why tarry the wheels of his chariot?”—Judges, chap. 5th, Verses 12th, 27th, and part of 28th. See also the whole of that tumultuous and wonderful Poem.”

**NATURE:**  how is it important? **Assoc. with how we feel and what we BELIEVE. “Lines Written in Early Spring”**: **(pp. 379-380)** Nature as alternative to “what man has made of man”—ALSO the speaker’s “faith” (Line 11): “And ‘tis my faith that every flower / enjoys the air it breathes.” Nature as source of pleasure—a **CREED (line 21):** BASIS FOR BELIEF SYSTEM. THINK ABOUT THIS.

WW assoc with **Pantheism!**

**Pantheism:**

* Belief that God is immanent in nature (not set above or apart from it)—God, divine spirit is within the world, part of Nature and all things in the universe.
* Tolerance of all or many Gods—sees evidence of multiple divine beings in nature! (Sometimes considered “Romantic Paganism”)
* (**Blake** doesn’t like WW’s attachment to Nature—he wants to imagine “the human form divine as escaping the boundaries of physical nature—nature as error/dreamland holding us back from higher powers…
* But WW and Blake are similar in emphasizing an individual association with the spiritual—found through our own reflections: Both poets are interest in mental processes: imagination and memory!
* Both poets are also interested in ORIGINS: VERY SIMILAR PASSAGE IN Blake’s *MHH*: page 47, plate 11: “The ancient Poets animated all sensible objects with Gods or Geniuses, calling them by names and adorning them with the properties of woods, rivers,. . **.” ORIGINS of spiritual belief and religion. Poetry should tap into such origins.**

**Fall 2012: w/ Norton Anthology**

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**Makes English countryside a space of reflection on the huge changes he’s seen in the world…AND turns it into a TOURIST destination starting in his own time**

**“Simon Lee”**—poverty in old age in the country...Enclosures issue... Political, some of these? (“Goody Blake and Harry Gill”) (272 – 278)

**“The Thorn”** (282-288)  
--conversations—back and forth + repetition  
NOTE to the Thorn—re persona of the narrator, and idea of repetition  
The Place (stanzas 1 – 5)  
The Woman in the place (stanzas 6 – 9) (some overlap with next section)  
Wherefore? – Gossip! (stanzas 8 – 15) “Her name is Martha Ray” (stanza 10)

Narrator’s Encounter with Martha Ray (stanzas 16 – 18)  
But what’s the Thorn? ... Significance of the Place??? Attempts to Discover (stanzas 19 – 22) (the end)

**Lyrical Ballads** (collaboration with Coleridge)—in part an “experiment” in tapping into **rustic ballad culture🡪aims to use language spoken by ordinary people… attune poetry to the voice**

WW’s interest in how authorities compel/force a reading: ALSO interest in **CONVERSATION—giving shape to poem**

struggle btw speaker and child **in “We Are Seven” (391-392)**

**Also what can be said, and what CAN’T be said in conversation—**(“Anecdote for Fathers,” “The Thorn”)

**REPETITION:** words repeated throughout poem! **Read from WW’s “Note to the Thorn”** in Longman Anthology, **pp. 400-401:**

**Preface to LB:**

***Lyrical Ballads*, 1798 (anonymous, with a brief “Advertisement”—see )   
vs. 1800 (Wordsworth’s name only)   
vs. 1802 (and 1805) (more extensive preface)**

(first approached Joseph Cottle in Bristol to publish🡪Worried about his business, Cottle asked Longman in London to publish…)

**1798 Advertisement** (not in the Norton): promotes the poems as “experiments” to “ascertain how far the language of conversation in the middle and lower classes of society is adapted to the purposes of poetic pleasure” (373). Also criticizes “the gaudiness and inane phraseology of many modern writers”—and promoted this volume as challenging conventions! (Ad says this volume will shock people of “superior judgement” who maintain “pre-established codes of decision.”)

(WW and Coleridge: UNEVEN collaboration. . . WW: 23 poems, Coleridge 4.)

***Lyrical Ballads* of 1800**—complex issues with collaboration: Coleridge hadn’t finished much of anything new but had promised more material… while WW had produced lots of new poems

(Coleridge’s unfinished fragment “Christabel” a real problem—decision NOT to include it… WW’s anxieties that Coleridge’s contributions would pose problems for the quality of the whole volume… LOTS of variation in order and arrangement and even content of the poems between the multiple editions. GRADUALLY WW COMES TO DOMINATE THE LB EXPERIMENT.)

“in what manner **language and the human mind** **act and re-act** on each other” (294)[REMEMBER Blake’s Attraction and Repulsion / Reason and Energy… etc]  
  
“incidents and situations from common life” (bottom 294)

repetition—“a more philosophical language” (295)  
  
“For all good poetry is the **spontaneous overlow of powerful feelings.**.. but ALSO by a man who being possessed of more than usual organic **sensibility**, had also thought long and deeply... (bottom 295 KEEP GOING to top of 296)

**WW’s Flux Capacitor of the Mind** (296)  
**Social Problems**—the coarsening of our minds to “gross and violent stimulants” in cities (296-297)  
**“sickly and stupid German tragedies”** (297)  
  
**Style:** “the very language of men” (297)  
  
Rejects classical pretentiousness (298-299)

**What is a Poet?** (See passage, 299) “man speaking to men”  
--Poets vs scientists (301-2) “acting and reacting” language again... (301)  
(botanists, mineralogists...think science in poetry and C. Smith)—302)

**Emotion Recollected in Tranquillity** (303); “the emotion is contemplated till by a species of reaction the tranquility gradually disappears, and an emotion, kindred to that which was before the subject of contemplation, is gradually produced, and does itself actually exist in the mind. In this mood successful domposition generally begins. . . “ (THINK OF THE ANCIENT MARINER IN THE THROES OF TELLING HIS STORY!)   
verse will be read a hundred times where prose is read once” (304)

***(Older notes w/ Longman)***

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**Preface of 1800 / 1802 (1802 adds definition of “the Poet”: as “a man speaking to men” (206)**

**WW’s Preface to LB (394-406)**

AIMING FOR POSTERITY! “Several of my Friends are anxious for the success of these Poems from a belief, that, if the views with which they were composed were indeed realized, **a class of Poetry would be produced, well adapted to interest mankind permanently**, and not unimportant in the multiplicity, and in the quality of its moral relations: an on this account they have advised me to **prefix a systematic defence of the theory,** upon which the poems were written.” (p. 293-294)

BUT, WW was reluctant: doesn’t want to be seen as “reasoning” the reader into approval…(394)

PROBLEM: BAD TASTE in poetry is prevalent these days!—and this is NOT just an issue for poetry, but for SOCIETY! NOTICE WW’s use of the term REVOLUTION on p. 394:   
WW would have to “give a full account of the present state of the public taste in this country, and to **determine how far this taste is healthy or depraved;** which, again, could not be determined, without pointing out, **in what manner language and the human mind act and re-act on each other,** and without **retracing the revolutions, not of literature alone, but likewise of society itself**. “ (394)

WHY “low and rustic life” is the theme: (bottom of 395): “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 the passions of men are incorporated with the beautiful and permanent forms of nature.”

SEEKING A PURER, “MORE PERMANENT” LANGUAGE (rel to **habits of association**): pp. 395-396

THESE POEMS ARE ABOUT EMOTIONAL FLOWS—“fluxes and refluxes”…and how good poems ought to be produced from “the spontaneous overflow of powerful feelings…” (396)

poems were written “namely to illustrate the manner in which our feelings and ideas are associated in a state of excitement…to follow the fluxes and refluxes of the mind when agitated by the great and simple affections of our nature.” (bottom of p. 396)

PROBLEM with TODAY’S TASTES:—“For a multitude of causes, unknown to former times, are now acting with a combined force to blunt the discriminating powers of the mind, and unfitting it for all voluntary exertion to reduce it to a state of almost savage torpor.” (p. 397): REVOLUTION, IRISH REBELLION, URBAN MIGRATION, NEWSPAPERS, THEATERS, taste for SENSATIONAL (“sickly and stupid German Tragedies, and deluges of idle and extravagant stories in verse” (397)

AVOIDING “PERSONIFICATIONS of ABSTRACT IDEAS” (bottom of 397)….example p. 399

NO “essential difference between the language of prose and metrical composition” (399)

“a selection of the language really spoken by men”…(399)

Good poetry isn’t found when Poet “speaks through the mouths of his characters” (bottom of p. 399-400) (complaint of too elevated/elitist a language—NOT AUTHENTIC)

**[What is a Poet?] (400)**

**Poet has “more lively sensibility”…** “a disposition to be affected more than other men by absent things as if they were present; an ability of conjuring up in himself passions, which are indeed far from being the same as those produced by real events, yet” which are MORE AUTHENTIC THAN MOST PEOPLE ARE USED TO EXPERIENCING(???)\_… “whence, and from practice, he has acquired a greater readiness and power in expressing what he thinks and feels…” **(400) SPEND TIME HERE**--Poet may want to “for short spaces of time perhaps, **to let himself slip into an entire delusion**, and even confound and identify his own feelings with theirs” (400)

--Poet as translator…sometimes improves on the translation since people don’t really understand what they’re feeling ordinarily (bottom of 400)

**Poet in context with Scientist:** pleasure of inquiry!

--sympathy as always a pleasure (even in pain) (401)—Comparable to Scientists, Mathematicians—difficulty/disgust is accompanied by pleasure of LEARNING / KNOWLEDGE (401)

--language of **“acting and reacting”:** “man and the objects that surround him as acting and reacting upon each other, so as to produce and infinite complexity of plain and pleasure” (401)

**p. 402::** **Poet can follow the scientist, but sings to the world—connects w/ other people’s emotions:** Poet “will be ready to follow the steps of the man of Science, not only in those general indirect effects, but he will be at his side, carrying sensation into the midst of the objects of the Science itself.”… **“If the time should ever come when what is now called Science, thus familiarized to men, shall be ready to put on, as it were, a form of flesh and blood, the Poet will lend his divine spirit to aid the transfiguration, and will welcome the Being thus produced, as a dear and genuine inmate of the household of man.”** (Franken-foreshadowing???)

**Poet’s capacity**—more CAPACITY TO FEEL AND THINK ABOUT FEELING: --see top of p. 403),“The Poet thinks and feels in spirit of the passions of men.” (403, top)

\*\*\* (Define **sensibility**: ability to feel emotions

**Culture of sensibility** (18th c. context): fashion of showing strong yet delicate capacity for feeling, emotional sensitivity

**Comments on meter / rhyme (pp. 403-404)** regulate, moderate excitement—help make passion endurable, make it a little less \*real\*

Poetry vs. prose

: This poetry will LAST. “genuine poetry; in its nature well adapted to interest mankind **permanently**”

Poetry and scientific language here….

Poetry:

1. “illustrate the manner in which our feelings and ideas are associated in a state of excitement”

Follow “fluxes and refluxes of the mind when agitated by the great and simple affections of our nature”

1. (Top of p. 397) “feeling gives importance to the action and situation, NOT the other way around—(don’t write about events, rather feelings)
2. **famous definition (p. 404)**  
   “spontaneous overflow of powerful emotions recollected in a moment of tranquility… emotion is contemplated until the tranquility is gone and a “kindred emotion arises” “in this mood successful composition begins”

Do WW’s poems sometimes comment in the Poet’s sense of incapacity in achieving the goals of the preface? Efforts to feel/sympathize with others—(“Resolution and Independence”)—tries hard…often **ironic** how we perceive the speakers in WW’s poems

Application to poems: what kinds of emotions are featured? (Back to Tintern Abbey)… MEMORY and TRANSMISSION to another!

**Beachy Head (pp. 59-77) and Tintern Abbey (288-292)**

* Show Beachy Head!—web images

**“Sublime”**

* + Anything that excites emotions of terror, pain, danger, astonishment
    - “productive of the strongest emotion the mind is capable of feeling” (37) (Pain more powerful than pleasure)
    - Fills the mind entirely, and “hurries us on by an irresistible force” (39)
  + Emotions related to fear of death
  + Associated with obscurity/mystery, as well as power, huge dimensions, infinity
  + At **safe distance**, can produce delight
    - Stripped of means of power, can produce contempt!

Walk through Beachy Head carefully...

p. 60 **(lines 36-74):** LONG passage—sinous and long associations and disconnections re humanity and nature:  
start with “Afar off. . . up to line 74 (top 3 lines of p. 61)  
--NOTE how the world of Nature is set up in ANALOGY with the world of humanity

p. 66: “*I* once was happy. . .”

p. 67: “An early worshipper at Nature’s shrine. . .” (with hedge rows!)

pp. 72 : “the stranger’s songs”. . . poems within the poem...  
  
finally the hermit (76-77)... “Those who read / CHisel’d within the rock, these mournful lines / Memorials of his suffering, did not grieve, / That dying in the cause of charity / His spirit, from its earthly bondage freed, / Had to some better region fled for ever.” (last lines)

Compare to WW’s approach to Nature—Nature never did betray the heart that loved her...

**Tintern Abbey + Elegaic Stanzas (Peele Castle), and Sonnets**

Tintern Abbey **(pp. 404-8)**

**The place:** **See black and white picture of “Tintern Abbey”, right before first page of Intro!** Open air ruin of an old monastery! But WW’s poem doesn’t ever describe the physical ruins of the Abbey—**no central building here**! Instead the focus is on Nature: woods, river Wye…the view of the landscape around/near this place.

**Idea of an Abbey: suggests religious/spiritual connotations…**WW’s creeds ’n prayers to nature!

**What’s the subject of this poem?** Himself—and his relationship to nature? what nature/this place has meant to him…5 years ago, vs. now… and to his sister

**Pantheism:**

* Belief that God is immanent in nature (not set above or apart from it)—God, divine spirit is within the world, part of Nature and all things in the universe.
* Tolerance of all or many Gods—sees evidence of multiple divine beings in nature! (Sometimes considered “Romantic Paganism”)
* (Blake doesn’t like WW’s attachment to Nature—he wants to imagine “the human form divine as escaping the boundaries of physical nature—nature as error/dreamland holding us back from higher powers…
* But WW and Blake are similar in emphasizing an individual association with the spiritual—found through our own reflections: Both poets are interest in mental processes: imagination and memory!

**The Sublime:** ASK them to recall the Burke and Kant on the Sublime. How is WW approaching the sublime   
--NOTICE WW’s approach: the **serene sublime!**

**ll. 37-50 + ll. 96-103**

. . . a sense sublime   
Of something far more deeply interfused,   
Whose dwelling is the light of setting suns,   
And the round ocean and the living air,   
And the blue sky, and in the mind of man;   
A motion and a spirit, that impels   
All thinking things, all objects of all thought,   
And rolls through all things. (96-103)

How does the speaker of this poem reflect on himself—how much he has changed since he was in this place five years ago?

What did Nature mean to him then? What does it mean to him now?

What’s the effect of turning to speak to his Sister? (How does this make the poem different from ending with just the speaker thinking about himself?)

**WW—and Dorothy, and Mary too!**

 Wm. Wordsworth, “Resolution and Independence” and “I wandered lonely as a cloud,” pp. 330-335, excerpts from **Dorothy Wordsworth’s Grasmere Journals and poems, pp. 406-418;**

**“Resolution and Independence”**—(pp. 330-335)

In Chaucer’s rime royal🡪7-line stanza, iambic pentameter, ababbcc—WW adds an extra hexameter beat in last line…makes it look sorta Spenserian (stress Medieval/Renaissance FEEL to the meter—old-fashioned, definitely)

--contrast formality of this poem with the verse paragraphs of Tintern Abbey

--parallel to “Tintern”: elements of nature, reflection inward dialogue with oneself, and then turn outward to conversation

rel. of speaker with reader? Poet-speaker first sets the scene—Traveller on the moor (big open landscape—meadows) the morning after a rain. Seems happy, but ALSO reflects on extremes of emotion: highs and lows: **lines 24-25. “As high as we have mounted in delight / In our dejection do we sink as low”**

How can He expect other people to work for him and love him when he won’t take heed for himself? (line 40): (Who’s He?)

--Thinking of Chatterton and Burns—poets who died young… insanity **(lines 48-49: We Poets in our youth begin in gladness; / But thereof comes despondency and madness”)**

And then meets the Leechgatherer, the Old Man:

--See prolonged “epic similes”—“As a huge stone… Like a Sea-beast…” (lines 64-70)

--REPETITION of the Leech-gatherer… forced to repeat himself to the poet! (p. 523)

--HIS mind is firm… “I could have laugh’d myself to scorn, to find/ In that decrepit Man so firm a mind. / ‘God,’ said I, ‘be my help and stay secure; / I’ll think of the Leech-gatherer on the lonely moor!’” (lines 144-47)

**Ironies** re the role of the Poet, writing about poor people--assumed superiority of the Poet’s perspective!

**Dorothy Wordsworth’s Grasmere Journals:** [Home alone] and [A Leech Gatherer], **pp. 406-418;**  
Hey, sis—can I borrow a feeling?—(simpson’s ref )

Dorothy WW’s entry for [A Field of **Daffodils]:—**Notice the words that are reproduced in William’s poem, “ I wandered lonely as a Cloud” (330-335)  
  
“They flash upon that inward eye / Which is the bliss of solitude”—Mary WW’s contribution

Compare to “In my mind’s eye” top of p. 510—2nd to last stanza of “Resolution and Independence”

--Coleridge calls Mary WW’s lines “mental bombast”… (but how different is Coleridge’s approach to nature than Wordsworth’s in “The Aeolian Harp?”)

WW tends less and less to acknowledge the contributions of his sister as he gets older…

**(Not assigned) Elegaic Stanzas, + Mary Shelley’s Response: (pp. 534-536)**

**Elegy:** solemn funeral song, lament for the dead. Melancholy tone. More broadly—verse forms that express an elegiac movement—**melancholy, reflecting on loss and change!**

**This poem is about a PICTURE PAINTED** of a place, physical ruin of Peele castle in a storm. (1806-7)

--how I would have painted you (castle) back when I lived near you—My picture would have been peaceful! BUT NOW (“So once it would have been, --‘tis now no more”) **(line 33—similar transition to Tintern Abbey!)**

SOMETHING HAS CHANGED: “A power is gone, which nothing can restore; / A deep distress hath humaniz’d my Soul.” (35-36)

Notice word “sublime,” line 49!

Last two stanzas—what does he say “Farewell” to, and what does he welcome?

**Mary Shelley’s response—more literally elegiac**—re state of mind on death of her husband, Percy Shelley, in a small sailboat he was piloting boat off coast of Italy w/ his friend Edward Williams : Links with WW’s poem explicitly—state of mind associated with nature: peace vs. storm. **WW’s Sonnets (pp. 449-52)**

A form WW experimented with a great deal—very challenging! 14 lines, usually divided into octave and sestet, involving a sort of call and response: Set up an idea or question, provide an unusual twist or answer!

Tightness of Sonnet form: “Prefatory Sonnet” “Nuns fret not…” (449) Solace!

Unusual appreciation of city—London: Composed upon Westminster Bridge: A Natural, Sublime view?

“It is a beauteous Evening” –turn to “Dear Child! Dear Girl!” mirrors the turn in Tintern Abbey!

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**RP 2: Coleridge (due Fri. 9/14):** Notice how Coleridge begins and ends his poems, “The Nightingale,” “The Eolian Harp,” and “Frost at Midnight.” What sensory experiences of nature does the poet-narrator reflect upon, and how do these experiences affect the mind—what kinds of reflections and imaginings do they provoke? What do “Frost at Midnight” and “The Nightingale” in particular, have in common in their reflections on nature and the poet-narrator’s child?

**“The Nightingale: A conversation poem” (Courseweb reading) (Listen to the SOUND of this reading!)**

Unconventional associations! Break free from Milton’s nightingale, classical Philomela, to write a more honest, true and even sublime poem about nightingales!

“My Friend, and thou, our Sister! We have learnt / A different lore” (40-41)

“Their bright, bright eyes, their eyes both bright and full” (67)

“A most gentle Maid” who knows an even more extreme experience w/ the Nightingales…

Cnnxn to Frost at Midnight—speaking of his infant child…idea of transferring this experience to another…

Dorothy, Mary + William: Leech-gatherer, Field of Daffodils, relationship to other country people—chance encounters with beggars, gingerbread makers, etc.  **Dorothy’s Grasmere Journal as sourcebook (Commonplacebook!) for much of Wm’s poetry.**

**[FAMILY REUNION IDEA:** Wm + 3 brothers, and Dorothy split up when kids by deaths of their parents when Wm was 8 and 13… Dad had been steward of Lord Lonsdale: collecting rents. Lonsdale supposed to support them in return, withholds money from WW kids (til Lonsdale’s son pays up in 1802.

Wm—college at Cambridge, graduates 1791🡪 Rev France! Annette Vallon! Child out of wedlock!  
Home by 1795…reuniting with Dorothy and brothers…and meets Coleridge… **era of collaboration**

Dorothy’s journal:

**[Home Alone, May 14, 1800]** entry (she writes some of these in painful solitude!

* “My heart was so full that I could hardly speak to W when I gave him a farewell kiss” (538). .
* “I resolved to write a journal of the time till W & J [J is a younger brother] return, and I set about keeping my resolve because I will nto quarrel with myself, & because I shall give Wm Pleasure by it when he comes home again.” (539)

**[A Leech Gatherer]**—this maybe contains what our Poet-Speaker has so much trouble listening to in “Resolution and Independence”…

[The Grasmere Mailman]: “Poor Fellow, he straddled & pushed on with all his might but we soon out-stripped him far away when we had turned back with our letters. We were very thankful that we had not to go on, for we should have been sadly tired. In thinking of this I could not help comparing lots with him! He goes at that slow pace every morning, & after having wrought a hard days work returns at night, however weary he may be, takes it all quietly, & though perhaps he neither feels thankfulness, nor pleasure when he eats his supper, & has no luxry to look forward to but falling asleep in bed, yet I daresay he nieghter murmurs nor thinks it hard. He seems mechanized to labour.” (541)

**[A Field of Daffodils]** “…I never saw daffodils so beautiful they grew among the mossy stones about & about them, some rested their heads upon these stones as on a pillow for weariness & the rest **tossed & reeled & danced** & seemed as if they verily laughed with the wind that blew upon them over the Lake. . .” (542)  
  
**[A Beggar Woman from Cockermouth]**--“I wrote the Leech Gaterher for him which he had begun the night before & iof which he wrote several stanzas in bed this Monday morning.” (542)  
--the beggar woman described here, from the same town where Dorothy and William were born—Dorothy ids with her as same age (“a child at Cockermouth when I was”) (543)

Notice the words that are reproduced in William’s poem, **“ I wandered lonely as a Cloud” on p. 512**  
  
“They flash upon that inward eye / Which is the bliss of solitude”—Mary WW’s contribution

Compare to “In my mind’s eye” top of p. 510—2nd to last stanza of “Resolution and Independence”

--Coleridge calls Mary WW’s lines “mental bombast”… (but how different is Coleridge’s approach to nature than Wordsworth’s in “The Aeolian Harp?”)

**WW tends less and less to acknowledge the contributions of his sister as he gets older…**

**Samuel Taylor Coleridge:**

--Coleridge + WW + Southey: friendships, falls in love w/ sisters of other poets’ wives…INTERCONNECTEDNESS OF THESE WRITERS

--Opium (Laudanum) as painkiller for stomach condition—common 19th c. experience!

--Drugs🡪pain🡪numbness🡪high🡪withdrawal, no understanding of the dimensions of addiction!

--19th-c. enraptured by poems like the Rime and “Kubla Khan” 🡪essentially caught up in the same opium drug problem!

--“The Pains of Sleep” (poem addressed to Southey in a letter)🡪more direct comments on drug experience

--Poet of fragments! (Kubla Khan, Christabel)

--speakers are sometimes the voice of someone imprisoned/ in pain—yearning toward freedom! (Ancient Mariner!)

**Verse paragraphs—and Coleridge’s EXPERIMENTAL blank verse! Surprising sounds—**free us from conventional limits, restraints of expected rhythm and meter…Coleridge often repeats words and sounds (onomatopoeia)… “jug jug”

Uneven meter doesn’t mean NO meter. He just likes variegation! **A spontaneous, lively inconsistency**…

Even when Coleridge writes a rhyming poem, the rhyme scheme is usually inconsistent… (Kubla Khan)

Coleridge wants the sound to fit the sense… not have the sense inhibited by sound…

(see Edward Zuk’s online essay on Coleridge’s blank verse)

**“The Eolian Harp” (p. 559):**

**Explain what an Eolian harp is! (Play sound files)**

**FRAMING in Coleridge’s poems  
How religious is this language?** Two distinct creeds in this poem: His Question in the heart of the poem vs. Rep of Sarah Fricker’s disapproval in the conclusion.

Pantheism, Unitarianism: (Coleridge’s stint as Unitarian minister in mid-1790s: “O! the one Life within us and abroad”)

<http://www.friendsofcoleridge.com/membersonly/CheshireCB17.html> (Comments on Unitarianism and different stages of the MS!

--Compare with WW’s “sublime” passage in “Tintern Abbey” p. 406 (WW’s quiet sublime)

Sleepy, “slumbering”… “indolent and passive brain” (43)

Bubbles of philosophy… vs. religion assoc w/ Sara: Raises a provocative question… and drowns it in guilt?

**Eolian Harps: What they look and sound like:**

(Posted on Courseweb): <http://www.harpmaker.net/windharp.htm>

Better images?:

<http://www.harmonicwindharps.com/>

<http://britlitwiki.wikispaces.com/Aeolian+Harps+and+the+Romantics>

**“Frost at Midnight” (p. 563):**

similar attention to daydreamy states of mind as seen in “The Eolian Harp.” Time travel triggered via fluttering stranger ash film on grate…

Form—irregular verse paragraphs (like “Tintern Abbey”)  
Like “Tintern Abbey” in solitary self-reflection, turning to address another—this time his infant son, Hartley Coleridge.

“fluttering stranger”—explain (fluttering piece of ash w/ childhood superstition attached: maybe it means someone special will come to visit!)

Quiet movement in the midst of frozen hush

“Secret ministry”/secret hope—in midst of eerie silence

**Dream/trance-like defamiliarizing of home!** (Compare w/ Ancient Mariner’s return home in Part 6 of Rime!)

Structure of poem: Present, Past, Future

Contrast of Speaker’s childhood past (“pent midst cloisters dim”) w/ Hope for Infant’s future

Hopes infant will be taught by nature, love all seasons—be MORE FREE to commune with nature than he was. (Compare vision of infant’s youth w/ WW’s infants in “Intimations”)

Coleridge’s focus on **winter images**: freeze/hush, silence/mystery, border of dreams!

Nature’s conditions: Frost’s “secret ministry,” owl’s cry, solitude w/ baby breathing next to him, “strange and extreme silentness,” combined with the “fluttering stranger” (line 26)

“so calm, that it disturbs / And vexes meditation with its strange / And extreme silentness”

**(If time) Have them see if they can figure out if Coleridge employs any rhyme scheme here.**

--Comment on repetition of “Sea, hill, and wood” (lines 10 and 11)

**Ideas of harmony! Harmonized experience:**

See lines 44-47: Baby’s breathing:

Dear Babe; that sleepest cradled by my side,  
Whose gentle breathings, heard in this deep calm,   
Fill up the interspersed vacancies  
And momentary pauses of the thought!

Time travel in meditation! Present, Speaker’s past, future for Baby

Learning—his experience

What he hopes his child’s will be—how to learn language? “eternal language” (line 60)

Spiritual statement—conviction—ministry??

(Might be worth looking up that word, ministry!) SEE OED ENTRY

**NA-R: Balladry and Ballad Revivals,** pp. 31-39 (especially “Sir Patrick Spens” and “The Dæmon-lover”); Mary Robinson, “The Haunted Beach” pp. 83-84; start “The Rime of the Ancient Mariner,” pp. 443-459;

**Antiquarian revival! Ballads (p. 31):** Collect and research them—try to tap into an ancient source of originality! (Like Blake’s bard in the opening of SI, who pipes music and songs…)

**Emphasis on the sea/sailors**---England’s sailors going away / returning home—seaports.

**Ballads:** ballad stanza: 4-beat and 3-beat lines: abcb, with a refrain that’s repeated.

Sea / shore shanties: **“The Wife of Usher’s Well” (34)**: SAILORS RETURN FROM THE DEAD!

**“Sir Patrick Spens” (36)** (in Thomas Percy’s Reliques of Ancient English Poetry (1765) and recollected by Walter Scott in 1803, Minstrelsy of the Scottish Border)

--Coleridge quotes this one as an epigraph to “Dejection: an Ode”

**“The Daemon Lover”: (38)** Married woman gets on her old ghost-lover’s ship (“She set her foot upon the ship, / No mariners could she behold; / But the sails were o’ the taffetie, / And the masts o’d the beaten gold.” … and he’s got a cloven foot (line 51) ….on their way to “the mountain of hell”! (line 64)…and ends with the ship sinking!

Mary Robinson, **“The Haunted Beach” (83-84)**: Setting: little shed on shore amid big shipwrecks.

Robinson’s innovations/experiments with ballad meter impressed Coleridge. Notice the 9-line stanzas and the experiments with weaving end-rhyme—it **sounds** like a ballad and repeats the same word variously: “play”/”play’d” at the end of each stanza.

\* Note position of the Beach as a tidal interplay between external spectres (ghosts of dead sailors) and internal guilt of the Fisherman! (Robinson might be channeling Charlotte Smith, our other British Beach poet here…remember the *Elegaic Sonnets* (see the one about the Lunatic on p. 56)

**PG questions to lead annotation:**  
--What connections btw these poets and the ballad tradition? (Try some research…upload some if you can’t find ‘em)

--Find Gustave Dore’s illustrations and add them

--What’s an albatross, and how does this link the poem to the 18th-c. voyages to the Pacific?  
  
  
  
***RP 3 (due Fri 10/2)****Reflect on the* ***personified roles of supernatural powers*** *in Coleridge’s “The Rime of the Ancient Mariner.” In what ways do they appear to wield power, and what range and limits might we detect in their actions as represented in this poem? Finally, reflect on the significance of Christianity in this poem, and the extent to which it can help the Mariner in his troubles.*

**SEE HANDOUT (READING GUIDE TO RIME)**

**Rime of the Ancient Mariner** (+Coleridge’s recollection of conversation w/ Anna Barbauld)pp. 567-584 **See n. 6, p. 459**

Talk about the Medieval and the Pacific (very leading edge)…and how we’re STILL trying to understand the albatross scientifically—how it can fly and navigate over the open ocean, better than humans can/could:

YouTube video (short, scientific, pithy, wonderful): Dynamic Soaring: How the Wandering Albatross Can Fly for Free (2013): <https://www.youtube.com/watch?v=uMX2wCJga8g> (link added: 2019-09-30; last checked 2019-09-30.)

(Show ‘em Gustave Dore illus. ed.?)  
  
--**Context of Sailor stories / Bristol**—harrowing stories of rounding Cape Horn (S. America) into Pacific. Pacific Exploration NEW discoveries, 18th c.

New cultures—new gods—peoples w/ nature deities.

**Causality in this poem!**

**Romantic Poetry and the Demand for a Moral!**

**Anna Barbauld’s complaint:** this poem has no moral! (*Longman Anthology*, p. 597)

Coleridge’s retort: It has TOO MUCH moral already—It’s really like a story from the *Arabian Nights*: “tale of the merchant’s sitting down to eat dates by the side of a well, and throwing the shells aside, and lo! a genie starts up, and says he *must* kill the aforesaid merchant, *because* one of the date shells had, it seems, put out the eye of the genie’s son.”

--Raises cause / effect issues: relationship between the divine and mortal realms! What if spirit world is as petty as human world? Doesn’t question the divine—but raises selfishness uncaring possibility in divinity—nonwestern/nonChristian: introduced as real FEAR/ SUBLIME dimensions of poem!

--**Rime’s roots in Allegorical Romance**. (Figures like Death, Life-in-Death, Quest figure of Mariner.) Even offers the closure of a moral! **But does the moral really satisfy/fully fit the Mariner’s story?** Did the Mariner really deserve to be punished as he was? **(Is this the moral of Part 6 like the moralizing turn at the end of “The Eolian Harp”?)**

**Medieval Sound** (words like “Eftsoons”)

**and Appearance:** (WW’s annoyance with this—doesn’t fit the look/sound of HIS poems in Lyrical Ballads…OTOH, is it the reason the first 1798 edition of LB sold so well? This poem in its oldest-looking form, was the \*first\* in the collection!)

* **The gloss**—first added to 1800 *LB*. lots of revisions to poem after that, too. A kind of verbal gilding making this appear like a medieval text. gilded with a **Gloss,** like what a medieval monk might add to a manuscript he’s copying…
* Gloss: DIFFERENT VOICE—SUMMARIZES AND INTERPRETS—authoritative? Discuss.

Start with the epigraph: **“Facile credo…” I readily believe…**

* **Gloss**: gives map location. And gives interpretation of cause and effect**.**  Is it reliable? Or gullible? Who is this “guiding” voice?
* **Examples: p. 447:**  re “A spirit had followed them…,” **p. 450 re Moon and stars** going to their appointed rest…

Part 1: Frame/Context: Wedding Guest singled out/Appearance of Mariner MAD COMPULSION TO TELL…   
Journey south, to glacier-land, Albatross be  
friends ‘em, a good south wind comes up, and Albatross is shot by the Mariner

Part 2: Then they head North—into Pacific ocean—the first there in that part of the world

And they get stuck. **Part 2 introduces speculation/ interpretation w/in poem AND gloss. Gloss starts commenting on scholarly authorities on Spirits (Joseph**

**Part 3: things get WEIRD—unexplainable, supernatural. Medieval imagery of Death and Fortune.**

Skeleton ship. “And is that Woman all her crew? / Is that a DEATH? And are there two? / Is DEATH that woman’s mate?” (lines 186-88, p. 448)

(Part III) Woman = Life-in-Death, playing dice with Death for souls of mariner and crew

SKY SEEMS part of this: line 199: “The Sun’s rim dips; the stars rush out”

BUT after sunset, souls rush out of sailors bodies—as they look their curse at him…

**Part 4:** they don’t rot, mariner’s issues with prayer—first wrath at heaven, but then admiration of sea creatures, water snakes—“blessed them unaware” (line 285, p. 574)—Albatross falls off.

**Part 5:** Sleep. And then RAIN, lightning/thunderstorm under Moon “on its edge” “at its side”

DEAD MEN RISE  
  
Mariner’s interpretation to scared Wedding guest—the corpses were animated by angels…why? b/c they sing to the rising sun as the souls leave bodies….

--sailing without a breeze, b/c that vengeful spirit from the South Pole is still with them—takes ship as far as the Line (equator)

NOON: ship stops: strangeness! Sun moves!!!Mariner faints “Then like a pawing horse let go” (line 389)

**Interpretive Voices:** featured a different way in end of Part Fifth, start of Part the Sixth

\* **Spirits’ dialogue:** “But why drives on that ship so fast/ **Without or wave or wind**?” “The air is cut away before, / And closes from behind” (literal cutting? Cutting of a prow? Who or what does the cutting?)

**Part 6:** Deliverance back home. Dead men stand and stare (again). Corpses drop (again). Seraph-men stand on corpses… Hermit + Pilot + Pilot’s Boy approach

**Part 7:** **STUNNING/DISORIENTING the folks back home**

Mariner describes the approaching Hermit, and what Mariner looked like to Hermit

**To Pilot and Hermit, the ship looks like a SKELETON SHIP**—only inhabited by **one man!** (remind us of Part 3?): Perspective!

**asking questions (where were those lights???)** (St. Elmo’s fire?)

Ship suddenly sinks! (p. 581) Driving Pilot + Pilot’s boy insane…  
“Oh shrieve me, shrieve me, holy man!” (line 574)

Pilot thinks **Mariner = Devil!**

(And Wedding Guest has been fearing him all along…)

As boat nears, Ship suddenly deconstructs, and sinks “like lead”

--**Hermit has trouble standing up** when he reaches land! DAZED/DIZZIED/DISORIENTED

--Mariner asks Hermit to **“shrieve”** him/ **INITIATES STORY-TELLING CYCLE:**   
(Was the shrieving yet another stage of being cursed?)  
--**Burning (physical) need to relieve himself by telling story**

--Wedding frame: Mariner NOT going to the wedding—but would rather just walk to church w/ **friends and companions**

--**MORAL:** From Mariner to Wedding Guest. (“He prayeth well, who loveth well / Both man and bird and beast”)

--Wedding Guest parts—**“like one that hath been stunned, / And is of sense forlorn”**

Can Mariner ever be reconciled with Society? Will he ever experience peace?

How/when does he interact with people?

Nature of storytelling—compulsive urge!

ATTEMPT to make this work with a Christian moral/Medieval Catholic worldview… does it work? “Shrieve me, shrieve me holy man!”

**--Rime and Ekphrasis:** Refs to artistry within the poem (characteristic of Spenser’s Faerie Queene, too):

**Ekphrasis:**

* denotes poetry or poetic writing concerning itself with the visual arts, artistic objects, and/or highly visual scenes.
* tends to emphasize that something is being imagined, created, constructed Sense of imagined gilding to improve upon/ alter reality.
* **“idle as a painted ship upon a painted ocean”** **(p. 570)**
* the gloss, visual appearance of the MS—ekphrastic! This poem as a “found object”
* The Spirits in dialogue in Part 6 discussing the air being “cut away” before the ship, and “closed” from behind—something like seeing a world made of scissors and paper?

**Part 1: FRAME + story** (page numbers: Dore illustrated ed)  
Wedding Guest singled out/Appearance of Mariner—Frame

MAD COMPULSION TO TELL (p. 4)

Story: Ship sails South: **Sun** comes up “on left” goes down “on right” (p. 4)

Story is keeping the Wedding Guest from the Wedding (p. 6)

Storm sweeps ‘em into foggy, icy regions (p. 12), where **Albatross** arrives, fed by crew

--**Mariner shoots albatross w/ crossbow**. (No reason—apparently random!)  
PART I SETS UP WHAT HAPPENED AND IN WHAT ORDER… PART II moves into INTERPRETATION.

**Part 2: Ship changes direction!... and gets STUCK**

Sunrise on Right (North)

Sailors’ shifting interpretations of albatross: blessing vs. blame, based on fair winds or foul

**“We were the first that ever burst / Into that silent sea.” (p. 583):   
(Gloss indicates Pacific Discovery)**--Mariner—one of the early Portuguese or Spanish explorers of late 1400s/1500s? Ferdinand Magellan (Portuguese captain, sailing for Spain, first to circumnavigate globe, would have entered Pacific as the Mariner describes, from a land of snow and ice)… Vasco Nunez de Balboa saw Pacific from central America)

STUCK: Notice ekphrastic imagery!

“idle as a **painted** ship upon a **painted** ocean”

“water water everywhere”

Rot “slimy things”

Sailors DREAM of a spirit following them “From the land of mist and snow”  
Thirsty!!! (No stopping on land for fresh water yet on this trip)

BLAME: Albatross hung round Mariner’s neck

GLOSS: introduces authority on spirit world (Michael Psellus

**Part 3:** QUESTIONS **Entrance of Medieval Allegorical Elements / SUN goes out**

Starts with UNCLEAR VIEW—what’s that “A something in the sky” “A speck, a mist, a shape, I wist!” (p. 584)  
How can that ship be moving when there’s no wind???

Skeleton Ship: Bars over SUN (585)—like Sun peering through “a dungeon-grate”

“Is that a DEATH?” “Is DEATH that Woman’s mate?” LIFE-IN-DEATH

Dice-gambling for Mariner’s ship (like Medieval Dame Fortune!)  
Life-In-Death claims Mariner

“Sun’s rim dips; the stars rush out”: SUDDEN DARKNESS (loss of enlightenment?)

**star-dogg’d Moon now is above the Mariner’s ship**

--SUDDEN DEATH OF CREW/ staring at Mariner accusingly (586)

**Part 4: Still Stuck on Rotting Sea;** **MOON replaces sun**

Wedding guest: “I fear thee, ancient Mariner!” (when the story gets supernatural!)

Mariner’s reponse: Don’t be afraid of me… “This body dropt not down”: “Alone, alone… And never a saint took pity on / My soul in agony”

(like in *Pirates of the Caribbean*— **“**An orphan’s curse would drag to Hell / A spirit from on high; but oh! More horrible than that / Is the curse in a dead man’s eye!”)  
Wedding Guest scared of Mariner (frame)

Mariner TRIES TO PRAY—“but or ever a prayer had gusht, / A wicked whisper came, and made / My heart as dry as dust.” (586)

**Weird Moon Gloss—** (stars going home where they’re invited and much rejoicing!) (587)

Mariner watches—and blesses **the water snakes** as happy living things**!**

--And (coincidentally?) **the albatross falls off! (587)**

**Part 5: SLEEP / WAKING transition: water!!!**

**(Is he alive or “a blessed ghost”?) (588)  
Rain + Wind: Movement and Animation!**

**MOON’s EDGE🡪Lightning🡪Sunrise**

Moon was “at its edge” / “at its side” re black cloud

Lighting from Cloud/Moon🡪**Animates Dead Crew!**

Crew emit sweet sounds to Dawn🡪**singing to the SUN**

Crew’s sweet sounds echoed by the sky (birds), Quiet, smooth sailing, **return of Sun**

--Nine fathoms below keel, a Spirit had been moving the ship (line 380, p. 589)   
NOW the moving Spirit suddenly QUITS!

**(p. 590) SUN above mast at noon, NOW MOVES BACK AND FORTH!**

**AND then “like a pawing horse let go” (like releasing a wind-up toy?) SUDDEN**

**Mariner thrown in a “swound”**

Hears TWO VOICES

Gloss (p. 590) explains “First Voice” and “Second Voice” at end of Part 5, start of Part 6: Polar Spirit (who’s punishing the Mariner) + Fellow demons (Voice 1 and 2) talking about Mariner + Ship (Idea of Being Watched and Discussed): Polar Spirit “loved the bird that loved the man / Who shot him with his bow” (Part 5, p. 50)  
  
**Part 6:** Two Spirits keep talking:   
**Q: “What makes that ship drive on so fast?” (p. 311)**

**A: Ocean is STILL🡪NOT moving the ship!**

“The air is **cut away** before/**And closes** from behind

--Spirits say—**let’s get out of here** or we’ll be SLOWED DOWN--the ship will slow down when the Mariner wakes up! (**propulsion reliant upon dream state?**  
--Mariner awakes, dead crew stand together and stare accusingly

Then it seems like the spell breaks… (591)

--(p 592) (RETURN HOME)Ship returns HOME (silent, still) under MOON SHADOW

(but is it all a dream?) (Compare w/ home defamiliarizing in opening of **“Frost at Midnight**!”)

--Spirits rise from crew’s bodies

--Enter: Pilot + Hermit in rescue boat

**Christabel” (pp. 462+)**

This and “Kubla Khan”—Coleridge’s best known fragments, poems he claims were unfinished—never added more. Christabel—supposed to go in back of Lyrical Ballads, but WW wouldn’t agree to it.

Christabel—Coleridge claims he has three more parts to write—so we have only the first two!

--published in 1816 w/ “Kubla Khan” and “The Pains of Sleep” (on sched for Wed) (thanks to Lord Byron who got his publisher to do it)

Christabel—extremely influential BEFORE then b/c it circulated around England in drafts—huge inspiration to Walter Scott—whose first poem “The Lay of the Last Minstrel” used the sound of Coleridge’s experimental meter… big influence also on poets and writers working with medieval subjects…  
  
Christabel and Ancient Mariner:

--cursed encounters with strange supernatural females!

**--curse on Mariner🡪compulsion to narrate!  
--curse on Christabel🡪cannot speak!**

Geraldine—Christabel connection: Geraldine requires touch to operate curse, trap Christabel  
--“And what can ail the mastiff bitch?” –REPETITION of bitch… (Comment on WW’s observation about repetition—shows fixation on part of speaker, authentic struggling for words… WW and Coleridge freely employed repetition like this for EFFECT!

--sees Sir Leoline’s shield boss on wall as she comes in (589)

(ekphrasis—p. 467: “But they without its light can see / The chamber carv’d so curiously, / Carv’d with figures strange and sweet, / All made out of the carver’s brain, / For a lady’s chamber meet”)  
  
**Spell cast on Christabel: p. 468: NOTE: Christabel SEES the “bosom and half her side” before it happens…  
Predator / Prey:** snake - dove

**Part II: opens with bells in Lake District (where Coleridge wrote this part of the poem—PLACE references—where the bells echo (470)**

Bells—“Knells us back to a world of death”—(suggesting night / dream world more alive)”  
  
**Geraldine’s story to Sir Leoline: of his old estranged friend, Lord Roland de Vaux of Tryermaine (pp. 471-472 (very bottom of 471))  
  
Christabel’s hissing (473, and 475: “With forced unconscious sympathy”)**

**Bard Bracy’s dream: (474-475)  
  
Where/ How do we end this?   
Coleridge’s Conclusion to Part II???**

**Coleridge:**--Opium (Laudanum) as painkiller for stomach condition—common 19th c. experience!

--Drugs🡪pain🡪numbness🡪high🡪withdrawal, no understanding of the dimensions of addiction!

--19th-c. enraptured by poems like the Rime and “Kubla Khan” 🡪essentially caught up in the same opium drug problem!

--“The Pains of Sleep” (poem addressed to Southey in a letter)🡪more direct comments on drug experience

--Poet of fragments! (Kubla Khan, Christabel)

--speakers are sometimes the voice of someone imprisoned/ in pain—yearning toward freedom! (Ancient Mariner!)

--REVISIT “Dejection an Ode with them? (PAGE NEXT TO “PAINS OF SLEEP”)…--strings of angry lute, and verse VII: Devil’s Yule…)

**The Pains of Sleep (pp. 483-484)**

A bedtime prayer—“now I lay me down to sleep…”

But with adult nightmares!! OBSESSION with GUILT

**Kubla Khan: (pp. 459+)**

**Prose frame + —claims to be a fragment (merchant from Porlock)**Opium-inducted dream..with story of interruption…(and quotes his own poem on awakening from dreams!)—inspiration: external / internal ripple effects… Stuff GIVEN to author in “dream” via books…

**Psychological landscape**: Marks the turns of the poem! Vision, a Second vision🡪to help recreate the first one…

Connection with contemporary fantasy writing: Coleridge inserts visions of foreign, exotic realms.

Sublime as multicultural! Xanadu on banks of Yellow River (Huang River), China **--cradle of Chinese civilization  
--starts in Tibet: “**gets nearly 45 percent of its water from glaciers and **vast underground springs** of the Qinghai-Tibet plateau. From Tibet it flows for 5,464 kilometers (about 3,400 miles) through Qinghai, Gansu, Ningxia, Inner Mongolia, the border of Shaanxi and Shanxi, Henan and Shandong before it empties into Bo Hai Gulf in the Yellow Sea.” <http://factsanddetails.com/china.php?itemid=448&catid=15&subcatid=103>  
  
Abyssinian Maid singing of Mount Abora (abyss… but also Ethiopia—mythical/quest for Source of the Nile---- Ancient ur-waters of civilization

FORECAST the three poems: Kubla Khan, Intimations Ode, and Dejection an Ode.

Disruptions/fallings from the ideal.

**What is an ODE?** Very formal, serious, and often ceremonial poem—addressed to a person on abstract being. Classical models adapted by 19th-c. Brit poets (WW, Col, and Keats)

**Pindaric Ode: Greek choral odes:** public praise of athletes—and accompanied by 3-part dance or movement around a stage and altar

--designed for oral performance by a public chorus.

--lines of varying length (perhaps to correspond with emotion, pace)

THREE-PART STRUCTURE:  
--**strophe** (choral singers move to the right)

-**antistrophe** choral singers move to the left) (these two mirror each other, similar form)

-**epode** (different form) (choral singers move to the center)—resolution/synthesis of the two

(strophe in Gk.: literal meaning🡪 turn, bend, twist) (antistrophe: turn the other way)  
(epode: added song)

**strophe**—ALSO refers to the irregular stanzas in a Pindaric Ode (

(**irregular structure**—varying lengths of strophes—used by English poets in 1600s and 1700s—Abraham Cowley’s Pindarique Odes (1656)—also John Dryden and Wm. Collins in 18th c. are the precedents)

Vs.

**Horatian Ode** (Latin poet, Horace): reflective, on philosophical subjects. Even, regular stanzas—irregular rhyme. (Keats follows this model in his famous Ode on Grecian Urn, Ode to A Nightingale. NOTE: Ode to Psyche—irregular stanzas)

**WW, “Intimations Ode”** **pp. 337-341**

Walk through high points of this.

--**Emphasize thought as dead gravity weight to buoyant infant feeling!**

--Pacing, musicality of this!—shorter lines, quicker pace!  
--WHERE WOULD THE ANTISTROPHE COME IN?

--two contrary POVs on childhood. How is the Child of Joy of st. 3 diff from the Child of st. 7 and 8?

--WW’s transformation of the Fall of Humanity applied to Childhood and Growing Up! (st. 5) “trailing clouds of glory do we come. . .  
“Shades of the prison-house begin to close / Upon the growing Boy”

--WW’s introduction to the poem highlighting its unconventional, potentially sacrilegious elements (but ultimately, acc to WW, perfectly adaptable to Bible—**fall of humanity**)

--WW’s Antistrophe—its Countermovement to the Strophe is pointedly expressed in st. 8—LONG sentence, SLOW BUILDUP to “WHY”: “Why with such earnest pains dost thou provoke / The years to bring the inevitable yoke, / Thus blindly with thy blessedness at strife?” (p. 531)

--WHERE’S THE EPODE? (st. 9?—sense of a shift in direction again…return to Joy)

Notice sanctimonious tone—when it appears and its effect on the poem. WW’s

--**Last st.:** Thanks for “obstinate questionings” at heart of the poem🡪 **Realization of “lie”** in the last line! Burial or deception? QUESTION the surface appearance! (l. 141)

**From WW’s “Intimations Ode” to Coleridge’s “Dejection”:**--WW wrote the 1st four stanzas of “Intimations”—then two-year writer’s block!

--Coleridge wrote “Dejection an Ode” after hearing WW recite the 1st four stanzas of “Intimations”—long verse letter to his beloved Sarah Hutchinson (sister of WW’s wife)

(That Coleridge, and his thing for Sarahs—sisters of the wives of his fellow poets Southey and WW! Gotta be part of the family…)

--Coleridge + WW + Southey: friendships, falls in love w/ sisters of other poet’s wives…

--Opium (Laudanum) as painkiller for stomach condition—common 19th c. experience!

--Drugs🡪pain🡪numbness🡪high🡪withdrawal, no understanding of the dimensions of addiction!

--19th-c. enraptured by poems like the Rime and “Kubla Khan” 🡪essentially caught up in the same opium drug problem!

**--“The Pains of Sleep” (p. 618):** poem addressed to Southey in a letter🡪more direct comments on drug experience

--Poet of fragments! (Kubla Khan, Christabel)

--**speakers are often the voice of someone imprisoned/ in pain**—yearning toward freedom! (Ancient Mariner!)

**“Dejection an Ode” (p. 479-484)**

--Notice how Coleridge structures this AND the Eolian Harp to the two Sarahs in his life! Sara Fricker and Sarah Hutchinson

--What he’d suggest/teach/show them with the help of an organic wind harp!

--Poem structured around mad sounds of the Aeolian Lute. Address to woman who does not feel as he does. Wishes her a Joy he cannot attain.

STROPHE, ANTISTROPHE, and EPODE:  
Strophe: dead thought, “stifled, drowsy, unimpassioned grief, / Which finds no natural outlet, no relief” “smothering weight” “I may not hope from outward forms to win / The passion and the life, whose fountains are within.” (I – III)  
st. II the grief “finds no natural outlet, no relief, / In word, or sigh or tear  
This is a striking divergence from WW’s st. III in “Intimations”: “To me alone there came a thought of grief: / A timely utterance gave that thought relief”  
(For Coleridge’s speaker we begin in a situation in which there IS no relief, and there IS no communion/cnnxn w/ nature)

--Compare emotional experience w/ “**The Pains of Sleep” –dread of sleeping!**

and **Ancient Mariner’s!** Stuck/stagnate🡪sudden(!) motion

Antistrophe: TURN: JOY:   
Col. Writing of “Joy the luminous cloud” seems to correspond to WW’s: “trailing clouds of glory do we come”

--Relationship of thought to feeling? (p. 622—verse paragraphs VI-VII)

\* **“Hence viper thoughts!”** (Compare/contrast w/ “Intimations Ode”)

\* Once, “joy dallied with distress” but NOW each misfortune (“visitation”) “suspends what nature gave me at my birth, / My shaping spirit of Imagination”

--**Verse p. VII:** Emotions assoc. w/ Lute here? Emotions🡪Imagined visions

**“Mak’st Devils’ yule, with worse than wint’ry song”** (l. 106)

“Thou Actor, perfect in all tragic sounds! / Thou mighty Poet, e’en to Frenzy bold!” (ll. 108-9)

--Coleridge’s Sublime!—otherworldly link w/ **Kubla Khan!**

--Pain, fear, horror—How does this compare w/ WW’s Intimations Ode? Ultimately there’s a recovery of emotion here—but is there Joy?

--Echo of WW’s “Lucy Gray”—ll. 121-25. (“’Tis of a little child, / Upon a lonesome wild,/ Not far from home, but she hath lost her way / And now moans low in bitter grief and fear, / And now screams loud, and hopes to make her mother hear.”)

--Is it the same peaceful Joy and good night’s sleep he wishes for Sarah?

**George Gordon, Lord Byron** (inherits “6th Baron Byron” title from childless uncle)  
(He’s “Gordon” (Scots name) possibly b/c his father had to take his mother’s family name to be able to sell one of her family’s properties…but also b/c he was raised by his mother in Aberdeen Scotland)

Byron’s Grand Tour experience…NOT to the usual places:  
1809: to Portugal and Spain

1812: Childe Harold’s Pilgrimage

April 25, 1816: Byron leaves England (see p. 615)

“Summer of Love” 1816

**Multinational / European/ sex symbol symbol of the nineteenth century!**

British self-dramatizing export to the world

“mad, bad, and dangerous to know”, says Caroline Lamb

(rel. to Byron’s half-sister Augusta🡪Medora?) (See headnote to Byron—614-615

--Augusta Leigh was Capt. “Mad Jack” Byron’s daughter by his 1st marriage (to Amelia Osborne)

--Augusta Ada Byron (later Countess Lovelace) = famous mathematician! Looked ahead to computer

language coding, with work on designing card-machine systems for managing pattern productions in weaving factories: was Byron’s daughter by Annabelle Millbanke (brief, unhappy marriage (see p. 614)

**Fleeing bad marriage—danger of lawsuit over perversion??** : Exile to Switzerland –Lake Leman

Also, politically, an aristocratic radical…determined to fight for radical causes—death in Missolonghi Greece fighting for Greek Independence from Turkey (see headnote, p. 615-616

**“Darkness” context: composed in “summer” of 1816: “**The year without a summer”

**Mount Tambora’s eruption in Indonesia**: volcanic gasses (sulphur compounds) produced cold weather in northern hemisphere: Europe and North America affected. Cold, wintry weather.

**“The Corsair” and “Beppo”**

**Google images / maps: Hellespont   
  
Byronic Hero Characteristics**

Hero or Menace to Society?

**Hero**

Rule-breaker/taboo breaker/rebel-hero!

Opposer of tyrannical power

Guilty conscience—but not from breaking rules

Mind-tormented

Seeks to free the mind, asserts the mind’s divinity

Loyalty, self-sacrifice, devotion to women

**Promethean!**

**Satanic heroism!**

**Menace**

Criminal, menace to society

Amoral

No conscience (e.g. **Glenarvon**)

Delights in Seduction

“moral virus” (Southey, p. 709)

**Satanic!**  (Byron vs. Southey on this, pp. 710-711)

**Corsair Quiz:**What did Gulnare do for Conrad? Did Conrad appreciate it, or was he troubled by it (or both)? Explain.

***\*\*I usually don’t talk about these (below) in connection with the Byronic Hero until I introduce Frankenstein—SAVE for Frankenstein, or the New Prometheus\*\****

**Milton’s Satan**—Rebel cast down from Heaven (who afterwards tries to corrupt/seduce to rebellion God’s human creations). Romantic Sympathy for Satan: what if God and heaven are TYRANTS? (Satan as Radical possibility!)

**Prometheus:** Clash of Titans with Gods (their children). Old order of religion gives way to a new one. Jupiter (King of Gods) become dictator who crushes the old Titans and forces them to his service. Prometheus resists—disrespects Jupiter—**and gives humanity power to resist the gods sway, by giving them fire**. Punished by Jupiter through eternity.

**Byron’s Prometheus: pp. 686-687: “Thy Godlike crime was to be kind…”**

**See excerpt from Shelley’s Prometheus Unbound, pp. 695-696** (on Prometheus’ eternal punishment—chained to rock, pecked out eyes…but always regenerating life)

**Napoleon** as real-life, in-the-news material for the Byronic hero! (rose to power in Europe after French Revolution had ended in bloody anarchy, after the fall of Robespierre who’d attempted a dictatorship of paranoia and mass executions. Napoleon, the military hero of the French Revolution, rose to fill a power vacuum. Had himself crowned Emperor of France, but still continued reforms of revolution—end the monopolies on power of the church and nobility, introduce public education, modernize roads, invest in middle class interests. Also invade countries in Europe🡪**hostile to old monarchies, old church-state systems of power.**

Treated by British/European poets like Byron (and composers like Beethoven in the “Emperor Concerto”) as at first a great ideal power, but then a power that could be corrupted!

Napoleon finally decisively defeated at Waterloo in 1815. Byron reflects on his meteoric rise and fall in *Childe Harold’s Pilgrimage*…yet another who fits the type of his Byronic Hero!

(Save for Day 1 or Day 2 of *Frankenstein*: Read from **Byron’s depiction of Napoleon in Childe Harold Canto III (1816)—pp. 687-689)**.

\*\***Sayre**—let me know if you cover any of this on this page, or if you’ve left it for me!\*\*

**Beppo: A Story** (composed 1817, published 1818)

99 stanzas in ottava rima

Satire: mocks social institutions, customs, trends—including Byron’s own fame

Travel literature: English ways are seen in context with “foreign” ways in Italy

**“Orientalism”: the word as used by Byron: see stanza 51**

Definition: Representation of the exotic “East”—especially eastern Med, Asia in European writings. Often associated with imperial attitudes, but sometimes becomes a way of critiquing “the West” by contrast. How does Byron apply Orientalism? Usually there’s some kind of comparison going on… “the West” comes to know itself AS West by seeing itself in opposition to “the East”

How does this work in Byron’s poems? (reflect back on “The Corsair” AND “Beppo”)

**Shrove Tuesday and Carnivale** (stanzas 1-11) the day BEFORE Ash Wednesday, or the first day of Lent: Among Catholics, Lent is a period of 40 days of fasting before Easter. And right BEFORE it is a Carnivale! (In New Orleans, Mardi Gras)

--During Carnivale: COSTUMES! Masking—which is going to have great significance in Beppo…

All costumes are okay, except no mimicking / mocking the Church! (st. 3)

--St. 5: Does LONDON have anything like this? The “Piazza”: Orientalist Turkish baths/brothels

--St. 6: Explanation of Carnivale and Lent

--Travel Lit context: What does an English (Protestant) traveler need to be prepared for? (St. 8)  
need to pack your Ketchup and Soy Sauce!

Venice and Venetians: as if seeing Renaissance art come to life (st. 11-12) (Our editor, Peter Cochrane, tried fixing which pictures Byron might be referring to—those are the pictures at the front of our edition)

--**Lost Pleiad** (st. 14) the one of the seven, Merope, who fell from grace, seduced by Sisyphus (the guy who had to push the boulder uphill eternally in Hades…) –helps introduce **Laura (not her real name—see st. 21)**

**Cavaliere Servente** (st. 17-20, and decisively defined: st. 40): the socially accepted lover of a married woman

concept is introduced…and illustrated by the Gondola: “a Coffin clapt in a Canoe” (st. 19)

--“a Vice-husband, *chiefly* to *protect* her.” (st. 29)

Laura’s marriage circumstances (st. 24-25) to Giuseppe Beppo…long away at sea

(Contrast Laura with Medora of “The Corsair”—see st. 28)

Description of the Count—an art and Opera critic! (st. 31)  
“Seccatura!” (Boring!)

Common practice of taking a Cavaliere Servente:

--CHECK OUT footnote 79 (st. 34) re poor Col. Fitzgerald and the Marchesa Castiglione: and the number of her affairs!

--st. 36-37: Across Europe—common practice (Alps, Spain… but NOT England!)

England: married women vs. single ones: smelling of “Bread and Butter” (st. 39)

**Digressions!** Because Byron has to ALMOST reach 100 stanzas somehow…and entertain his readers about HIMSELF b/c naturally that’s who they want to read about:

Byron’s intrusive “I”: st. 41-49

**(st. 46) The Printer’s Devil Stanza:** printer’s devil= servant in the printing house, whom Byron pretends to have jot in a stanza in a footnote, with a footnote—just for fun—so maybe he DOES make it to 100 stanzas after all with the help of the Printer’s Devil! ;-) Mocks the sonnet tradition, and the lusty Italian artist Raphael who supposedly died of too much sex (not really)

AND THEN—SUDDEN SHIFT TO   
ENGLAND! (st. 47)

**Context:** Remember that Byron has been in exile from England for a few years now, since 1816…so he’s writing BACK to an England he’s had to leave from fear of prosecution for perversion

HOW MUCH DIGRESSION HERE? AND HOW MUCH ACTUAL NARRATIVE? (Someone should actually count the stanzas…)

**Byron actually COMMENTS on his own digression—st. 63**“To turn—and to return the Devil take it!

This Story slips forever through my fingers,

Because, just as the Stanza like to make it,

It needs must be, and so it rather lingers; …”

ORIENTALISM: st. 70: “He was a Turk the colour of Mahogany”

And more on Turkish harem practices (st. 71-72): Islamic women—can’t read—uneducated, says Byron…(this is Western prejudice and not accurate!) –but a SETUP to mock supposedly OVER-LEARNED English women (the “Literary Lady” of st. 76)

Muslim vs. English women: st. 77-78

At last, the CLIMAX of the plot—st. 87: Jump in the boat, and there’s the staring Muslim man

AND the Revelation/Return of Beppo! (st. 89) **anagnorisis**

Laura’s rescue of the situation (st. 91-93) doesn’t like his beard!

Beppo’s Back Story: How he became a pirate and started dressing like a Muslim—(st. 94-97)

And..we end with a bump… and a trio…and “My **pen is** at the bottom of a page”—wink, wink, nudge nudge.

**Shared geographical context btw “Manfred” and Frankenstein (Alps, near Geneva Switzerland… where Mary and Percy and Claire Clairmont run away together in the “Summer of Love” 1816)**

“Manfred” as verse drama (hybrid genre—not intended originally for performance—but nevertheless actually staged…)

**Goethe’s *Faust* (Faust legend) as context for Manfred:** (Byron heard a translation of Goethe’s 1790s version just before writing Manfred.)

**Gothic and Romanticism**

(Gothic)—mode of writing that can be applied in ANY genre (modes ‘n genres)

Gothic novels, poems, plays: “sickly and stupid German tragedies” as WW calls ‘em

--bringing the ways and beliefs of the past into the present: make medieval forms of art/architecture AND superstitious ways of the Middle Ages live in present

--assoc with breaking boundaries btw past and present, dead and living

--also assoc with captivity, torture, torment, horror!

**Manfred as Gothic Drama**—but Manfred himself as something more than a Gothic character—seeks to master the elements, not bow before them…  
**Performance Success (despite the subtitle “Gothic Poem”)**

**Manfred  
ACT I:**

Notice how Byron organizes the spirits / supernatural in this drama🡪their relation to Manfred!

How do the Spirits in this poem compare w/ those in Coleridge’s Rime?

Sc. 1:

Manfred can’t sleep—inner vigil doesn’t stop… His mental activity/sciences/philosophy “avail not”

Doing good “avails not”

Fighting foes “avail’d not”

“Good, or evil, life, / Powers, passions, all I see in other beings, / have been to me as rain unto the sands” (649)

Can’t shake the curse

**Summons Spirits** (has some trouble, until he calls them by the very curse that torments him…)

Spirits of Cloud, Mont Blanc’s Glacial ice, Ocean, Lava, Wind, Storm wind, Night, AND Manfred’s Destiny (spirit 7)…

**Spirit 7: Power issues! Manfred’s Destiny!** (Doesn’t like at all being SUMMONED by Manfred!—651)

Manfred’s star—**like pathless comet**…

He wants to see the spirits “face to face”🡪but **Spirits respond they don’t have physical form** “beyond the elements / Of which we are the mind and principle”—but they can \*take\* a form to be visualized… (653) [WONDER HOW YOU’D STAGE THIS?]

**(Irritated) Spirit 7: Takes form of Astarte** (“beautiful female figure”)

Sc. 1 closes: INCANTATION🡪**Manfred’s Curse [NOT TO DIE]**

**Sc. 2: Suicidal Manfred and the Chamois Hunter**

HOW is Manfred different from other people/ cut off from nature?

TO what extent is he speaking about humanity being accursed? And to what extent is this about himself—his own guilty conscience?

WHAT HAUNTS MANFRED: p. 659—sees blood on his wine glass

And the backstory with Astarte: **MOST EXPLICIT SIBLING INCEST REF (p. 659)**

WHY DOES HE SEE HIMSELF AS ETERNAL? [TIME TAKES FOREVER] (bottom of **659**)

Sc. 3:

Manfred seeks solace in Nature

Note local spirits (**Witch of the Alps**)🡪local to Byron’s current location: SUNBOW on Mont Blanc’s river rapids

WHAT DOES HE ASK OF THE WITCH OF THE ALPS?

To her Manfred explains:

his investigations of Nature (like Tintern Abbey? –AND like Victor Frankenstein!)

“thirst of knowledge”

his love of only ONE “like me in lineaments” “the same lone thoughts and wanderings”  
**“Her faults were mine—her virtues were her own—/ I loved her, and destroy’d her!”(663)**

**CAN THE WITCH HELP MANFRED?**

**(What’s the PROBLEM here?)**   
What does Manfred ask for? How does the Witch respond? (664)

Sc. 3: Three Destinies (+ Nemesis) at the Hall of Arimanes (Zoroastrian Principle of Evil!)

Nemesis: Gk spirit of divine retribution against HUBRIS—specific REVOLUTION context here

**New emphasis on world tyranny/ recent tyrannical regimes, oppression in this scene.**

FREEDOM as “the forbidden fruit” (bottom p. 667)

Manfred’s entrance here, relationship to these DESTINIES—and their ultimate obedience…

Summoning of Astarte (670)

Trouble getting her to speak…

**“Tomorrow ends thine earthly ills. Farewell!” (671)**

**Nemesis (w/ Destinies):** traditionally Nemesis is avenger of crimes, punisher of hubris (pride)… Nemesis the punisher, oppositional force against the individual… In the end of this scene, Nemesis is asking Manfred—anything else we can do for you???

**\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\***

**Act 3: Manfred’s Perspective on Religions**—nature’s powers to inspire religious feeling

(greets the Sun set—as Sun God—ref to Genesis, pp. 689-90)

(on worship at old Roman temples pp. 691-2)🡪 “the place became religion”

Astarte’s backstory?? (Who’s she, what’s up with her? We **might** be told but the Christian Abbot (ironically) interrupts Manuel from telling the story

SIBLING-LOVE, SIBLING INCEST in Brit Romantic writing…relations between brothers and sisters important

Manfred in his death: to the Spirit that comes to claim him:

--“I do not combat against death, but thee. . .” (694)

“my past power / Was purchased by no compact with thy crew, / But by superior science—penance—daring—/ And length of watching—strength of mind—and skill/ In knowledge of our fathers—when the earth / Saw men and spirits walking side by side, / And gave ye no supremacy” (694)

MENTAL INDIVIDUAL strife🡪refuses to serve ANY spirit—He is equal to them all.

Unlike Faust, he DOES NOT enter into any kind of compact to commit his soul to ANY being—except perhaps Astarte, his ---!

Coleridge: on Satanic pride in real life – 701-702

Caroline Lamb’s steamy potboiler novel *Glenarvon*—(bet you think this novel’s ABOUT you, DON’T you??)

--pp. 702-703: The Earl of Glenarvon tells Calantha Lady Avondale: “Glenarvon is the hell thou art to shun…”

“He felt, he saw, that the peace of her mind, her life itself were gone for ever, and he rejoiced in the thought.” (703)

Glenarvon as leader of Irish patriots under fake name “Viviani”—an “idol” of the people as he calls himself…. Abandons this cause…

Ends the book as a ship captain…departing an historic scene of battle for a mythic voyage…chasing a ghost ship (Rime anyone?)

**Mary Shelley, Frankenstein**

***RP5:*** *Comment on the relationship between Walton, Victor, and the Creature. What does Walton’s frame narrative contribute to this novel—for example, to its approach to science, justice, family, or power?*

Sci Fi / Gothic w/ a modern twist

Written by teenage, unwed mom

Daughter of distinguished intellectual parents: Wm. Godwin, Mary Wollstonecraft

Runaway lovers🡪radical, atheist poet Percy Shelley (running away from pregnant wife Harriet), Mary (running away from home), and Claire Clairmont (Mary’s half-sister, chasing Byron)🡪Switzerland

~~(Cover of your text: Henry Fuseli,~~ *~~The Nightmare~~* ~~(1781) –see explanation, pp. ix-x)—Mary Wollstonecraft knew Fuseli well… SOMETHING PREYING ON A FEMALE FORM…)~~

Summer of Love: 1816: Ghost story challenge! The Shelley party of three meets up with the newly exiled Byron in Switzerland, Lake Leman/Geneva:  
SHOW POWERPOINT: PLACES OF FRANKENSTEIN

They travel to Chamounix, vale of Mont Blanc (which figures in setting of Frankenstein)

**Recent exposures to death:**

* Shelley’s first wife Harriet and Mary’s half sister Fanny Imlay both commit suicide in this year
* SIDS: Mary and Percy had recently lost an infant girl. They have a new baby William, about 6 mos old at time of writing… He won’t live more than a few years

What was Byron up to?

Around same time, Byron completes *Manfred* and *Childe Harold* III.

(Byron, working on helping out Coleridge, helps to get some of his MS poems published.)

***Frankenstein***: Intro frame sets up Rime parallels and refs

Mary had read lots of accounts of sea voyages seeking NW passage, or routes across polar icecap

**Robert Walton: FRAME NARRATIVE: quest for Pole, fame (context in late 18th-early 19th c: search for NW Passage… 1840s Franklin’s doomed expedition…Brits won’t find the passage they seek…in 1810s, it’s still POSSIBLE but very DAUNTING (show painting)  
WALTON:**

Loneliness

Parallel to /Distinction from Ancient Mariner **(p. 10)**

Connection with the man he rescues

Records MS transcription

**Victor Frankenstein begins: “I am by birth a Genevese”:**

**Significance of Geneva, Switzerland**: Traditionally oligarchy—republic ruled by elite merchants, NOT a monarchy. **Home of Jean-Jacques Rouuseau. In Mary Shelley’s time, Switzerland symbolizes freedom and revolutionary idealism.**

Notice Victor’s family/parents: characterized by generosity—taking in children/helping distressed people, rescuing Elizabeth from a stepmother, and rescuing Justine Moritz

Elizabeth Lavenza: “sister”/future wife (interests in poetry, drawing)  
Henry Clerval: friend (books of chivalry, romance)  
Victor Frankenstein: (Occult philosophy and Natural philosophy)

Victor’s younger brothers: Ernest and baby William

**Victor’s Education: Interest in Alchemy: (parallel w/ Walton’s undisciplined, concentrated reading)**  
 Cornelius Agrippa—occult philosophy/skeptic

Albertus Magnus—alchemist/chemist/medicine

Paracelsus—theologian/philosopher

“philosopher’s stone” “elixir of life”

Raising of ghosts or devils

BUT ALSO: **Mod 18th c. interests in distillation, air-pump/vacuum, and lightning/natural source of electricity (Ben Franklin – the real “modern Prometheus”) (23-24)**

**EXPERIMENTS with ELECTRICITY (24)  
RADICAL context for studying sources of nature’s power, forces of life**

\*\*Many of these thinkers (Ben Franklin, Thomas Beddoes, Joseph Priestley are associated with radical revolution—overthrowing traditional religion-endorsed structures of society as outdated, new forms based on NEW SYSTEMS of KNOWLEDGE)

ALL THIS mirrors Percy Shelley’s boyhood and college interests! **(PP 21-24)**

**University of Ingolstadt: opened 1472 AND closed in 1800.**  **In mid 18th c:** known for being home of the Order of the Illuminati—free thinking radical politics, secret societies French army under General Moreau in Bavaria since mid 1790s moves in and occupies the campus…. The university in transit…eventually reopens 40 miles away in 1826 as U of Munich)   
**Victor going to University is paired w/ Death of mother (scarlet fever) (p. 26)**

**Lectures on “Natural Philosophy” (in Geneva first—before University) (24)**

Krempe vs. Waldman (and prejudices)  
**Science—Waldman’s paen to (29)**

Over just a few pages (but a few years of Victor’s life) we see him move from CHEMISTRY to PHYSIOLOGY // (galvanism)  
**But this is science pursued irrationally—OBSESSIVELY—as FIXATION:**

Digging up corpses for **study/discover principle for life (32-33)**

Discovers capacity to “bestow animation on lifeless matter” **(pp 32-33)  
(GOTHIC: COMPARE Victor Frankenstein’s power to bring life out of death to Manfred’s powers over the spirits/summon the dead Astarte: gained via HIS OWN HARD WORK AND STUDY:** “…to arrive at once at the summit of my desires…” (33) **IDEAL GOALS + AMBITIOUS SIZE: \*\*8 FEET TALL\* (34)**

Time Passage: VICTOR’S CONFINEMENT (36) (eventually…doesn’t go home for **6 years**! (54)  
**WARNING about “unlawful” studies**—“not befitting the human mind”—NO CONQUESTS! **(36)**  
NOTE: where “Frankenstein” is first named. (about this point—p. 39)

**MAKING AND ABANDONING THE CREATURE!**

From resolve to make a being of GIGANTIC STATURE and “a new race shall bless me”  **(p. 34)** to

“the dull yellow eye of the creature opened” **(p. 37) (Victor’s dreams, sight of Creature at bed, and Victor’s running away (38)**

**Victor on good vs. bad science rel to conquest/destruction: p. 36**

**DISEASED LABORS** of the scientist

(Clerval at Ingolstadt (foreign languages, Easter/Orientalist studies, Persian/Gk./Hebrew) (47)

**JUSTICE ISSUES: and WOMEN (secondary?) Justine Moritz**

Victor learns of her story through a LETTER from Elizabeth (43)

**Criminal Justice system theme introduced** in Elizabeth’s first letter: She doesn’t want brother Ernest to become a judge, but rather a farmer (“it is certainly more creditable to cultivate the earth for the sustenance of man, than to be the confidant, and sometimes the accomplice, of his vices; which is the profession of a lawyer.” (43)

Justine Moritz—and her own mother’s repulsion of her

Comes to live with Frankensteins: GIVES JUSTINE (via Percy) a chance to PRAISE SWITZERLAND FOR MORE EGALITARIAN RELATIONS (no such huge class differences as in European monarchies) (43)

Sent back to live w/ her when siblings died

Abusive relationship w/ mother

Finally, back w/ Frankensteins

William’s Death (learns from LETTER FROM VICTOR’s FATHER (48-50)  
--missing locket w/ picture of his mom (50)

(later found on Justine)

--Letter from Victor’s dad re William, sends Victor home, passing through the setting of Manfred (Mont Blanc) and Childe Harold III’s thunderstorm scene

--REDISCOVERY OF THE CREATURE in this sublime setting (53)

**Justine’s Trial (57-61); Judgment + Confession (61) Visiting Justine in Prison (61-62); Her confession**

**Who’s to blame? QUICK JUDGMENTS/ Human Justice/Injustice:**1)**Victor or the Creature (Victor’s guilt—p. 67)**  
2) **Society (Justine Moritz, circumstantial evidence in the locket) (pp. 62+)**  
Justine’s trial—spectacle. Woman falsely accused of murdering child. Evidence: seen to be out all night, carries locket  
**WHY DID SHE CONFESS?** **(p. 62): “I almost began to think I was the monster he said I was.”**

\* RELATE TO Mary Wollstoncraft’s *Maria*: story of Jemima

Victors’ guilt—end of Vol. I and beginning of Vol II**: “I the true murderer… I bore a hell within me”** **(pp. 63-64 end of Vol. 1. / Vol II: p. 65)**  – Byronic hero? rel. to Manfred  
  
**Elizabeth re Justine’s death: PEOPLE AS MONSTERS:** **(p. 67)**  
“Before, I looked upon the accounts of vice and injustice , that I read in books or heard from others, as tales of ancient days, or imaginary evils; at least they were remote. . .but now misery has come home, and men appear to me as monsters thirsting for each other’s blood.”

For relief, Victor’s dad proposes a walking tour in Vale of Chamounix / Mont Blanc (Setting of Act II of Manfred…and place where the Shelleys traveled, and Percy’s poem:

P. **Shelley: “Mont Blanc”—emphasis on how this setting is hostile to humanity—Parts III and IV, p. 261 AND p. 262, especially**

“thou hast a voice great Mountain to repeal / Large codes of fraud and woe”

**Meeting of the Creature and Victor: 1st Conversation on Mont Blanc/sea of ice: p. 72  
--“superhuman speed”  
“I expected this reception…” ULTIMATUM (“Do your duty…”**

--JUSTICE evoked by the creature: “Oh, Frankenstein, be not equitable to every other, and trample upon me alone, to whom thy justice, and even thy clemency and affection, is most due.” (73)

**NOTE: WHY WE CALL HIM THE CREATURE!**

(Narrative Frames—Stories w/in Stories—compare w/ *Arabian Nights*)

The story w/in the story: Stories bordering on stories. Voices disturbed by monstrosities: self-other barrier crossing.

**Creature in the Act of Interpretation!** Stories bordering on the Creature and how he understand the world and himself.

**DeLaceys and Safie: Fr. Revolutionary / Eastern tale of EXILES. The Creature, too is OUTCAST, exiled from his Creator…**

**--WHY the DeLaceys are hiding in Germany (92-96) …** Felix’s efforts to help Safie’s father (Turkish merchant) after unjust trial…promised marriage to Safie. Turkish merchant goes back on promise… Safie’s issues (mother as a Christian Arab slave…harem confinement)…Safie’s escape into Germany—finds Felix.

--**POV on Islam** compares to Wolls.—use of harem (93)

**Creature’s Education**

**How does the Creature educate itself? And how does that education teach him about himself?** (learning to speak, p. 83)

--learning via DeLacey Family (old man, Felix, Agatha, and later Safie—who arrives on p. 87)

BOOKS:

Volney’s Ruins (Revolution-era POV on history: from which Felix instructs Safie (whose presence accelerates language learning)—**p. 89**

**--learning about humanity and history—sense of sublime contrast btw human virtues and vices: HOW THE CREATURE DECIDES HE IS A MONSTER (p. 90)  
(Compare to Justine sense of herself as a Monster p. 62, and Elizabeth’s sense of monstrous humanity, p. 67)**

Milton’s PL (Adam / Satan)—**p. 96**  
Plutarch’s Lives  
Sorrows of Young Werther  
Victor’s Journal!

**Creature-Human Contact:**  
Creature and DeLacey’s

Creature saves a drowning girl/shot for his pains

Creature and William  
Creature and Justine  
Creature’s Demand of Victor / Victor’s Response

What makes the Creature a Monster?

Who’s more to blame: Victor or Creature?

**Bring out Revolutionary Context!**

**Creature’s Demand: end of Vol. 2, Ch. IX: MAKE ME A HIDEOUS FEMALE COMPANION!**

Victor’s HESITATION—initial refusal, reasons: **p. 111**

Creatures’ desire and promise to go to South America and be vegetarians **(p. 112)**

(Think **Burke re beauty and female softness**, the idea that Wolls hated so much!—By contrast, the Creature wants a **sublime female partner**, NOT a beautiful one!)

WHY NO FEMALE CREATURE? (**Scotland, Vol. 3, Ch. 3—England/Scotland a foreign country for Victor**) In England he rejects the creation of the Sublime Female partner: “They might even hate each other” **(p. 129)**

Adam vs. Eve: lesser female creature, less passion, colder undertaking: sexist creator?

**Afraid of Eve!**

**The Creature’s Shifting Relationship to his Creator:**  
Goes from HELP me, be my good Creator—end of Vol. II, to

Vol. III, Ch. III: “**Slave,** I before reasoned with you, but you have proved yourself unworthy of my condescension. Remember that I have power; you believe yourself miserable, but I can make you so wretched that the light of day will be hateful to you. **You are my creator, but I am your master; --obey!” (131)**

**SPECULATION:** Victor b. in Geneva, creates Creature at Ingolstadt U., Continental Europe—connected with timeline and ideas of French Revolution: **Creating a monster!**

\***radical English writers—could revolution happen in England? Could it be sustained?** Wollstonecraft, rights of man, Godwin, English philosophy. Create new kind of society—reject traditional forms of beauty, change ideas—liberate by means of the sublime… Are revolutionary thinkers trying to create a new form of humanity?

\* **But it doesn’t happen**. In Mary’s lifetime, 1800s to 1810s--backlash wave against revolutionary idealism—hatred of its ideals. Ugly, loathsomeness of project. **It’s harder to start a revolution now** after the French Rev. ended in so much violence and bloodshed. Doubt, Fear hold back. AND create MORE bloodshed and violence!

\* **Social implications of Gothic Horror!** **Frankenstein Creature OFTEN associated with working classes, rise of trade unions, industry problems**—the ugly problem of poverty in 19th-c

--- vs. frightening new forms of technology in our times, GMOs called “Frankenfoods,” etc. Creating a Monster—

Victor/Clerval visit Cumberland/the Lake District: **WW country!** Clerval given **Tintern Abbey** refs in Victor’s narrative re traveling together in England, last memories together (p. 121: quote, p. 123: “But in Clerval I saw the image of my former self”) WW associated by younger Romantics (Byron/Shelleys) with putting away his revolutionary ideals, GIVING UP.

**Victor’s shifting judgments:**

**Bottom p. 74** (Vol. II Ch. III): sense of duty, “For the first time, also, I felt what the duties of a creator towards his creature were, and that I ought to render him happy before I complained of his wickedness.”

vs.

**bottom p. 126** (Vol. III Ch. II): Just before attempt to make Female Creature, claims to be “guiltless” “I was guiltless, but I had indeed drawn down a horrible curse upon my head, as mortal as that of crime.” (126) (worried about Clerval)  
  
**pp. 129-30:** Breaks his promise to the Female Creature—in a passion when he sees the ugly, malicious looking face of the Creature in the window.

**p. 131: CREATURE’S ULTIMATUM: “You are my creator, but I am your master;--obey!”  
“I shall be with you on your wedding-night.”**

**p. 133:** feels like he’s committed murder in dumping female creature “I almost felt as if I had mangled the living flesh of a human being.”

**After disposing of female creature, Victor imprisoned for Clerval’s murder**

Victor’s ethical dilemma: save family and friends OR the human race? (p. 146, to his father)

Vol. 3, Ch. 5: **Wedding Secrets:** Elizabeth’s letter: Is there someone else?  
Ch. 6: Elizabeth Strangled—**p. 154**  
Dad dies of apoplectic fit—horror re Elizabeth’s death

**NOW Victor goes public🡪to Magistrate to involve the law (pp. 157-58)**

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Vol. III, Ch. III: “**Slave,** I before reasoned with you, but you have proved yourself unworthy of my condescension. Remember that I have power; you believe yourself miserable, but I can make you so wretched that the light of day will be hateful to you. **You are my creator, but I am your master; --obey!” (131)**

**Creature—Victor CYCLE at close of Victor’s account**

Why does the Creature OUTFIT and SUSTAIN Victor? **(p. 162)**

**Walton Frame:**

Mutiny Threat—pp. 170-2

p. 170: Victor Frankenstein’s high rhetoric—re “benefactors of the species!” HAS HE LEARNED ANYTHING? Irony?  
  
Victor’s dying perspective of himself as blameless! (pp. 173-174) Urges humility to Walton, yet still conflicted in his aspirations!

**The Creature gets the last words! (pp. 176-175)   
“Am I to be thought the only criminal, when all human kind sinned against me? Why do you not hate Felix, whl drove his friend from his door with contumely? Why do you not execreate th rustic who sought to destroy the savior of his child?” (177)**

**Also conflicted, but WHY DO YOU TAKE HIS PART?**

**Felicia Hemans: (pp. 877-95)**

Popularity / Her place in Romanticism / canon issues

Comparable w/ other writers? Byron/Coleridge… contrast w/ WW

Why people have thought this bad poetry

Mediterranean / Historicity--Imprint of historical moment. compare w/ Byron

Female roles/ **Hemans Heroine characteristics (Hemans’ heroic women and children)**

Desperation—against impossible odds

Feverish intensity Heroic? life-taking   
Heroic suicides of women and children?

Love of people, fame, and country (Casabianca, Bride of Gk Isle, Properzia Rossi, Indian Woman’s Death Song, Joan of Arc)

Focus on parallels btw

**Casabianca: Corsican, during Battle of the Nile, on Napoleon’s side against the British—fall of an heroic child)**

**Eudora, Bride of Greek Isles: Greece vs. Turkey, also Suttee**  
Earth, Air / / Water, **Fire!**

**Hemans and the Sublime of Fire!**

**Suttee**—explained n. 5, p. 892: Hindu man’s funeral involves burning his wives, practice of suttee—performed as marriage ceremony for the afterlife.

**Indian Woman’s Death Song:** and Hemans’s **syncretism:** aim to find unities in multiple cultural belief systems, ways of life. Not always positive: sometimes used by rulers, empires, to emphasize commonality between conquering and conquered… Sometimes oversimplifies. At the same time, sometimes provides basis for connection, common ground.

**Properzia Rossi:** woman artist: Art vs. Love. futile intensity🡪failure leads to art. Art as failure to reach an ideal.  
Structure: around the production of artwork: Rossi’s *Ariadne*: vision, production, judgment after completion, perspective on herself as artist about to die.

\* Around line 35: personalizing the sculpture of Ariadne—giving it her own life… compare w/ Frankenstein’s creation?

“thou shalt wear / My form, my lineaments; but oh! more fair, / Touch’d into lovelier being” (37-39)

* Artistic expression: Artwork conveys personal feelings of artist:
* Hemans🡪gives voice to Properzia. Properzia gives voice to Ariadne. Hemans makes use of women artists of the past to give rise to a Romantic Myth of the Woman Artist: pining for home, lover, family she can’t have…
* Is the sculpture of Ariadne the “child” she leaves behind for that deadbeat Roman knight?
* Nationalism: for Italy—echo of her name. Her love will matter, then…

**Joan of Arc in Rheims:**

Fame unites country: NATIONALISM: Rheims is where King Charles VII is crowned—Joan’s national accomplishment when England invaded France…

Contrast of public and private: Joan’s solitude, memories of home vs. public glory.

p. 900: end of Joan of Arc in Rheims: home as paradise lost!

**John Keats**

**Romantic Poet of ekphrasis and erotica!**  
Similar to Edmund Spenser in his emphasis on sensuality, borders between illusion and reality/sleep vs. waking, as well as in artistic gilding of his language

Comment on Jane Campion’s film, *Bright Star* (2009)!

Short-lived: dies at age 26. Medical background—opiates and other drugs… questions of whether what he took to fend off potential syphilis infection may have weakened his body—**recent biography by Nicholas Roe investigates this**

 "When I have fears that I may cease to be" p. 911; and Odes: To Psyche, To a Nightingale, on a Grecian Urn, and on Melancholy (pp. 925-933)

**Edmund Spenser’s Faerie Queene**: as **ironic** **moral allegory** that **undercuts** itself—re Chastity/Sexuality

Spenser’s poem—Romantic inspiration: Focus on psychological experience

9-line stanza: ababbcbcC

Iambic pentameter, plus C: **alexandrine** hexameter, one extra metrical foot

9-line Spenserian stanzas: invented by Edmund Spenser for the Faerie Queene. Each stanza looks a little like a sonnet—just 5 lines shorter…)

**Romantics and Spenserian stanzas:**

Spenser’s own writing in the Renaissance looked back to the Middle Ages (**antique look**)

Allegory, Chastity, Temperance, moral qualities to be celebrated in Queen Elizabeth I (contemporary application)

**Spenser’s verse had irony: undercut his allegory:** showed dundering knights, compromising positions, sometimes unclear whether his characters fully triumph over the various snares/ obstacles laid in their paths

**Keats’s Eve of St. Agnes: Spenserian aspects:**

Ekphrasis  
Like the Faerie Queene in its attention to dreams and enchantment, medieval rituals of belief, and questing knight who seeks to deliver his lady

**“Eve of St. Agnes”**   
**PRB images (Maclise picture):** Use to illustrate ekphrasis in the poem: Madeline in her bedroom. Also spiritual plane of the poem: religious imagery/stained glass window and light effects in these scenes

Spend some time w/ Ekphrasis in start of poem  
**Ekphrasis:** (alternately spelled ecphrasis)

* denotes poetry or poetic writing concerning itself with the visual arts, artistic objects, and/or highly visual scenes.
* tends to emphasize that something is being imagined, created, constructed Sense of imagined gilding to improve upon/ alter reality.

\* See the “sculptured dead… seem to freeze” st. 2, also stanza 4: “carved angels, ever eager-eyed” (st. 4) BEST OF ALL: st. 24-25 xxiv-v,—Madeline’s bedroom window and the rose-bloom effect on her breast

“idle as a painted ship upon a painted ocean” (Rime of the Ancient Mariner p. 20)  
\* the gloss, visual appearance of the MS—ekphrastic!

Parallels to Shakespeare, *Romeo and Juliet*, in Madeline’s family’s vicious hatred of Porphyro. Porphyro’s bedroom access to Madeline assisted by Angela the old beldame—Difference: Madeline already knows Porphyro

Attention to dreams/imagination: within hostile, real, cold exterior reality🡪interior warmth of dreams vs. exterior death of ice-cold Beadsman praying for a family who couldn’t care less…

Beadsman and his role in Madeline’s family (medieval/superstition context)  
Madeline’s beliefs / **Belief systems: St. Agnes Eve rituals / Agnus Dei (white, wooly lamb innocence…)**

**Religious ritual—averting one’s eyes from human realities?** Madeline averts eyes and ears-focused on heavenly to elevate a DREAM of her lover

**Frames of reference/framed story using sensory impressions,** prayer, death/cold, inside/outside--Beadsman and Angela at end of poem! Compare w/ Rime, only “safe” comfort-zone area inside Madeline’s room is the center🡪leading to external frame of storm, cold outside

Freezing Cold, Isolated, Unappreciated Outside vs. Warm Inside   
  
( Beadsman’s prayers ( Castle/Party ( Madeline’s ritualistic devotion in her bedroom. As Porphyro watches her dreaming: p. 943 st. xxxii “**Shaded was her dream** / By the dusk curtains: --‘twas a midnight charm, / **Impossible to melt as iced stream**”)

Porphyro’s name and role – transgress through frames of reference… “purple riot”!

Satanic school! **Porphyro’s Neoplatonic context (in Roman times, idealist philosopher, antagonist to Christianity):**  
st. 31: “. . .awake! Thou art my heaven, and I thine eremite”

Porphyro and Madeline: IS SHE ASLEEP OR AWAKE?  
Jack Stillinger, “The Hoodwinking of Madeline” from early in the poem, line 70…Is she stalked and raped?   
**st. 36: “into her dream he melted” (p. 944) (+ original version in n. 9)**

St. 38: “After so many hours of toil and quest / A famish’d pilgrim, saved by miracle”  
st. 39: “There are no ears to hear, or eyes to see”

Leaves **destruction/disillusionment** in his wake… **“how changed thou art!”(st. 35)**

Impact of encroaching on psychological / imagination via sex: **Sex as interface btw physical and imagination**

**Last stanza:** “”long be-nightmared. Angela the old / Died palsy-twitch’d… The Beadsman after thousand aves told, / For aye unsought for slept among his ashes cold.”

(Draw the poem! Circle/shells—Porphyro’s penetrating journey)

**Keats’s La Belle Dame + Odes:**

KEATS’S FLESHY IMAGINATION!.... and the deathly pallor of his wretched wight…

Note Keats’s commentary re “modern systems of morals” in the article, “La Belle Dame Sans Mercy” (p. 904), plus observation **re medieval word *merces* (price/wages): erotic economy (exchange of sex for services) (p. 946)**

**Keats: re worship of Love vs. worship of Mammon (p. 906—intro to “La Belle Dame)**

Attraction, love, sleep, dream, solitary awakening

Keats: **Negative Capability**—**p. 952**--a quality Keats admires in Shakespeare: **“when man is capable of being in uncertainties, Mysteries, doubts, without any irritable reaching after fact & reason”**

**--Immersion in dream state**—“the union of the imaginative and the real” (from prose intro to “La Belle Dame” p. 906)

**Keats’s privileging of Sensation over Reason—letter to Benjamin Bailey, p. 950-51:** KEATS’S SPECULATIONS about passions, imagination, reason, sensations, and spiritual repetition and refinement of happiness:

“I am certain of nothing but of the holiness of the Heart’s affections and the truth of Imagination – What the imagination seizes as Beauty must be truth—whether it existed before or not—for I have the same Idea of all our Passions as of Love they are all in their sublime, creative of essential Beauty—In a Word, you may know that my favorite Speculation by my first Book (Endymion) and the little song I sent in my last—which is a representation from the fancy of the probable mode of operating in these Matters—The Imagination may be compared to Adam’s dream—he awoke and found it truth. I am the more zealous in this affair, because I have never yet been able to perceive how any thing can be known for truth by consequitive reasoning—and yet it must be—Can it be that even the greatest Philosopher ever arrived at his goal without putting side numerous objections—However it may be, O for a Life of Sensations rather than of Thoughts! It is ‘a Vision in the form of Youth’ a Shadow of reality to come—and this consideration has further convinced me for it has come as auxiliary to another favorite Speculation of mine, that we shall enjoy ourselves here after by having what we called happiness on Earth repeated in a finer tone and so repeated—And yet such a fate can only befall those who delight in Sensation rather than hunger as you do after Truth—Adam’s dream will do here and seems to be a conviction that   
Imagination and its empyreal reflection is the same as   
human Life and its Spiritual repetition.

But as I was saying—the simple imaginative Mind

may have its rewards in the repetition of its own

silent Working coming continually on the Spi-

rit with a fine Suddenness—to compare great

things with small—have you never by being

surprised with an old Melody—in a delicious

place—by a delicious voice, felt over again your very Speculations and Surmises at the time it first operated on your Soul—do you not remember forming to yourself the singer’s face more beautiful than it was possible and yet with the elevation of the Moment you did not think so—even then you were mounted on the Wings of Imagination so high—that the Prototype must be here after—that delicious face you will see”

**\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\***

**Odes: (Horatian… and Homeric (to Psyche)**

Connections between the odes:

**Sublime time-depth**: ancient past—present—future (classical times, our time // Grecian urn will be “When old age shall this generation waste, / Thou shalt remain, in midst of other woe/ Than ours, a friend to man” (ll. 46-48)

**Celebration of approach of bliss**, rather than its consummation “tender eye-dawn”… “never never canst thou kiss” (Psyche and Urn)

**Surrounding context for an Ode: some kind of deprivation**, lack. Like WW’s Intimations Ode or Coleridge’s Dejection an Ode. **SEE “Dejection” p. 620-ll. 18-23.:** “Those sounds which oft have raised me, whilst they awed, / And sent my soul abroad, / Might now perhaps their wonted impulse give, / Might startle this dull pain, and make it move and live! // A grief without a pang, void, dark, and drear, / A stifled, drowsy, unimpassion’d grief, / Which finds no outlet, no relief, / In word, or sigh, or tear—”

**Synaesthesia**: literally when stimulation of one sense leads to the involuntary stimulus of another. (Tasting a color, confusion/overlapping of sensory impressions. Gk. For “perceiving together”)  **in Nightingale p. 953, ll. 14+,** “Tasting of Flora and the country green, Dance, and Provencal song, and sunburnt mirth!”

**Negation:** Senuous/sensory attraction to things that are NOT there, detailed sensory experience negated yet nevertheless implied by the negation!

* Negative imagery! How often do we see it in these odes?   
  Psyche, first line p. 951 “tuneless numbers”, p. 952: ll. 28-33
* Nightingale, p. 954: ll. 41-42: “I cannot see what flowers are at my feet, / Nor what soft incense hangs upon the boughs”
* Grecian Urn, “pipe to the spirit ditties of no tone” ll. 11-20: “Heard” vs “unheard” melodies. . . “Not to the sensual ear”

**Experience defined by what it lacks—and calls what’s lacking to mind, an echo of sensory feeling?**

**Negative Capability, and Openness/Receptivity:** **OPEN CASEMENTS:** opening onto something otherworldy: Nightingale’s song as “The same that oft-times hath / Charm’d magic casements, opening on the foam / Of perilous seas, in faery lands forlorn.” (p. 955, st. 7, ll. 68-70)

Psyche: last two lines: “a casement ope at night, To let the warm Love in!” (p. 953).

**Ode to Psyche: (pp. 950-3)**

Psyche = Gk word for mind, soul, butterfly

**Romantic paganism!**Keats’s Romantic adaptation of **Homeric ode: cult-hymn**. **“O!”**

* Invokes deity/divine spirit.
* Tells story of the deity, its origins, significance, authenticity.
* Petitions the deity for favor/aid (prayer)
* Promises future service

**Cupid and Psyche: Apuleius story:**Mortal Psyche + Immortal Cupid: secret relationship. Psyche kept in dark, can’t see Cupid,who visits her only at night. But Psyche out of great curiosity and desire, sought out Cupid, and caught him sleeping—dripped candle-wax on him while standing over him with a candle…Awakens him—and invokes wrath of the gods.

STORY OF MORTAL KNOWLEDGE/DISCOVERY OF IMMORTALITY

Psyche undergoes impossible trials to regain Cupid and win immortality—and hence she is late-born to the Greco-Roman pantheon. Inspired to immortality by love.

(Mary Tighe’s Psyche rewrites Apuleius’ story with emphasis on Psyche as a Spenserian psychological allegory…)

Tribute to a late-born Goddess “too late for antique vows”  
Glimpses vision of Mind and Love bedded together in grass “at tender eye-dawn of aurorean love” (l. 20)—How to recognize her?

Negation, and Echoing Assertion: What service she lacks, and what he’ll render.

(Where is the temple he will build to Psyche?)  
Brain-garden! With a window ALWAYS open to Love’s Night-Visits from Outside (openness of mind, receptive senses—negative capability…)

**Ode to Nightingale:** as response to Coleridge / WW Odes “Intimation” and “Dejection” Nightingale: Like a reversal of Dejection? “To thy high requiem become a sod”   
**Letter to John Taylor, p. 995: re rising, progress, and setting of imagery**—**leaving us in “the Luxury of twilight”**

Nightingale: Mysterious Ode! Painkiller poem! MUSICAL ode (different from Grecian Urn and Psyche). TRANSIENT experience. In this poem, he CAN HEAR but CAN’T SEE. (In Grecian Urn, he CAN SEE, but CAN’T HEAR)

Enraptured by Sound from Nature--Music of Bird…(compare w/ Coleridge’s Aeolian Harp)

Odes and O! What are we O-ing for? A draught of vintage, a vehicle of transport away: to “leave the world unseen, And with thee fade away into the forest dim” (l. 20) Get away from ll. 21-30… “Where but to think is to be full of sorrow / And leaden-eyed despairs”

1: Aching heart, opiate/ drowsy numbness “as though of hemlock I had drunk” (sedates OR kills depending on dose!)

“Tis not through envy of thy **happy** lot / But being too **happy** in thine **happiness” (ll. 5-6)**

(Compare w/ happy happy love”—dumb repetition—quite literally!)

2. O for a synaesthetic draught to help me fading into the forest with you, Nightingale!

3. Synaesthesia / immersion

Negative Capability experience: “I cannot see but guess”

4. Meditation on death in st. 6: “half in love with easeful Death. . .Now more than ever seems it rich to die”  
5. But you, Nightingale, are Eternal! “not born for death”—Song of the nightingale outlasts civilizations! Same song that charmed Ruth in the Old Testament…UNLIKE human song, UNCHANGING IDEAL! (Compare w/ Grecian urn)

6. Word, “Forlorn”—“toll me back” Solitary close, departing music

**Closing vs. Closure:** Contrast the last stanza w/ Coleridge’s “Dejection”—no direct address to someone else. No assertive statement like WW might make. Instead, we end with an open-ended question: “Do I wake or sleep?”

**Ode on a Grecian Urn: (955-956)**

**Ekphrastic! Immersion in scenes of art,** each emphasizing strange otherworldliness, NOT of our reality, frozen in time / immortalized

Urn as a storytelling device:

Picture on panels: Keats describes them in a way that from the very beginning of the poem **RAISES QUESTIONS (Negative Capability—ability to be in a mystery w/o full understanding)**

**thought vs. feeling “dost tease us out of thought, Cold Pastoral”**

Opening lines: Urn is “ **still unravish’d bride** of quietness” and “**foster-child** of silence and slow time”

COMMENT on these anthropomorphic relationships! (how an unravished bride of quietness, and a foster-child of silence and slow time? Made by people but abandoned…)

St. 2: Watching music w/o being able to hear it “Pipe to the spirit ditties of no tone” (REMOVAL from the immediate movement/transition necessary for transient music!)  
Endless Pursuit of love

St. 3: Rapturous, Redundant reading of happy, happy, happy Love!  
“no tone” shifts to “forever piping songs forever new”

while “All breathing human passion far above” (Think literally in terms of human POV on urn)  
(**What’s the difference btw “never” of st. 2 and “for ever” of st. 3?** Maybe they’re the same here…)

St. 4: sacrifice scene: leaving a town forever empty “desolate”—suggests that it should be /could be something else… No one can explain it.

St. 5: the Urn itself: imagery of its shape, brede, craftsmanship and genre: “Cold Pastoral” “tease us out of thought” TIME DEPTH: In future ages, you’ll still be telling us the same thing: “Beauty is truth, truth beauty.” (Compare w/ Nightingale’s unchanging song!)

Letter to Benjamin Bailey, p. 992: “I am certain of nothing but the holiness of the Heart’s affections and the truth of the Imagination—What the imagination seizes as beauty must be truth” **Does this mean there is no higher truth? Only what attracts us? Certainly this urn does NOT tell us the truth about life!**

**Perhaps its beauty—as an image repeated over and over in the mind, becomes the basis of truth for us—even though it is a fiction of art!**AFTER MIDTERM

Emily Bronte, Wuthering Heights

(Context notes below—adapted/excerpted from notes on Charlotte Bronte)

Bronte siblings**--**b. in Yorkshire to Revd Patrick Bronte and Maria Branwell Bronte

Siblings from oldest to youngest: Maria, Elizabeth, Charlotte, Patrick, Emily, Anne

Father: born Patrick Brunty, poor Irish farming family—he’s determined to do better…made an impression on various schoolmasters and vicars—one of whom is well connected enough to send the boy to Cambridge… Patrick never looks back—signs his name Bronte…

In Yorkshire, as a curate/minister he opposes Luddite uprisings… stands with the gentleman, landholders and industrialists

Establishes himself as Perpetual Curate at Haworth… the family moves from Yorkshire to Haworth in 1820

Mom dies there within a year (last words: “Oh God, my poor children!”), around when Charlotte is 4-5…

Aunt Branwell, mom’s sister… takes care of the kids—she’s strict and stern…(but not really an Aunt Reed…)

1824: Maria, Elizabeth, and later Charlotte and Emily are sent to the Clergy Daughters’ School in Cowan Bridge--- Wm. Carus Williams (model for Brocklehurst)

1825: Maria and Elizabeth are sent home from school w/ neglected TB… die at home…. Maria = model for Helen Burns, particularly in how she’s mistreated at school

Kids are educated together at home now….

Branwell, the toy soldiers, and the Angrian / Gondolan sagas

Branwell🡪 artist, emulates Coleridge—takes opium—while Charlotte is teaching at Roe Head School, he gets accepted to Royal Academy of Arts, but can’t go—returns home, sets up studio in Bradford (town near Haworth)

1831: Charlotte (age 14)🡪Roe Head school, run by Miss Wooler … becomes teacher there (1835-38)… miserable (Roe Head Journal): (see Lyndall Gordon, p. 67 for memorable quote)

1832-35—Angrian Saga w/ Branwell

1839: governess for Sidgwick family in Yorkshire—hates it… Refuses her first and second suitors…(first suitor = her friend Ellen Nussey’s brother, who’s dull and boring and thinks she is too… second = an Irish curate, whom she sees as beneath her.)

1841: another post as a governess; refuses her own school at Dewsbury Moor to go to Brussels (w/ Emily)—feed her thirst for knowledge! Pensionnat Heger..

1842: M. Heger—rhetoric professor, teaches at his wife’s school, Pensionnat. Heger is demanding and challenging, and makes Charlotte recognize her gifts as a writer… Emily becomes a bit scandalous by refusing to wear a corset…

1843: Charlotte alone at Pensionnat… in love w/ Heger, who does not reciprocate

1844-45: Returns home to Haworth… suggestive French letters to Heger

1846: Poems by Currer, Ellis, and Acton Bell published… Charlotte begins Jane Eyre

1847: Jane Eyre published—instant success! Wuthering Heights (Emily) published—panned as not appropriate—too savage…

1848: Tenant of Wildfell Hall (Anne) Charlotte and Anne visit publisher George Smith in his London office to quell rumors that the “Bell brothers” were one person (maybe Thackeray)… Sept.: Death of Branwell. Emily immediately sickens, dies in Dec. (age 30) Anne becomes ill.

1849: Charlotte (age 33) nurses Anne, takes her to the seacoast at Scarborough, where she dies in May. Charlotte deals w/ grief by writing Shirley, publishes it… and meets Thackeray.

1850: friendship w/ Harriet Martineau; stay w/ George Smith… Thackeray gives a party for her but she refuses to talk to anyone there accept the governess! Friendship w/ Mrs. Gaskell, who edits posthumous editions of Emily’s and Anne’s work, and later will write the first biography of Charlotte Bronte…

1851: Goes traveling about w/ George Smith… pretends to be his sister…some romance here?

1852: Finishes Villette: George Smith shocked b/c the character he thinks is based on him is dismissed by Lucy Snowe for the Belgian teacher… He’s peeved, underpays her.. and their relationship cools. (He’ll marry someone else).

1853: Villette published. George Smith engaged to another… Charlotte FINALLY begins to encourage Arthur Bell Nicholls.

1854: Charlotte’s engagement and marriage (age 38). Honeymoon to Ireland. Nicholls discourages his wife’s writing and monopolizes her time!

1855: Charlotte’s death… pregnant. (6 week fever… vomiting blood from stomach). The servant Tabby had a digestive-tract illness… maybe typhoid? Her will leaves everything to her husband.

1857: Elizabeth Gaskell’s biography—to vindicate Charlotte—make sure her reputation isn’t for “coarseness”

1861: Patrick Bronte’s death… Nicholls returns to Ireland w/ Charlotte’s papers…

(follow biography chronology in Lyndall Gordon, Charlotte Bronte, a Passionate Life (1995)

OR the web chronology at: http://www.umd.umich.edu/casl/hum/eng/classes/434/charweb/BRONTECH.htm

**British Feminism and Jane Eyre**

Women’s Movement in 19th c. Britain:

During French Revolution, women’s groups formed, advocating women’s equal status as citizens in French state… right to vote + representation in government for all men and women. This never takes place… Robespierre executes some of the most prominent women leaders: Olympe de Gouges… and Napoleon institutes his Roman-modelled Code Napoleon, keeping French women in an officially inferior status. And the Catholic Church looms large over Post-Revolutionary France and Southern Europe: Catholic and Anglican Church institutions oppose feminism on moral grounds—disrupts the family order… “woman is the lesser man” (Locksley Hall)

Mary Wollstonecraft: Vindication of the Rights of Woman (1792) –inspired by American and French Revolutionary ideals—engages problem of how girls and women are mentally imprisoned and prevented from achieving their full mental powers…How society’s very structure and the upbringing of children must change to bring about a free, equal society…

Industrial Revolution in Britain—(mid 18th century through 19th century): Factories in Britain transformed individual labor to mass production… poor, lower-class women begin to work in factories… Problems here: women aren’t paid as much by men, lousy/dangerous/unhealthy factory and living conditions for all…

New attention to women’s labor: middle and upper-class women who needed money: could work only as governesses, schoolteachers, clerks, shop assistants, or household servants… nursing becomes an honorable profession as well…

19th c. women’s political movements in Britain and America largely formed from middle class Dissenting Protestant groups. Women joined together to lobby for drinking laws, property laws… to protect women in their homes, and to guard against women’s property being stolen from them by abusive and irresponsible husbands…

With the decisive abolition of slavery throughout the British Empire in 1833, women’s issues moved to the foreground—were debated in Parliament and in print by many leading (male) statesmen and philosophers, including John Stuart Mill, whose book, The Subjection of Women (with the assistance of his wife, Harriet Taylor Mill) was published in 1869.

In this sense, Britain is ahead of America: In America at this time, women organizers led by Elizabeth Cady Stanton and Susan B. Anthony were fighting for women’s rights alongside the slavery issue. They advocated for freedom and equality of blacks and women at the same time—for a while working w/ Frederick Douglass… Around the 1850s and 60s, however, they collectively decided the abolitionist cause must come first… and women’s rights to property after marriage, + the right to vote must be delayed… The issue never made it to Congress in the US, to be seriously debated by lawmakers, until the early 20th century.

However, women’s colleges were founded throughout the 19th c. in Britain and America: e.g. Mount Holyoke (1837)… and women were increasingly seeking forms of higher education… particularly women of Jane Eyre’s status…

Schools for women and girls, such as Roe Head, where Charlotte teaches as a teenager, are really the beginnings of a great feminist wave in Britain… One of Charlotte’s friends at Roe Head, Mary Taylor, writes of her support for Women’s Cause—advocating for institutional changes—for women to be given equal opportunities and voting status…

Charlotte doesn’t go for this… Mary writes her: “You are very different from me in having no doctrine to preach.” But Charlotte isn’t directly part of this movement… She’s more interested in something much more troubling to Victorian women—feminists and nonfeminists alike…

She’s interested in the problem of women’s desire, its imprisoning repression and daring free expression… She’s interested in an area of women’s experience that is taboo in Victorian England: It’s not so much sexuality that Victorians are prudish about (look at the proliferation of brothels for evidence against this), but women’s expression of sexuality:

**Emily Bronte: *Wuthering Heights***

**Vol. 1, Chs. I-IX:**

**Ch. I: Lockwood🡪Wuthering Heights**

“Wuthering” (p. 4)

WH House (1500 – Hareton Earnshaw inscription) (4)

Mr. Heathcliff, “singular contrast from most—“dark-skinned gypsy” (5), yet with dress, manner of gentleman

Lockwood’s short-lived “sympathetic chord” with Heathcliff (5)

--Reserve: “aversion to showy displays of feeling” (5)   
 (Context: Lockwood’s “real goddess” at the sea coast—but he retreats as soon as she expresses affection for him (6)

IRONY (after this): Pets dog… FOLLOWED by threatening DOG GROWL

Heathcliff’s hospitality—gone to the dogs!

**NOTE: Emily + dogs!**

**Dogs vs. Lockwood 🡪 Dominance behavior!**

**Ch. II:** Notice what drives Lockwood out of Thrushcross Grange (TG) to WH

**p. 8:** Servants resolutely keeping to their ways. Lockwood seems driven out to WH.

“Were you asked?” (to tea)

**Confusion re identity: “Mrs Heathcliff” (11-12)**   
BLUNDER**: she’s Heathcliff’s daughter-in-law, not his wife**. She’s NOT married to that Hareton Earnshaw... (13)  
  
CONFUSIONS re RANK + PLACE, especially w/ intro to Hareton Earnshaw

(pp. 11-12, + introduces himself, p. 14) looks like “common labourer” BUT his bearing is “free, almost haughty”

Very clear how much everyone HATES each other at WH!

--Mrs. Heathcliff inflicts witchcraft threats against old Joseph

--Hareton and Mrs. H. try to intervene for Lockwood. Heathcliff’s inflexibility.

--Heathcliff’s tyranny/violence/dictatorship here gradually exposed

DOGS jump to Lockwood’s throat!—Lockwood’s agitation, bloody nose—Zillah to rescue! (16-17)

**Ch. III: Lockwood’s dreams**

Zillah sneaks Lockwood into Cathy’s old bedroom. DESCRIPTION of oak closet/bed chamber/window ledge area: **(p. 18)**

Oak case partitions off for **private space, facing window**, window ledge w/ **Cathy’s names in 3 forms: Earnshaw, Heathcliff, Linton**

+ Linton’s discovery of Cathy’s DEVIANT DIARY entries—scrawled through church books **(pp. 18-21)**

**70 x 7 Dream (pp. 21-22)** Book of Matthew New Testament: How many sins against one that one MUST forgive.

1st of 71st = the UNPARDONABLE sin!

Lockwood’s dream: Either Joseph, the Preacher, or Himself has committed that one…

Dreams of himself accusing the preacher, and preacher then of accusing him🡪all out mayhem in the church! VIOLENCE!

**Catherine Linton Dream (p. 24)** –Lockwood tries to murder **a little girl lost on the moors for 20 years!,** trying to get back in the house! (Like Little Girl Lost, or Lucy Gray?)

**“Terror made me cruel”**

**Ch. IV: Nelly Dean’s Narrative Begins**

--Explanation of Family Relations (pp. 31-32)

(Heathcliff like a cuckoo—replaces eggs in other bird’s nests with their own—DISPLACEMENT of Hareton Earnshaw)

**Old Mr. Earnshaw goes to Liverpool (33)** – Walks 60 miles each way! Gone 3 days.

**Heathcliff’s entrance** into the family—male childbirth? **(34)**

**Heathcliff’s origins—on streets of Liverpool…speaks gibberish (34) “…but you must e’en take it as a gift of God”**

--Response from Mrs. Earnshaw (“ready to fling it out of doors”, kids.  
--Name “Heathcliff” from a son who died in childhood (35)—works as his first and last name!

--**DAMAGE done to family relations all round (p. 36) “So, from the very beginning, he bred bad feeling in the house” (36)**

--Mrs. Earnshaw’s death (36)

Nelly’s qualified sympathy for Heathcliff—36-37, and later…

Colt incident with Hindley—how Nelly protects Hindley(!) (36-37)

**Ch. V: Old Earnshaw Dies**

Cathy: wildness, love to command (39)

--Power relations btw Cathy and old Earnshaw over Heathcliff! (39)

Closer look at young Cathy with her dying father (40)— Cathy sings him to his last sleep

Discovery of death (40-41)

(Hindley away at college)

**Ch. VI: Funeral: Hindley comes home to WH w/ wife. Changes things!**

--Marriage had been concealed from old Earnshaw (41)

--Young Mrs. Frances Earnshaw (not named until later chapter): CONSUMPTION SYMPTOMS (42)

--**Hindley’s ideas to modernize old-fashioned living arrangements at WH:** SEPARATE quarters

for servants…willing to carpet the place, etc. (42)

--Hindley downgrades Heathcliff to SERVANT status (bottom of 42)

**Cathy and Heathcliff rebel against Hindley and Joseph… escape to moors all day long (43)**

**Cathy CAUGHT at Thrushcross Grange! (pp. 43-48)**

* Heathcliff + Cathy WATCHING Edgar and Isabella Linton through window—FIGHTING over a PUPPY (They are not civilized either… ) (44-45)
* Caught by Skulker the bulldog…Servants’ characterization of them as likely little kids employed by a gang of robbers (46)
* Heathcliff’s appearance to the Linton’s—he looks like “a little Lascar, or an American or Spanish castaway”—INDIAN (East or West) (47)
* Heathcliff’s ejection—ENFORCED separation from Cathy begins. (47+
* Cathy’s Lintonizing begins! (47)…

**Ch. VII:** **5 weeks later**, Xmas holidays, Cathy returns, Lintonized! (p. 48)

--Cathy’s (and Heathcliff’s) discovery of Heathcliff’s dirtiness as something repulsive! (49-50)

--Heathcliff’s determination to BE DIRTY! (50)

NELLY’S SYMPATHY FOR HEATHCLIFF! WHY she seeks him out (50-51)

--Nelly the narrator may not be neutral!—more active in this story as a character than we might realize! Plants SEEDS in Heathcliff’s mind **(52 and 53)**

--re being stronger than Edgar—strong enough to knock him down! (value masculine violence!) **(52)**

--Can be made to look handsomer—more masculine than Edgar Linton the doll **(53)**

--AND idea of noble lineage to imagine—idea of BUYING WH AND TG! (Notice, in the frame, Heathcliff DOES own both properties**…(53) (DID NELLY MAKE THIS HAPPEN?)**

Cleaned-up Heathcliff experiences Ridicule from Hindley, and from Edgar Linton

**Hot applesauce in Edgar’s face (54)**

Cathy and Heathcliff get together ANYWAY: Gimmerton band / dance… Cathy climbs up into the garret where Heathcliff is confined (55-56)

**End of Ch. VII: Lockwood frame:** Lockwood speculating about Yorkshire people –“live more in earnest” – Wwian ideal… Notices Nelly doesn’t behave like others of her class… (57)

**Nelly’s response: I’m better educated/better read than you imagine…(58)**

DATE: a year after the Xmas Lintonized Cathy = 1778, and that’s 23 years ago.

**Ch. VIII: Birth of Hareton Earnshaw, Death of his mother, Frances (60)**

(involvement of Dr. Kenneth again)—Hindley’s denial of her consumption symptoms (59-60)

**INFERNAL HOUSEHOLD now (60)**… and Cathy age 15 “the queen of the countryside” (60)

Cathy torn btw Edgar Linton and Heathcliff (who’s age 16 now)

--Cathy behaves differently at TG vs. WH (61)

--Heathcliff—put to hard labor, makes him neglect any impetus to books/reading/study (62)

\* TRANSGENDERED contrast btw Edgar Linton and Heathcliff! (In frame, Nelly shows Lockwood **a portrait of Edgar—feminine traits! P. 61)**

\* **LANDSCAPE used as difference btw the two: (p. 64): bleak hilly coal country vs. beautiful fertile valley**

**Heathcliff’s almanac calendar – jealousy over Cathy’s time (63)**

Nelly exposes and unleashes Cathy’s VIOLENT streak to Edgar! He tries to leave, And YET HE COMES BACK! **(64-66)** like “a mouse half killed, or a bird half eaten” (66)

**Ch. IX: Violent Household.** Hindley’s Abuse of his son (following Cathy’s abuse of him!)

Heathcliff unwittingly saves Hareton’s life (68)

**Cathy to Nelly Dean re Edgar’s Marriage Proposal: DID SHE DO RIGHT? (p. 71)**

LOVE for Edgar (71-72), vs. for Heathcliff (72-73)

**Cathy’s dreams (bottom of 73): outcast from heaven 🡪 WH**

**--What Heathcliff overhears… how they’re parted… (74)**

Cathy’s Illness—brought on by waiting outside for Heathcliff…

Dr. Kenneth says “she would not bear crossing much” (81)

Death of Linton parents + 3 years later—marriage of Edgar Linton to Cathy Earnshaw  **(82)**

**Physical Tortures! Violence: Muscles, Teeth, Claws in Women!**

**Physical Abuse / DOMINANCE themes:**

\*Cathy and Edgar:

Nelly exposes and unleashes Cathy’s VIOLENT streak to Edgar! He tries to leave, And YET HE COMES BACK (66): like “a mouse half killed, or a bird half eaten” (66)

\*Ch. IX: Violent WH Household. Hindley’s Abuse of his son (following Cathy’s abuse of him!) Heathcliff unwittingly saves Hareton’s life (68)

\*Ch X: Household power arrangements at TG, with Cathy as a Linton! (84): “It was not the thorn bending to the honeysuckles, bu the honeysuckles embracing the thorn. There were no mutual concessions; one stood erect, and the others yielded” (84)

Cathy and Edgar BEFORE vs. AFTER Heathcliff interferes!!

BEFORE—p. 84

(Heathcliff’s RETURN: 85—and NEW APPEARANCE: 88)

AFTER—Edgar crying (acc to Cathy) (90)…

\*\*Later Cathy demonstrating Edgar’s weakness to Heathcliff by locking htem in room together and preventing the calling of servants… **HUMILIATION of Edgar—p. 105)  
--Heathcliff’s TAKEOVER of Hindley at WH (described by Joseph, p. 95)**

**ISABELLA’S DANGER:**

Heathcliff and Isabella: (begins 92-98—end of Ch. 10)

Cathy re Heathcliff—**WARNING to Isabella: pp. 93-94 (READ carefully! Cathy’s REALITY CHECK for Isabaella.. (paired w/ Nelly’s backup)**

Cathy re she and Isabella “quarrelling like cats” (pp. 96-98)

Isabella using her nails: middle of p. 97

Isabella’s eyes = same as Edgar’s, notices Heathcliff (p. 98)🡪she’ll be his victim…

Heathcliff wants to paint her blue eyes black!!!

\* **Sadism—sadistic cruelty: Heathcliff’s intentions to Isabella**, p. 98: painting colors of the rainbow on Isabella’s white face, turning her blue eyes black!

* Marriage**: hanging her little dog “Fanny” as they elope**. (dog doesn’t die)
* Last page of Isabella’s letter—p. 133
* Her powerlessness w/ respect to family and law. **Heathcliff taunts her: pp. 149-150 “innate admiration” of his brutality!!! (p. 137)**

**At WH: Little Hareton’s BOND with Heathcliff**—(explained to Nelly Dean in his own words, p **101**)

**Cathy and Heathcliff: What’s so special about them, anyway?**

--CONFLICT btw Heathcliff and Edgar , Cathy Locks them in Room and holds the key (Edgar struggles with her—she throws it in fire, EDGAR’S TERROR of being ALONE to fight Heathcliff—**p. 105**

Heathcliff re Cathy—ESP/ communication, p. 148

Cathy’s illness—why am I so changed? I wish I were a girl again… delusion of being at WH, not **recognizing her mirror image** **(p. 112)**

**Nelly’s role**-- **condemned by Edgar for “carrying tales” (117)**  
(ALSO re the seeds she plants in Heathcliff’s mind—telling tales about himself…)

Isabella

Catherine—dying (why?)

Death: 146-152

Burial site: 152

**Vol. II Ch. 1:** Cathy’s derangement –thinks she’s at WH rather than TG

Heathcliff – Cathy encounter!—observed and facilitated by Nelly

Choose NOT to leave when Edgar Linton arrives—CATHY’s CHOICE

Cathy’s “wild vindictiveness” –tears out Heathcliff’s hair!

Heathcliff bruises Cathy’s arm w/ clutching it / Cathy’s physical weakness combined w/ vindictive strength!—Limits of body🡪we can see and hear her AWARENESS of impending DEATH separation. Heart pounding irregularly

Heathcliff can’t bear to look directly at her OR to have HER see his face

**Vol. II Ch. 2:**

Birth of Cathy 2!! (Cathy 1 was…pregnant?!)

Death of Cathy 1

Info about TG estate—secured by old Linton to his daughter, not his son (means Heathcliff can get it now after Edgar Linton dies)

Calmness of Cathy’s corpse-“It asserted its own tranquility” **(149)**

Nelly asks Lockwood, “Do you believe such people *are* happy in the other world, sir?” (**149)**

p. 151: Heathcliff vs. Nelly re Cathy’s AFTERLIFE: “I cannot live w/o my life! I cannot live w/o my soul!”—DEMANDS to be HAUNTED by Cathy

**p. 170:** Again, Nelly permits Heathcliff access to Cathy—now her corpse

**Place of Cathy’s burial:**

--NOT w/ Linton monument inside the chapel

--NOT w/ her family tombs outside

--BUT “on a green slpe” close to the moor, where moor plants overlap the graveyard.

(Cathy’s wishes for this—p. 127—Vol 1, Ch. XII)

**Vol II Ch. 3:**   
Isabella comes flying back to TG the day after Cathy’s funeral

Isabella vs. Nelly re Heathcliff as demon/devil vs. human being (p. 155)

**Isabella transformed/Wuthered?**

“I experienced pleasure in being able to exasperate him: the sense of pleasure woke my instinct of self-preservation; so I fairly broke free” (174)

**Isabella’s POV on Heathcliff’s praying (156)—heathen idolatry:**  
“God, when addressed, was curiously confounded with his own black father!” (156)

pp. 157-158: Hindley offers Isabella chance to HELP KILL HEATHCLIFF

Keep Heathcliff locked out (157)  
WHY DOESN’T ISABELLA COMPLY W/ HINDLEY?

p. 161: Well, *Isabella’s* conscience is clear. Her feeling of “satisfaction and superiority!”

**pp. 161-2: WHAT ISABELLA REALLY WANTS in her rel. w/ Heathcliff!**   
REVENGE—eye-for-an-eye desire Calls to Question: IS Isabella really so VIRTUOUS in her nonviolence and supposed superiority of conscience? She can’t take revenge, and so she can’t forgive!

Isabella: Needling Heathcliff—tells him she sees **Cathy’s eyes in Hindley** (163)

--claims it WOULD have degraded Cathy to marry Heathcliff! (163)That’s how Isabella was wounded by the dinner knife behind her ear!!!

**Isabella’s son born—near London: Linton Heathcliff**13 years pass. **Isabella’s death**

**Hindley’s death (166)—age 27—6 months after Cathy’s death**

--**Nelly contrasts Edgar Linton and Hindley Earnshaw as fathers**

--Nelly’s cnnxn to Hindley—they’re the SAME AGE. Compels her to go to WH to see if Hindley had “fair play”

Heathcliff GLEEFUL at prospect of raising Hareton! (168)

“Now, bonny lad, you are *mine*! And we’ll see if one tree won’t grow as crooked as another with the same wind to twist it!”  
--Hareton is delighted toO!

--**Heathcliff’s interest in parenting (168)**

Heathcliff’s position as undisputed MASTER of WH

Hareton’s position s dependent servant, deprived of the advantage of wages! (168)

**Vol. II Ch. IV: 13 years later:**  
HOW Cathy 2 discovers WH—while dad’s away for 3 weeks w/ Isabella in her last illness

Cathy 2: age 13. Hareton age 18—only one at home.

**p. 173: Nelly trying to scurry Cathy 2 away from WH: “Oh, for shame. You 13 years old, and such a baby!**”

**p. 174: Cathy 2 and Hareton: SAME EYES**

--Hareton will NOT be her servant!

--**How Cathy 2 discovers that people don’t ALL exist to SERVE HER.**

p. 176: Her distress at discovering Hareton is her cousin. Contrast w/ her expectations of cousinhood re Linton Heathcliff.

--So, word is out of Linton H’s imminent arrival.

--Nelly’s POV on Hareton age 18🡪lookin’ good but uneducated and uncorrected.

**p. 177: Moors: Penniston Crags as site of the beginning of relationship btw Cathy 2 and Hareton**

**--He showed her the Fairy Caves!**

BUT she started treating him like a servant..and the servant told her Hareton was her cousin. Cathy 2 feels downgraded & insulted—and that spoiled the occasion

--need to conceal what happened from her father

Vol. II Ch. V:  
Linton’s arrival TG—whiny kid

p. 179: Joseph arrives to claim him

Vol. II Ch. VI: Linton H. has his mother, Isabella’s eyes (p. 184)

p. 186: What Heathcliff wants w/ Linton H.

**Vol. II. Chs. VII- XIII**:

Cathy 2—and Linton H: relationship developing, with much help from Heathcliff:

**Letter writing!**—different voices—Ch. VII

--**Cathy 2 on top of wall reaching for rose hips / hat tumbles off: locked door in wall scene: Ch. VIII: pp. 206-207**

(TURNING PT: foreshadows later lockdown🡪forced marriage at WH)

**What motivates Cathy 2 to Go to WH**

How that motivation changes…

What she (and Nelly) learn of Linton:  
Ch. IX: pp. 211-212—fight over their parents’ hatreds!—Cathy 2’s violence!

p. 211: Cathy 2: “Pretty Linton! I wish you were my brother.”

p. 214: will you be my mommy? Linton when he’s physical

Krafft Ebing: Psychopathia Sexualis (1886) : sadism and masochism—usu assoc with male behavior

And

Freud: sadomasochism

Bataille: erotism: affirming life to the point of death…

DEFINING and DEFYING limits

**Feathers/ Birds:**

1. Nelly compares Heathcliff to a cuckoo, and Hareton to a dunnock or hedge sparrow: p. 32 (see NOTE)  
   REARRANGEMENTS AND REDISTRIBUTIONS  
   ADOPTIONS / TRANSFORMATIONS  
   NATURAL BIRTH vs. HEATHCLIFF”S INTRUSIONS

--rel. btw Hareton and Heathcliff (vs. btw Linton and Heathcliff)

--HOW Heathcliff has changed the Lintons AND the Earnshaws—Impact on Isabella?   
Isabella: “I experienced pleasure in being able to exasperate him.” (155)  
On Edgar?

--HEathcliff: IN CONTROL of this plot??

1. Cathy 1 and feathers in her pillow… (111)

Penniston Crags: place desired by Cathy I and Cathy II. What Cathy I sees in her delusional state

CATHY 1’s SELF-DISORIENTATION: (112)

AND “I WISH I WERE A GIRL AGAIN” passage): 114--

Cathy 2: Interest in Crags (p. 170)  
--Gets in trouble for poaching grouse’s eggs on Heathcliff’s side of the moors…(p. 190)

Ch. X: what Cathy 2 and Linton fight about! –He claims she makes him ill! Blames her for scene w/ Hareton!) (253..)

Cathy 2 shares Nelly’s ballads and songs w/ Linton

**And of Hareton—what HE learns—his OWN name on WH! (220)**

**Ch. XI: Nelly Dean tries to match up Lockwood w/ Cathy 2! (226)**

Edgar Linton permits MOORS as meeting place for Cathy 2 and Linton H**.—(228)**

--Letters btw/ Edgar and Linton H.

Ch. XII and XIII: Encounter w/ Linton H. on moors… Heathcliff’s intervention🡪LOCKDOWN in WH (LOCKDOWN and Cathy 2 and Heathcliff STRUGGLE OVER KEY—echo from part 1—p. 238)

Edgar L. dying rapidly

Marriage idea

VIOLENCE btw Cathy 2 and Heathcliff!

Nelly locked in WH room for 5 nights 4 days!

**IN CLASS: Religious question raised:**

Discuss Protestantism in England: (in context w/ Catholicism…)

Church of England (Anglican/Episcopal) vs. Dissenting Protestantism (more for “the people”)

Idea of reading scripture for yourself as means of salvation—not following official bureaucratic authority of a potentially corrupt church

READING as means of salvation

Joseph as Calvinist? Sense of superiority to those around him. WH as scene of those condemned to hell, from Joseph’s self-righteous POV!

Moors—source of paganism! Wilds of nature, indifferent to humanity, beyond civilization’s conventional understandings of good vs. evil.

NEXT TIME, NOTE:

--Hareton despises book learning –never bothered to learn to read.

Joseph likes him—keeps him simple and rough

Heathcliff likes Hareton, too

(vs. Cathy 2 and Linton—who share book learning)

**End of *Wuthering Heights*: Vol. II Ch. XIV-XX**

Ch. XIV:

Relationship of Linton and Cathy 2: Marriage turns Cathy into Linton H’s sickbed nurse

pp. 246-**247 (II: XIV): Breaking of the Locket (Images of Cathy 2’s parents):** Dispute between Linton H and Cathy 2 over what’s HERS vs. HIS…

Heathcliff enters siezes image of Cathy 1… destroys image of Edgar L.

AS later (in Ch XV—coming to TG claim Cathy 2) he’ll enter TG and demand portrait of Cathy 1

pp. 249-250: Cathy 2’s escape from WH through her mother’s bedroom window—runs to her father’s deathbed

Ch. XV:   
Heathcliff arrives at TG—discusses w/ Nelly his activities in digging up Cathy 1’s grave—PRESENT, and PAST (immediately after her burial) **p. 253**

Early experience of Cathy’s ghost—pp. **254-255**

**END of this chapter—goodbye kiss of Cathy 2 to Nelly—“her lips felt like ice”—intentional narrative ambiguity of Cathy 1 and Cathy 2?**

Ch. XVI:   
What Nelly has \*heard\* of Cathy 2 on visiting Heights since then: from Zillah—who’s totally unsympathetic

**Death of Linton Heathcliff**—Cathy 2 alone with death! Heathcliff asks, “Now—Catherine. . .how do you feel?” **(p. 258): “I feel and see only death! I feel like death!”**

Linton’s will: ALL is now Heathcliff’s.

CHAPEL (Methodist/Baptist, Nelly’s not sure which) vs. Abandoned Kirk (p. 259) (see note)  
**FRAME: end of Nelly’s narrative for now. Lockwood 🡪 London**

Ch. XVII:

**Lockwood witnesses this:**

Cathy 2, Books and Hareton

**Destruction of Books by Heathcliff… and Hareton (264-266)**

Hareton gives Cathy a “manual check”—strikes her for taunting him—results in damaged lip

**(266)**

HEREDITY:

Heathcliff sees Cathy 1 in Hareton: “It will be odd if I thwart myself! . . . But, when I look for his father in his face, I find her every day more! How the devil is he so like? I can hardly bear to see him.” **(266, bottom)**

Cathy 2 treated as a SERVANT in Lockwood’s presence: p. 267 “You may get your dinner with Joseph . . .and remain in the kitchen till he is gone.” (echo of Heathcliff’s treatment when visitors from TG arrived)

**Ch. XVIII:  
A YEAR LATER: FRAME: LOCKWOOD’S RETURN**

Entrances to TG, and to WH

WH changed! Easier access **(p. 270),** and can hear pleasantness, laughter, kisses while Cathy 2 teaches Hareton to read!

Lockwood won’t disrupt them—smitten with jealousy!

-- Finds Nelly who resumes account

Servants: Nelly vs. Joseph: her fairy song.

Joseph feels he’s lost Hareton to Nelly and Cathy 2 via their WITCHCRAFT “he’s witched” (308)

**Heathcliff’s death (announced to Lockwood, p. 272)**

**Financial Affairs at TG run by Cathy 2 THROUGH Nelly: NEW FEMALE AGENCY! (272)**

BOOKS AND LOVE: Cathy 2 and Hareton—means for reconciliation and beginning of love (pp. **276-277)**

1st kiss from Cathy 2 to Hareton **(276)**

“one loving and desiring to esteem; and the other loving and desiring to be esteemed—they contrived in the end to reach it” (278—end of chapter)

Ch. XIX: Hareton and Cathy 2 gardening in Joseph’s territory!

Plan to import plants from TG

Cathy 2 confrontation w/ Heathcliff –NOT helped by Hareton. Hareton’s loyalty to Heathcliff

How she survives this encounter—pp. 282

**Why she won’t try to convince Hareton of Heathcliff’s evil (283)**

SAME EYES: Cathy 1’s in Hareton in Cathy 2 Two Pairs of ‘em encounter Heathcliff: **p. 284**

Nelly sees Hareton and Cathy 2 as HER children  
HOW HEATHCLIFF IS DISTURBED—and WHY he Doesn’t Care about torture and violence, destruction anymore—(284-286)

Ch. XX:

Heathcliff’s weird transformation after being out all night! Glittery eyes! p. 287

“unnatural” taut cord vibrating state **(288)**

Nelly speculates again about his origins**-p. 290**, and about his burial

Heathcliff doesn’t eat for four days

Heathcliff’s will **(top of p. 293)**, burial instructions—**bottom of 293**

Heathcliff’s DEATH: rain slanting into bedroom **(295)**

Ghost sightings **(296)**

Impending New Year’s marriage of Hareton and Cathy 2

Lockwood ends by visiting the three graves, sees decay of the kirk. **(297)**

LA-V: Industrial Revolution!

Charles Dickens, “A Christmas Carol,” “A Walk in a Workhouse,” and Kate Field, “Dickens Giving a Reading”

Industrial Revolution: RAPID CHANGE over course of a single generation! People saw their entire lives and the world around them transform! Sublime Psychological Disorientation! Sense of COMPLETE loss of a simpler past!

1. Cotton industry—cotton weaving 🡪steam looms in 1820s (connect w/ Slave South in US!)
2. Independent handloom weavers--out of work🡪 to factories in industrial cities!
3. 1840s: Move from Cloth to Metal. Trains Transform Landscape AND expectations of TIME it takes to get from place to place! SPEED, **See p. 1138: “a very real shift in ancient patterns of life. The clock rather than the natural rhythms of the seasons now dictated working-class existence”**
4. ISSUES with representative government! Need to change districts!   
   “Victorian” era sometimes set at 1832, five years before young queen Victoria ascends the throne, B/C of the reform measures seen to be initatied in the 1832 Reform Bill! Include the manufacturing districts, eliminate “rotten boroughs”!
5. Growth of manufacturing districts, industry cities like Manchester, Birmingham, Liverpool creates overpopulation problems! POVERTY was NEVER so appallingly visible in such crowded disease-causing conditions: HUNGRY 40s!
6. Poverty becomes issue of importance to British writers, like Charles Dickens, Elizabeth Gaskell🡪SOCIAL PROBLEM NOVELS of Mid-19th-C. call attention to working classes as important part of British population
7. Changes in Education system! Gradually over 19th-c. PUBLIC education, PUBLIC schools chartered by government (England AND America)—standards for literacy increase. Increase in numbers of reading public!
8. That means more literature is written for a wider segment of the population: LITERATURE is LESS EXCLUSIVE
9. A social and cultural revolution—gradual, w/o outright warfare in Britain?
10. Britain is wealthier than EVER before , and its people are more visibly POOR than ever before! Wealth held in hands of industry and property owners…

**Parliamentary Papers: “Blue Books” (pp. 1143-45):** CHILD LABOR: women and children often preferred for labor—pay ‘em less, fit in smaller places…

Also GOVERNMENT sense of need to document and intervene—mark of Victori**an era**

**QUESTION: what can you tell of the interests of the fact-finding commissions doing the interviewing?**

**Hannah Goode**—16-year-old textile worker—work environment for children

--can read/ can’t write: PARTIAL literacy, interrupted schooling: Public education laws and work limits on child laborers often OBJECTED to by working classes

**Ann (18) and Elizabeth Eggley (16)**--teenage sister mineworkers

“The girls never work naked to the waist in our pit.” (!) p. 1145)

Clothing, food, living conditions

religion—never heard of it! –to Victorians this would be very shocking indeed!

**Dickens, excerpts from Dombey and Son, and Hard Times (pp. 1146-47)**

Dombey and Son: Railway! CHAOS and CHANGE \*Think SUBLIME\*

Hard Times: COKETOWN: Utilitarian town planning and its hypocrisies: church, education

M’Choakumchild school—“all fact” 🡪 emphasing numbers, economy, markets, wealth

No imagination

--Complaints about poor—dealt with in “tabular statements”

**Benjamin Disraeli, excerpt from Sibyl [The Two Nations] (pp. 1149-50)**

Egremont’s conversation with a young stranger over the TWO nations the Queen rules over…**key passage, p. 1150**

**Dickens, A CHRISTMAS CAROL (1843)   
Online ed:** [**http://www.ibiblio.org/ebooks/Dickens/Carol/Dickens\_Carol.htm**](http://www.ibiblio.org/ebooks/Dickens/Carol/Dickens_Carol.htm)

**Dickens and Christmas annuals... by the time the author died—he’d become part of Christmas:   
See**: The Great Dickens Christmas Fair and Holiday Party in San Francisco(for 2012 Dickens Bicentennial re Dickens birth: Feb 7 1812): <http://dickensfair.com/dickens-bicentennial-2012>

**Bio of Dickens:** <http://dickensfair.com/biography-charles-dickens>

**“Dickensian” (what do we associate with that word?)**

**Charles Dickens (1812-1870)  
“Dickens’s Dream” unfinished watercolor by Robert William Buss, Victorian artist (1875):** <http://charlesdickenspage.com/buss.html>

**CHRISTMAS CAROL (1843)  
Division in Staves (used in music—so it’s like a Carol!)**

response to Hungry 40s—unemployment and starvation issues

Rich potential to HELP the poor

**Also Psychoanalysis of what makes a Miser! –Disjunctions btw past values and present values** in Scrooge’s trip down memory lane…

Life straddles social classes

Sympathy for poor, orphan kids

Charities for fallen women… unconventional relationships

Opening (Marley’s Ghost):

Characterization of Scrooge (8)

Scrooge’s nephew and keeping Christmas (p. 11)

Cratchit’s rel. w/ Scrooge…

**Gentleman requesting donation for holiday poor relief! P. 12**

**Carolers... p. 14  
“You’ll want all day to-morrow, I suppose?” (p. 14)**

Animated House Passage! ☺ (15) Dickensian humor—personification—also issues of past vs. present

Appearance of Ghost Marley! (20+)  
**“It is required of very man...that the spirit within him should walk abroad** among his fellowmen, and travel far and wide...” and “I wear the chain I forged in life!” (22)

Stave II: PAST (stroke of midnight)

Ghost of Christmas Past: ambiguous appearance (child/old man), gender? (“its”), bright light from top of its head, extinguisher cap “under its arm” (29)….AND at the end of Stave II (44)

“These are but shadows of the things that have been . . .They have no consciousness of us.” (31)  
School (32). . . 1. able to SEE waht he was reading (“Ali Baba...etc) (32),

humble origins, family issues,

1. Ebenezer’s sister little Fan (a later Xmas), (34)…
2. ALSO early work relations! Old Fezziwig (introduced, 36)!
3. Old fiancee (breaking up...
4. and seeing her married later (41-42)

Stave IIII PRESENT (stroke of one)—light streams on his bed, but he must go TO this ghost (46)  
Introduced...more than 1800 brothers (48)

TOUR of England! (49 +)

issue of closing food shops every 7th day...(52)

Bob Cratchit’s family (52)  
Tiny Tim, introduced (53) (“Alas for Tiny Tim, he bore a little crutch, and had his limbs supported by an iron frame!”)

“Spirit,” said Scrooge, with an interest he had never felt before, “tell me if Tiny Tim will live.”

“I see a vacant seat,” replied the Ghost, “in the poor chimney-corner, and a crutch without an owner, carefully preserved. If these shadows remain unaltered by the Future, the child will die.”

“No, no,” said Scrooge. “Oh, no, kind Spirit! say he will be spared.”

“If these shadows remain unaltered by the Future, none other of my race,” returned the Ghost, “will find him here. What then? If he be like to die, he had better do it, and decrease the surplus population.”

Scrooge hung his head to hear his own words quoted by the Spirit, and was overcome with penitence and grief. (56)

Toast to Mr. Scrooge (57)

Miners “upon a bleak and desert moor, where monstrous masses of rude stone were cast about” (59)

Lighthouse on the coast (60)

Ship (60)  
\*\*\*

Family—Scrooge’s nephew (60) Joke on Scrooge (65)  
FOOD

Ignorance and Want (66-67)

bell strikes 12 (weird warping of time...) (68)

FUTURE (Stave IV) “The Last of the Spirits” appearance (69) NOT encountered in bed this time...  
Talk of a funeral in the streets (70)

“I don’t mind going if a lunch is provided...” (71)

\*\*Far in this den of infamous resort, there was a low-browed, beetling shop, below a pent-house roof, where iron, old rags, bottles, bones, and greasy offal, were bought. (73)   
Charwoman/Laundress/Undertakers’ Man (74)...Bed Curtains

**(78) “If there is any person in the town, who feels emotion caused by this man’s death,”** said Scrooge quite agonised, “show that person to me, Spirit, I beseech you!”

The Phantom spread its dark robe before him for a moment, like a wing; and withdrawing it, revealed a room by daylight, where a mother and her children were.

She was expecting some one, and with anxious eagerness; for she walked up and down the room; started at every sound; looked out from the window; glanced at the clock; tried, but in vain, to work with her [78](http://www.ibiblio.org/ebooks/Dickens/Carol/Dickens_Carol.htm#nav)needle; and could hardly bear the voices of the children in their play.

At length the long-expected knock was heard. She hurried to the door, and met her husband; a man whose face was careworn and depressed, though he was young. There was a remarkable expression in it now; a kind of serious delight of which he felt ashamed, and which he struggled to repress.

He sat down to the dinner that had been hoarding for him by the fire; and when she asked him faintly what news (which was not until after a long silence), he appeared embarrassed how to answer.

“Is it good?” she said, “or bad?”—to help him.

“Bad,” he answered.

“We are quite ruined?”

“No. There is hope yet, Caroline.”

“If he relents,” she said, amazed, “there is! Nothing is past hope, if such a miracle has happened.”

“He is past relenting,” said her husband. “He is dead.”

She was a mild and patient creature if her face spoke truth; but she was thankful in her soul to hear it, and she said so, with clasped hands. She prayed forgiveness the next moment, and was sorry; but the first was the emotion of her heart.

“What the half-drunken woman whom I told you of last night, said to me, when I tried to see him and obtain a week’s delay; and what I thought was a mere excuse to avoid me; turns out to have been quite true. He was not only very ill, but dying, then.”

“To whom will our debt be transferred?”

“I don’t know. But before that time we shall be ready with the money; and even though we were not, it would be a bad fortune indeed to find so merciless a creditor in his successor. We may sleep to-night with light hearts, Caroline!”

The Cratchits...Tiny Tim (80)

Grave scene (83)

Yet to Come turns into Bedpost (84)

TRANSFORMATION OF SCROOGE! (86-92)

**Dickens, “A Walk in a Workhouse” (1850), pp. 1513-17**

INDIVIDUALIZED POV on poverty!

--Explain what a workhouse is! (Govt. attempt to deal w/ unemployed and sick—give them some place to stay, and some form of employment, but separate them from homes)

-- combination asylum, hospital, unemployment prison complex!

--EMOTIONAL Itch Ward pauper nurse—p. 1514

--witchy old women—compare with the people who gather round to discuss Scrooge’s household/bedroom items… (Mrs. Dilber, 1502+)

--**INTERVIEW questions again, p. 1516 (compare w/ Parliam**ent Blue Books)

--**wise looking child burn victim, p. 1517**

**USE TO INTRODUCE THE VICTORIANS / VICTORIAN ERA:**

Industrial Revolution: RAPID CHANGE over course of a single generation! People saw their entire lives and the world around them transform! Sublime Psychological Disorientation! Sense of COMPLETE loss of a simpler past!

1. Cotton industry—cotton weaving 🡪steam looms in 1820s (connect w/ Slave South in US!)
2. Independent handloom weavers--out of work🡪 to factories in industrial cities!
3. 1840s: Move from Cloth to Metal. Trains Transform Landscape AND expectations of TIME it takes to get from place to place! SPEED, **See p. 1138: “a very real shift in ancient patterns of life. The clock rather than the natural rhythms of the seasons now dictated working-class existence”**
4. ISSUES with representative government! Need to change districts!   
   “Victorian” era sometimes set at 1832, five years before young queen Victoria ascends the throne, B/C of the reform measures seen to be initatied in the 1832 Reform Bill! Include the manufacturing districts, eliminate “rotten boroughs”!
5. Growth of manufacturing districts, industry cities like Manchester, Birmingham, Liverpool creates overpopulation problems! POVERTY was NEVER so appallingly visible in such crowded disease-causing conditions: HUNGRY 40s!
6. Poverty becomes issue of importance to British writers, like Charles Dickens, Elizabeth Gaskell🡪SOCIAL PROBLEM NOVELS of Mid-19th-C. call attention to working classes as important part of British population
7. Changes in Education system! Gradually over 19th-c. PUBLIC education, PUBLIC schools chartered by government (England AND America)—standards for literacy increase. Increase in numbers of reading public!
8. That means more literature is written for a wider segment of the population: LITERATURE is LESS EXCLUSIVE
9. A social and cultural revolution—gradual, w/o outright warfare in Britain?
10. Britain is wealthier than EVER before , and its people are more visibly POOR than ever before! Wealth held in hands of industry and property owners…
11. Industrial Revolution: RAPID CHANGE over course of a single generation! People saw their entire lives and the world around them transform! Sublime Psychological Disorientation! Sense of COMPLETE loss of a simpler past!

**READY REFERENCE TIMELINE:**

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**Elizabeth Barrett Browning: “The Cry of the Children,” “George Sand” poems, “Sonnets from Portuguese”**

INTRODUCE VICTORIAN ERA—RAPID CHANGES! (timelines)—and lead in by reading the last lines of the ***Aurora Leigh*** excerpt on p. 1226: re “The full-veined, heaving, double-breasted Age. . . this is living art / Which thus present and thus records true life.” **(1226)**   
--POLITICS/SOCIAL COMMENTARY ‘N POETRY

Spend time on Barrett’s combination of masculinity and femininity in the Sand sonnets: GENDER as subject matter for sonnets!

**Discuss Aurore Dudevant!** –CONNECT with ***AURORA LEIGH***—Barrett Browning’s long bildungsroman poem about the growth and development of a woman poet.

Sand, George (sănd, Fr. zhôrzh säN), pseud. of Amandine Aurore Lucie Dupin, baronne Dudevant (ämäNdēn` ôrôr` lüsē` düpăN, bärôn` düdväN`), 1804–76, French novelist. Other variant forms of her maiden name include Amantine Lucile Aurore Dupin. Born of an aristocratic father and a lower-class mother, she was reared by her austere paternal grandmother on a country estate in Berry. **After entering a convent in Paris, she returned to the countryside and led an unconventional life, donning the male clothes that became a mark of her rebellion. In 1831, after eight years of a marriage of convenience with Baron Dudevant, a country squire, she went with her two children to Paris, obtaining a divorce in 1836. She wrote some 80 novels, which were widely popular in their day, supporting herself and her children chiefly by her writing.** Her earlier novels were romantic; later ones often expressed her serious concern with social reform. Her liaisons—with Jules [Sandeau](http://encyclopedia2.thefreedictionary.com/Sandeau,+Jules) Sandeau, Jules (zhül säNdō`), 1811–83, French novelist , and others—were open and notorious, but were only part of her life. **She demanded for women the freedom in living that was a matter of course to the men of her day.**

Her first novel, *Rose et Blanche* (1831), was in collaboration with Jules Sandeau (a shortening of his last name provided her with the pseudonym which she kept all her life), with whom she had previously written articles for the journal *Figaro.* Of her own novels, *La Mare au diable* (1846, tr. *The Haunted Pool,* 1890) and *Les Maîtres sonneurs* [the master bell-ringers] (1853) are considered masterpieces. Notable also are *Indiana* (1832, tr. 1881), *Mauprat* (1837), *Consuelo* (1843, tr. 1846), *François le champi* (1848, tr. *Francis the Waif,* 1889), *La Petite Fadette* (1849, tr. *Fanchon the Cricket,* 1864), and *Contes d'une grand'mère* (1873, tr. *Tales of a Grandmother,* 1930), a collection of Breton fairy tales. All these books are distinguished by a romantic love of nature as well as an extravagant moral idealism. She also wrote a number of plays. Much of her work was autobiographical, notably *Histoire de ma vie* (1854); *Elle et lui* [she and he] (1859), which concerns her life with Musset; and *Un Hiver à Majorque* [a winter in Majorca] (1842), about her life with Chopin.  
From: <http://encyclopedia2.thefreedictionary.com/Sand,+George>

**Elizabeth Barrett Browning’s Gender-Bending Poetry:**

\*\*How do the two George Sand sonnets counterbalance each other?

Who is George Sand, and how does each poem provide a different perspective on her experimental fusion of masculinity and femininity?

Notice the imagery in each poem—how does it contribute to the statement each sonnet makes?

**Tennyson: “poet of deferment” – “far, far away” (intro, p. 1232)**

Physical connected to Ideal—or longing for it… limits of the physical

**“The Kraken”:** sleeping potential under the deeps!

**“Mariana”**—reminiscent of Keats for physical details  
onomatopoeia: representation of sounds in language!

What’s the effect of the detailed sensory impressions in this poem?   
Lines 63-64: “The blue fly sung in the pane; the mouse / Behind the mouldering wainscot shriek’d”  
Repetition: “I am aweary, aweary” “Old faces… Old footsteps…Old voices”  
What time of day do we end this poem? “but most she loathed the hour / When the thick-moted sunbeam lay / Athwart the chambers, and the day / Was sloping toward his western bower”  
Ambiguity of “he”—we never know—

Death wish: “I would that I were dead”—Is this poem about LIVING death? Stagnation, no change

**CONTRAST with**

**“The Lady of Shalott”** (one of Tennyson’s Arthurian poems, but THIS character and her situation is all invented, not derived from earlier poems/legends. Tennyson also writes *Idylls of the King*)

Part 1: PLACE: an Island in the River: and people who have seen her—distantly: the reapers: Island as still point in midst of Flowing Water, flow of life outside…

River goes to Camelot (King Arthur’s Court)

Part 2: The curse which controls her life: “A curse is on her if she stay / To look down to Camelot” (~line 40) CAN’T LOOK DIRECTLY at Camelot  
Her weaving and the MIRROR: ! (~ll. 46+) “And moving through a mirror clear / That hangs before her all the year, / Shadows of the world appear.”

“I am half sick of shadows” (line 71) comes RIGHT after she sees a loving newlywed couple…

Part 3:   
“A bow-shot from her bower-eaves” : **MASC / FEM Imagery in poetic traditions: bow🡪 vs. female bower space** (He could shoot an arrow right through the window of this female cloister space!)

Look at description of Lancelot! He’s SHINY in the sun! “dazzling” / “sparkled” (ll. 75+) Also noisy—resonating “And as he rode his armour rung” (89)

MOST of Part 3 describes appearance, sensory stimulation of Lancelot riding! ONLY last stanza is devoted to the Lady’s response!

Part 4: Wind and Storm: MOVEMENT / RAIN (contrast w/ Mariana where the water is in a blackened sluice and stagnant)  
“The Lady of Shalott” is NOW written on her boat

She moves into Camelot! “Singing in her song she died / The Lady of Shalott.” (ll 152-153)  
\* Contrast her choice to LIVE and her EXPERIENCE of death w/ Mariana!  
\* The Artistic Production and Transformation of Lady of Shalott! Weaving 🡪 Singing, Private🡪 Public (she’s received in her boat to be interpreted by others: Lancelot looks at HER face. (Only sees surface.)

**Robert Browning + Algernon Charles Swinburne**

**“Spasmodic school”** – negative term applied by 1850s Victorian poetry critics. Long poems, current (mid 19th- century) fashion for **morbidly self-conscious speaker who expresses an exalted, superior cosmic POV on humanity but with QUESTIONABLE personal morals**

+ **association of poetry w/ heartbeats**

PHYSICALITY rather than Transcendence in Nature—big ideals…

**Dramatic Monologue**—mad, vengeful, obsessed narrators!

Confessions!

**Porphyria’s Lover** –p. 1325

Porphyria’s relationship to the narrator: what problems between them from narrator’s POV?

NO ANSWER idea—1) when he doesn’t answer her in line 15, and 2) when God says nothing in last line of poem. (EXPECTATION of an answer, but none.)

--explicit confession of murder in line 41  
--“As a shut bud that holds a bee, / I warily oped her lids” (lines 43-44)

**Soliloquy of the Spanish Cloister**— (irony of a monk’s Unchristian cursing—do we get caught up in this mood?)

How is hatred experienced in a monastery? What extremes are to be taken?

--Narrator’s role in relation to Brother Lawrence—gardening, produce of monastery…

--Cutting off his flowers!

--Rhyme used to create scornful ironies

--HOW FAR is he willing to go?

--ritualized life…destination in heaven / hell

“Ave Virgo! Gr-r-r—you swine!” (last line of the poem—making a SACRED HYMN RHYME WITH HIS HATRED!

**My Last Duchess**—

--theatricality—curtain that the narrator must remove so we can see—his CONTROL of this delivery is what we read in verse!

EKPHRASTIC!

--what happens to the duchess—what evidence do we have in the words?

--what does this narrator want?—Showing off art objects is the framing device of the poem, beginning and end. Showing them to servant of a Count

--Ending of the poem reveals CONTEXT for the narration…

**The Last Ride Together**—p. 1355  
SEX and TRANSIENCE vs. immortality / arts

**Algernon Swinburne:   
“The Leper”**—p. 1685   
SEX AND DEATH—ORGASM AND LEPROSY: BREAKING UP THE BODY!  
“well” . . . . “service”  
**Guide to Tennyson’s “Locksley Hall”:**

“Locksley Hall” is a kind of time-capsule, reflecting the values and issues of his cultural moment. Within the poem, we hear the voice of a young Victorian gentleman, commenting on his disappointments in love and on his hopes of immersing himself in the progress of the Victorian Age. Notice how the character’s troubled mind influences his entire worldview! What glimpses of the world do we see through this young man’s eyes?   
  
As you read this poem, try to understand the speaker’s perspective:  
  
\* How does his personal disappointment in love influence his perspective on women in general?

\* How does he try to get over his personal disappointment? Where does he want to go and what does he want to do?

\* “For I dipt into the future, far as human eye could see, / Saw the Vision of the world, and all the wonder that would be”:    
What does he predict of the future? (Notice some of the fantastic imagery of technology: some of this is eerily prophetic of the twentieth century to come!)

\* How does thinking about his Age, Science, the Empire, and Progress, help to take the speaker’s mind off of his personal life?

\* What kind of role does he fantasize for himself, in taking part in the British empire?

\* How is the poem framed by his perspective of Locksley Hall, the home of his youth?

**Darwin: Origin of Species + Descent of Man**

SEE POWERPOINT!

**Christina Rossetti** (1830-1894)

**intro + poems (especially “Goblin Market”), pp. 1489-1509**

Unusual Brit Lit writer—comes from an **Italian family background:** Gabriele Rossetti, their father, Italian poet living in England, taught Italian poetry—helped (among other) to make Italian traditions (like Dante) important in English educations…Household atmosphere: art, literature, revolutionary politics!

\* Talk about her relationship with **Pre-Raphaelite artists and illustrators**—use LAV

(or my own website): She’s the little sister of Dante Gabriel Rossetti: lives in the midst of the movement—courted by members of it. NOT a member of the “brotherhood” simply b/c it excluded women, but STRONGLY associated with it:

Edmund Gosse calls her “High Priestess of Pre-Raphaelitism” for her style of poetry

**PreRaphaelite Brotherhood**—formed in 1848: Secret society of young artists rebelling against (Brit) Royal Academy’s promotion of [Renaissance](http://www.tate.org.uk/collections/glossary/definition.jsp?entryId=335) master Raphael as ideal artist.  
Attempt to return to pictorial arts from BEFORE the time of Raphael: BRIGHTEN COLORS, FLATTEN DIMENSIONS—precise realistic details of smallest objects—brought to foreground

MEDIEVAL/MYTHICAL/RELIGIOUS/or SOCIAL subject matter and ALLEGORICAL approach to painting—make it tell a story, make a point.

--**LOTS of illustrations of Brit Lit tradition: Shakespeare, Tennyson, Keats, especially—stories of Sensual and Tragic Love and Death!**

**--PAINTINGS TEND TO TELL A STORY, CONTAIN A NARRATIVE which you put together by noticing small details.**

**--HEIGHTEN SENSUAL/PHYSICAL Impressions of BODY (Physical life in Allegorical contexts) IMMORAL or AMORAL USES OF MEDIEVAL ART STYLES?—GUENEVERE…**

**PRB Interest in FALLEN WOMEN**

(**Front cover of LA-V: The Baleful Head, by Sir Edward Burne-Jones**): Perseus shows Andromeda the cut-off head of Medusa)

* From Victorian Web: “In the art and poetry associated with [Pre-Raphaelitism](http://www.victorianweb.org/painting/prb/index.html) . . . the chained woman, the sleeping woman, the dead woman, and the sculpted woman provided central themes. These states of passivity allow the male to reduce the woman, even through her death, to a composition of his own creating. In both [The Perseus Cycle](http://www.victorianweb.org/painting/bj/paintings/p1.html) and The Briarose Series, the male hero assumes the roles of rescuer and animator.

**PRB: Examples in LA-V: (some posted on my website and decorating my office walls!)  
Literary Subjects:**

* **Millais,** [**Mariana**](http://www.victorianweb.org/painting/millais/paintings/mariana.html) **(Color pl. 11—1st color plate in LA-V)**
* **William Morris, Guenevere --(Color pl. 16 in LA-V) WHAT’S SHE DOING w/ her hands?**
* **John Williams Waterhouse, The Lady of Shalott (Color pl. 19 in LA-V)**
* **Sir Edward Burne-Jones, Love Among the Ruins (Color pl. 20 in LA-V)**
* Hunt, [Eve of St. Agnes](http://www.victorianweb.org/painting/whh/replete/P.html)
* Hughes, [Eve of St. Agnes](http://www.victorianweb.org/painting/hughes/paintings/1.html)

### PRB art w/ Contemporary Realism and Social Commentary, with Allegorical Symbolism

* **Hunt,** [**Awakening Conscience**](http://www.victorianweb.org/painting/whh/replete/P10.html) **(Color pl. 12 in LA-V) (fallen woman)**
* **Ford Madox Brown,** [**Work**](http://www.victorianweb.org/painting/fmb/paintings/2.html) **(Color pl. 13 in LA-V) (Work across social spectrum—foregrounds laborers, pushes genteel folk to borders: SUBJECT laying London sewers. Modernity—progress? Notice child w/ baby)**
* **Augustus Egg, Past and Present, nos. 1 and 3 (Color pls. 14-15 in LA-V) (fallen woman)**

**START by wrapping up Lit and Darwin:** RELIGIOUS QUESTIONING PROMPTED BY NATURE:   
**Tennyson’s *In Memoriam* *A. H. H.*** (book-length elegy to his friend Arthur Henry Hallam who’d died in 1833. Like the narrator of “Locksley Hall” Tennyson expands on personal grief to address big haunting spiritual questions of the Victorian era, published in 1850, 9 yrs BEFORE Darwin’s *Origin of Species*.

Envious of the “Old Yew, which graspest at the stones / That name the under-lying dead” (1262)  
Rep. of Sorrow whispering: view of Nature: “The stars,” she whispers, “blindly run” (1263)

EVOLUTION issue: “So careful of the type?” but no.  
 From scarped cliff and quarried stone  
 She cries, “A thousand types are gone:  
 I care for nothing, all shall go.” (1275)  
(likely working with Lyell’s geology here)

VS. **Christina Rossetti’s poems! RELIGIOUS IMAGERY in VICTORIAN ERA**Bodies and Souls: Cold and Warmth . . . a physical theme introduced by Keats / correlation of metaphysical experience (of the soul or of dreams / spiritual journeys) with fleshy / fruit-fleshy! experience

**PRB: "Pre-Raphaelite"** refers to an art movement in Victorian Britain that aimed to create art with a medieval look, harkening back to artwork from before the Renaissance and \*before\* the time of Raphael and Michelangelo. British poetry, especially of the Romantic variety, formed favorite subject matter of the Pre-Raphaelite Brotherhood of artists. In particular John Keats's many uses of **ekphrasis** almost called out for visual artists to paint his ornately gilded poetry!

[SEE PREV PAGE OF NOTES on PRB. Christina Rossetti after publication of *Goblin Market and Other Poems* in 1862 called **“High Priestess of Pre-Raphaelitism” by Edmund Gosse** (son of the Philip Gosse the zoologist who thought God hid the fossils in the rocks. THIS DUE TO ROSSETTI’S ORNATE APPLICATION OF SYMBOLIC IMAGERY]

Song (1), p. 1490:  
Note small allegorical details: use of “the green margin of a stream” border between water and air: Memory🡪sea vs. Hope🡪air… Yearnings engulfed by nature

SONNETS:  
PRB: **“In an Artist’s Studio” (p. 1493)**: Re Dante Gabriel Rossetti and Elizabeth Siddall, his fav red-haired model whom we can see in **Color Pl. 17, LA-V**. OCTAVE and SESTET: From his canvases—images of her **he creates**. Then, Lines 9 and 10: **“He feeds** upon her face by day and night, / And she with true kind eyes looks back on him….Not as she is, but as she fills his dream.”

**Narrator explores death, SPEAKS from beyond grave:  
PAIR OF SONNETS: 1) “After Death” Sonnet (1726)**—her COLD ending, with   
**2) “A Pause” (1726-27):** WARM SOUL EXPANDING ending: Soulful transcendence? (compare w/ Barrett Browning’s George Sand poems!)

**Useful Context for *Goblin Market***: **on FEMALE EXPERIENCE, and FRUIT TREES**

* “A Triad (1492): Three sang of love together…”
* “An Apple Gathering” (1494)

***GOBLIN MARKET* (p. 1496+)—Seen as story for children in 19th-c! BEFORE Freud… vs. AFTER Freud!) ideas of phallic/sexual imagery subconscious vs. conscious awareness)**

lists of physical, sensual fruit—like small sensual details brought to foreground in PRB art  
also lists of “Like…” similes: for Lizzie and Laura (see p. 1733: Laura craning toward fruit)  
Laura—TEMPTED vs. Lizzie—VIRTUOUS

Poem about TWO KINDS OF FEMALE EXPERIENCE WITH FRUIT ‘n GOBLIN MERCHANT MEN.

WARNING about fruits lines 42-45, establishes their unknown danger—(like unknown consequences of curse of Lady of Shalott)  
  
DANGER of LOOKING—SIGHT

DESCRIPTION of GOBLINS! (lines 70-78): Darwin’s / Empire’s **species diversity** from around the world!

PURCHASING: golden curl, golden coin… **what currency matters to the Goblins?** What price do they exact? One moment’s delight purchased with a woman’s physical state: introduces CRAVING, and PREMATURE AGING.   
\* RELIGIOUS ALLEGORY. Connect w/ “A Triad”: literally hunger/famine vs. overfullness. Two “take death for love”: starving for it vs. shamed by it… and one “droned in sweetness like a fattened bee: **All on the threshold, yet all short of life.**” (1728)

--Laura’s purchase—“with a golden curl”, her “tear more rare than pearl,” and CARNAL JOY of eating (lines 125+) “Stronger than man-rejoicing wine… She sucked until her lips were sore”(lines 130+)

--Laura and Lizzie—equality in their “golden heads” together AFTER Laura’s experience—line 184

EFFECTS of goblin fruit on Laura—lines 253+  
--can’t hear goblin men call out |  
--ages quickly—“her hair grew thin and gray” (line 277)  
--barrenness—Laura tries to plant kernel stone  
--can’t work around house (line 293)  
--Like Jeanie—(in Lizzie’s memory—line 312)🡪raises idea that Laura could DIE (p. 1738)

**Laura’s physical decline ACTIVATES LIZZIE—line 322**  
Lizzie’s strange transaction—SHE’s in control! ~line 385  
Goblins try to FORCE her—rape? (~line 400)

Lizzie’s strong virtue: lines 408-421: NOTE STRING o’ SIMILES: “White and golden Lizzie stood, / Like a lily in a flood, / Like a rock of blue-veined stone/ Lashed by tides obstreperously, / Like a beacon left alone / In a hoary roaring sea, / sending up a golden fire…”  
  
Lizzie🡪Home to LAURA: SAVES HER SISTER  
lines 464+  
“Hug me, kiss me, suck my juices”

**Effect on Laura!** **(Doctor, can I be a virgin again?)** ABILITY TO FORGET IT ALL HAPPENED: What happened at Highgate House   
  
End🡪future generations—women bonded to little girls… SISTERHOOD

**Rudyard Kipling**

INTRO TO VICTORIAN BRITISH EMPIRE EXPERIENCE

“Sun Never Sets on the British Empire”: 25% of the world’s land surface. British navy control of the seas: Biggest Empire in the world EVER. Time zones

**The Jewel in the Crown: India**

**British Raj: in India (Queen Victoria crowned “Empress of India” in 1876)**

MERCHANT / COMPANY EMPIRE: EAST INDIA COMPANY

Victorian era: Protestant evangelical, missionary emphasis. Idea of bringing culture, reform, improvement. Systems of education and government. BUT ALSO CULTURAL COMPLEXITY OF THE EXPERIENCE—GOING NATIVE, FALLING IN LOVE/LUST, GETTING INVOLVED PHYSICALLY AND PSYCHOLOGICALLY

Insanities, Illnesses

New experiences of identity, too

(Kipling born there… bilingual—speaker of native local Hindi language and British English)

In 1909 the British Empire encompassed 20% of the land area of the Earth and 23% of its population. Although the first industrial power, by 1900 Britain had been surpassed by both United States and by Germany; but Britain was still the financial center of the world and the premier merchant carrier.

|  |  |  |  |
| --- | --- | --- | --- |
| country or area | **1900** | | **1914** |
| **Import/Export millions of £** | **Import/Export millions of £** | **Investment millions of £** |
| **Canada** | 22/8 | 22.2/9.6 | **500** |
| **United States** | 139/20 | 138.8/37.4 | **750** |
| **India** | 27/30 | 27.4/31.0 | **400** |
| **Australia** | 24/22 | 23.8/23.6 | **400** |
| **New Zealand** | 10/6 | 11.6/5.9 |
| **West Indies** | 2/4 | 1.8/4.7 | **750** |
| **South America** | 28/24 | 287.3/216.5 |
| **Europe** | 221/118 | **200** |
| **Mediterranean** | 27/21 |
| **Middle East** | 19/12 | **1000** |
| **East Asia** | 20/26 |
| **Sub-Saharan Africa** | 8/20 | 8.4/21.6 |
|  | Bayly's [*Atlas*](http://www.friesian.com/british.htm#bayly), pp. 170-171 | Lloyd's [*British Empire*](http://www.friesian.com/british.htm#lloyd), p. 423 | Lloyd's [*British Empire*](http://www.friesian.com/british.htm#lloyd), p. 258 |

British trade in 1900 and foreign investment in 1914 is shown in the following table. Somewhat different figures for trade are given in Cristopher Bayly's *Atlas of the British Empire* and T.O. Lloyd's *The British Empire, 1558-1995*, so both sets of figures are given. Where there is disagreement, Lloyd tends to show slightly greater British exports than Bayly; but if we add Bayly's figures up for Lloyd's "world" category, we get 315/201, which is slightly smaller exports and much larger imports (against 287.3/216.5).

Indeed, Britain in this period is running a large trade deficit. This is usually taken as a sign of British decline. However, as [David Hume](http://www.friesian.com/smith.htm) noted as early as 1752, this really just means that enough **money** is exported to make up the difference. This would cause a [deflation](http://www.friesian.com/money.htm), unless enough money is created or brought in (for investment) to make up the difference. Since Britain did not experience any deflation after the 1890's, it is fairly clear that the money flows were correcting the balance. This kind of thing was later thought to be indicative of *American* decline when the United States began to run large trade deficits and in the 1980's became a net debtor from foreign investment in United States securities. However, the dire predictions at the time gave no hint of the relative strength of the United States economy, with good growth, low unemployment, and negligible inflation in the 1990's, with the American advantage over Europe and Japan increasing in the course of the decade. By 1999, the United States economy was all but carrying, Atlas-like, the stagnant or shrinking economies of the rest of the world.

The British balance of trade and balance of payments situation in 1900 thus need not have been an indicator of any real ill health. British decline ultimately had to be from other causes, like an absolute decline in innovation and investment at home. Indeed, when Americans in the 1980's worried about the Japanese buying up the United States, the largest foreign investors were actually British -- which for the future meant American growth rather than British growth.

Notice **Urdu words:** language used in Pakistan, related to Hindi, Persian, and Arabic

**Talk about hybridity: emergence of new cross-cultural forms (practices, words) at the contact zone produced by empire expansion—between colonizer people and colonized peoples.**

Homi Bhabha ….

One of the most disputed terms in postcolonial studies, ‘hybridity' commonly refers to **“the creation of new transcultural forms within the contact zone produced by colonisation.”** [[3]](http://www.qub.ac.uk/schools/SchoolofEnglish/imperial/key-concepts/Hybridity.htm#_ftn3) Hybridisation takes many forms including cultural, political and linguistic. [Pidgin](http://www.june29.com/HLP/lang/pidgin.html) and [Creole](http://www.ling.ohio-state.edu/publications/jpcl/) are linguistic examples. Within languages there can also be evidence of ‘linguistic cross breeding' and the use of loan words from either the language of the coloniser or the colonised. Examples can be seen in Swahili, Aborigine and Irish. The coloniser's language cannot escape and one sees the many loan words in the English language today. In Ireland for example, there are many sayings and words in English that an English man or woman would not understand. For example the use of the word ‘amadan' meaning ‘fool'. Labeled Hiberno-English, it is a typical example of linguistic hybridisation.

Kipling’s poems: “A Tale of Two Cities” pp. 2-3, “The Widow at Windsor” pp. 6-7, “Gunga Din” through “The White Man’s Burden” pp. 13-21;

**“A Tale of Two Cities”** (2-3): LIKE BROWNING’S LOVE AMONG THE RUINS (form/ meter)—updated to Victorian empire: Time capsule! Colonial city, heat, disease, and money grubbing…need for coolness/relief

**“The Widow at Windsor”** (6-7): Kipling’s sympathy for the common soldier (connect w/ “Without Benefit of Clergy”)

**“Gunga Din” (13-16)**… pair w/ “Without Benefit of Clergy”: Gunga Din and Ameera—both Muslim and devoted to service of British

**“Mandalay”** (16-18) soldier in London, missing Mandalay and Buddhist Burmese girl…

**“The White Man’s Burden”** (20-21)—re US annexing Phillipines —COMMENT ON HAWAII: seeking sovereignty from US businesses and US annexation—preferred Victorian England b/c their imperialism supported native traditions of monarchy! (Queen Liliuokalani)

**“Jenny”:** pp. 1478-1487

(see also “The Sonnet” and “Nuptial Sleep” from House of Sonnets to introduce...)

--D.G. Rossetti saw this as his most serious, significant poem, first composed 1848...but he threw the MS into his wife’s grave when she died in 1862 out of guilt! Then in 1869 he dug it up again, and wrote” the poem of ‘Jenny”,” which is the one I most wanted, has got a great worm-hole right through every page of it.” (!!)  
--at issue, can sensuality and lust be balanced with larger intellectual or spiritual perspective? CONTROVERSIAL...and in a way picking up on Byron’s example from earlier...

one of the \*dramatic monologues\* in vogue in the mid – to – late 19th c. in poetry...

**(“Spasmodic school” or “the Fleshly School of Poetry” (see note 2 on “Nuptial Sleep” p. 1487)**  – “spasmodic school” negative term applied by 1850s -1870s Victorian poetry critics. Long poems, current (mid 19th- century) fashion for **morbidly self-conscious speaker who expresses an exalted, superior cosmic POV on humanity but with QUESTIONABLE personal morals**

+ **association of poetry w/ heartbeats**

PHYSICALITY rather than Transcendence in Nature—big ideals…

**Dramatic Monologue**—sinful, obsessed, insane, or vengeful narrators delivering poetry, expressing their outlook—delivering Confessions!—Robert Browning and Algernon Charles Swinburne, or Edgar Allan Poe’s “Annabel Lee,” for example...

“Jenny”:

--prostitute—fling of a summer night. Asleep with head on male speaker’s knee.

--He wonders what she’s dreaming about: “Whose person or whose purse may be / The lodestar of your reverie?” (lines 20-21)  
(**speaker’s tone?** Mocking? Serious? Both?)  
**--**speculates—what does she think of him? (~lines 59-66)

--WHY she likes to get some rest—get away from ENVY! She has NICE CLOTHES…and she has to deal with “the pale girl’s dumb rebuke, / Whose ill-clad grace and toil-worn look / Proclaim the strength that keeps her weak” (lines 74-76)…\*\*NOTE JENNY’S PROSPERITY\*\*

--**Flower metaphors:** lilies…dead, only thorns left of roses…but “Nay, nay, mere words. Here nothing warns / As yet of winter” (lines 121-122). She’s young and healthy still…

Might recall her COUNTRY ORIGINS…now she’s in the city (~line 130+)  
What it’s like for her in the CITY (and what even the children know in London) (~lines 140+)  
  
--**Book conceit** introduced, lines 51-52: “You know not what a book you seem...”

Q: “What if to her all this were said?” (line 157)  
A: **Her brain would open up like a book**—but it’s all muddy and blurry—“ A Lethe of the middle street”…(line 166)  
  
--**Her sleeping compared to his cousin Nell’s**… “Two sister vessels. Here is one.” (~line 180, 205)  
  
--**GOBLIN MARKET REF** (~line 206): **“It makes a goblin of the sun.”**  
…Jenny’s clock ticking—“golden sun and silver moon, / In daily largesse of earth’s boon,/ Counted for life-coins to one tune” (lines 224-226) **[TIME = MONEY]**

--Comparison with the **halos** made around simple women’s faces by **artists of past centuries** (lines 230+)

--Pure women can never see **“Such erring heart unerringly” (line 251)**—WHY? Because it’s “Like a rose shut in a book / In which pure women may not look, / For its base pages claim control / To crush the flower within the soul …

So nought save foolish foulness may/ Watch with hard eyes the sure decay” **(lines 253+)**

**NOTE SHUT BOOK / HEAVY TRAP IMAGERY…life-in-death…dying/decay**

**--**The book here seems written and made to capture the essence of the rose/ preserve it in a way that makes us remember and love the living form!

--Jenny offers a riddle about “man’s changeless sum / Of lust, past, present, and to come” (ll. 278-279)—“Like a toad within a stone” –(see note bottom of p. 1630)—It’s LASTING until the whole supporting stone breaks… (heavy trap imagery???)

**“toad within a stone”** (Longman note: “Throughout the 18th and 19th centruies there were numerous reports of living toads being found sealed inside long-buried stones; one such healthy toad was controversially exhibited in London in 1862, heralded **by some** as proof that the theory of evolution was wrong. **This stanza compares man’s lust to the inexplicably deathless toad**; it seems immutable.”   
  
--SUNRISE…. Puts cushions under her head where his knee was, and puts gold coins on her hair (like Zeus and Danae)…and imagines what she’s dreaming (lines 340+)

“For still one deems / That Jenny’s flattering sleep confers / New magic on the magic purse” (lines 342-344): Ref to Fortunatus’s magic purse in fairy tale, with sexual pun intended: a purse that replenishes itself as the owner sleeps...

--Jenny’s dreams (lines 347-364)

--“And must I mock you to the last, / Ashamed of my own shame” (lines 383-384)…but these thoughts lead him “By a far gleam which I may near, / A dark path I can strive to clear” (389-390)

“Only one kiss. Goodbye, my dear.”

Arthur Conan Doyle and Sherlock Holmes! “The Speckled Band”

First published in the Strand Magazine, Feb. 1892, with 9 illustrations by Sidney Paget.

1892 publication with illlustrations by Sidney Paget: <http://ignisart.com/camdenhouse/canon/spec.htm>

**Holmes and Watson—bromance…**

**Dr. Roylott—his violence (p. 1834, 1837, 1839)**  “Violence of temper approaching to mania has been hereditary in the men of the family, and in my setpfather’s case it had, I believe, been intensified by his long residence in the tropics. A series of disgraceful brawls took place, two of which ended in the police-court, until at last he became the terror of the village, and the folks would fly at his approach, for he is a man of immense strength, and absolutely uncontrollable in his anger. .” (1834)

**Helen and Julia Stoner—danger of their position if they marry**

**Death of Julia Stoner (p. 1836)**

**(his fate –p. 1847)**

**What else the “speckled band” might refer to? (see p. 1848)**

INTRO TO VICTORIAN BRITISH EMPIRE EXPERIENCE

“Defining the start and finish for the dates of the British Empire has not been an easy task. It is generally divided **into two distinct Empires.** The First Empire revolved primarily, but not exclusively, around the **settler colonies of the Americas.** These would be termed the [Thirteen Colonies](http://www.britishempire.co.uk/maproom/13colonies.htm) and would gain their independence from Britain in 1783. **The Second Empire then developed from the remnants of the First - particularly India -** and were added to during the Napoleonic Wars and then throughout the nineteenth century and even into the beginning of the twentieth century. It is this Second, predominantly Victorian, Empire that most people associate with the British Empire.

“Sun Never Sets on the British Empire”: At its peak, 25% of the world’s land surface. British navy control of the seas: Biggest Empire in the world EVER. Time zones

The Jewel in the Crown: India

British Raj: in India (Queen Victoria crowned “Empress of India” in 1876)

MERCHANT / COMPANY EMPIRE: EAST INDIA COMPANY

Victorian era: Protestant evangelical, missionary emphasis. Idea of bringing culture, reform, improvement. Systems of education and government. BUT ALSO CULTURAL COMPLEXITY OF THE EXPERIENCE—GOING NATIVE, FALLING IN LOVE/LUST, GETTING INVOLVED PHYSICALLY AND PSYCHOLOGICALLY

**FEAR of Insanities, Illnesses…. New experiences of identity, too. Mixing populations**

(Kipling born there… bilingual—speaker of native local Hindi language and British English)

**Hybridity: emergence of new cross-cultural forms (practices, words) at the contact zone produced by empire expansion—between colonizer people and colonized peoples.**

**“Without Benefit of Clergy”:** Ameera and Holden: His double life: What Holden becomes when he’s with her vs. who he is to the British

--baby boy: NAMING (Mian Mittu vs. Tota) (32)  
HOPES for him: Ameera feeds him and Mian Mittu together from her mouth so “without doubt he who is our will be a bold speaker and wise” (35)

Ameera’s emotional state—perspective on her lord and master…and certainty he will go to the white *mem-log*

--Her mother’s crass materialism

Holden’s increasing seriousness—devotion behavior!  
Wants to keep the house, the bed

CHOLERA OUTBREAK—(39+)  
Pir Khan’s role in this story  
The Landlord at the endQueen Victoria’s Recessional—demonstrates importance of empire—a contemporary hymn for Britain in 1897

White Man’s Burden: context: US annexing the Philippines (\*leading to intense guerilla fighting—liberation movements in Phillipines…

context of Spanish American War of 1898—U.S taking colonies from Spain, defining itself as a world power…   
  
LOTS of fighting in the Philippines… which gain independence in 1946

Some details: from <http://monthlyreview.org/2003/11/01/kipling-the-white-mans-burden-and-u-s-imperialism>

Monthly Review: An Independent Socialist Magazine 2003 55:6 (Nov)

“Kipling’s “White Man’s Burden,” subtitled “The United States and the Philippine Islands,” was published in McClure’s Magazine in February 1899.[\*](http://monthlyreview.org/2003/11/01/kipling-the-white-mans-burden-and-u-s-imperialism#two) It was written when the debate over ratification of the Treaty of Paris was still taking place, and while the anti-imperialist movement in the United States was loudly decrying the plan to annex the Philippines. Kipling urged the United States, with special reference to the Philippines, to join Britain in the pursuit of the racial responsibilities of empire:

Your new-caught sullen peoples,  
—Half devil and half child.

Many in the United States, including President McKinley and Theodore Roosevelt, welcomed Kipling’s rousing call for the United States to engage in “savage wars,” beginning in the Philippines. Senator Albert J. Beveridge of Indiana declared: “God has not been preparing the English-speaking and Teutonic peoples for a thousand years for nothing but vain and idle self-contemplation and self-admiration….He has made us adept in government that we may administer government among savage and senile peoples.” In the end more than 126,000 officers and men were sent to the Philippines to put down the Filipino resistance during a war that lasted officially from 1899 to 1902 but actually continued much longer, with sporadic resistance for most of a decade. U.S. troops logged 2,800 engagements with the Filipino resistance. At least a quarter of a million Filipinos, most of them civilians, were killed along with 4,200 U.S. soldiers (more than ten times the number of U.S. fatalities in the Spanish-American War).[\*](http://monthlyreview.org/2003/11/01/kipling-the-white-mans-burden-and-u-s-imperialism#three) “

Kipling: “The Mark of the Beast”: (778-85)

Opening pages—experience of being involved w/ empire! Brit masculinity…

Narrator and Strickland-🡪 Fleete turning into wolfish beast!

Fleete putting out cigarette in face of Hanuman, stone effigy of monkey god

Silver Man—holy man in ashes, also a leper with NO FACE

Dr. Dumoise vs. Strickland’s approach to the problem!

Source: Elizabeth Laragy. “The Imperial Archive: Key Concepts in Postcolonial Studies” 30 Jan 2006. <http://www.qub.ac.uk/schools/SchoolofEnglish/imperial/key-concepts/Hybridity.htm> 21 Nov 008.

Hybridity

The idea of nation is often based on naturalised myths of racial or cultural origin. Asserting such myths was a very important part of the imperial process and therefore an important feature of much imperial writing and indeed postcolonial writing. The need for commonality of thought to encourage resistance became a feature of many of the first postcolonial novels. [Chinua Achebe's](http://www.scholars.nus.edu.sg/landow/post/achebe/achebeov.html) Things Fall Apart is an example of a novel dealing with the collective resistance to imperialism. More recently we have become aware of how problematic such accounts are. The simple binaries that made up imperial and postcolonial studies have in some way become redundant with regard to later literature. As [Mudrooroo](http://www.mudrooroo.com) has said of the [Aborigine's](http://www.qub.ac.uk/schools/SchoolofEnglish/imperial/key-concepts/AboriginalIndigenousPeoples.htm) , they were a tribe like any other, susceptible to change and influence from outside forces. He says; “the Aboriginal writer is a Janus-type figure with a face turned to the past and the other to the future while existing in a postmodern, multi cultural Australia in which he or she must fight for cultural space”. [[1]](http://www.qub.ac.uk/schools/SchoolofEnglish/imperial/key-concepts/Hybridity.htm" \l "_ftn1) So in a sense Mudrooroo embraces his hybridised position not as a “badge of failure or denigration, but as a part of the contestational weave of cultures ”. [[2]](http://www.qub.ac.uk/schools/SchoolofEnglish/imperial/key-concepts/Hybridity.htm" \l "_ftn2)

One of the most disputed terms in postcolonial studies, ‘hybridity' commonly refers to “the creation of new transcultural forms within the contact zone produced by colonisation.” [[3]](http://www.qub.ac.uk/schools/SchoolofEnglish/imperial/key-concepts/Hybridity.htm" \l "_ftn3) Hybridisation takes many forms including cultural, political and linguistic. [Pidgin](http://www.june29.com/HLP/lang/pidgin.html) and [Creole](http://www.ling.ohio-state.edu/publications/jpcl/) are linguistic examples. Within languages there can also be evidence of ‘linguistic cross breeding' and the use of loan words from either the language of the coloniser or the colonised. Examples can be seen in Swahili, Aborigine and Irish. The coloniser's language cannot escape and one sees the many loan words in the English language today. In Ireland for example, there are many sayings and words in English that an English man or woman would not understand. For example the use of the word ‘amadan' meaning ‘fool'. Labeled Hiberno-English, it is a typical example of linguistic hybridisation.

Robert Young a widely written commentator on imperialism and postcolonialism, has remarked on the negativity sometimes associated with the term hybridity. He notes how it was  influential in imperial and colonial discourse in giving damaging reports on the union of different races. Young would argue that at the turn of the century, ‘hybridity' had become part of a colonialist discourse of racism.   In [Jean Rhys](http://www.qub.ac.uk/english/imperial/carib/rhysbio.htm) ' Wide Sargasso Sea , to be a Creole or a ‘hybrid' was essentially negative. They were reported in the book as lazy and the dangers of such hybrids inevitably reverting to their ‘primitive' traditions is highlighted throughout the novel. In reading Young alongside Rhys, it becomes easy to see the negative connotations that the term once had.

However, the crossover inherent in the imperial experience is essentially a two-way process. According to [Ashcroft](http://www.postcolonialweb.org/poldiscourse/ashcroft.html) most postcolonial writing has focused on the hybridised nature of postcolonial culture as a strength rather than a weakness. It is not a case of the oppressor obliterating the oppressed or the coloniser silencing the colonised. In practice it stresses the mutuality of the process. [[images](http://images.google.com/imgres?imgurl=www.diani.info/amazon/tage.jpg&imgrefurl=http://www.diani.info/bookd.asp&h=90&w=58&sz=4&tbnid=zeWngxVDdrAJ:&tbnh=72&tbnw=47&start=1&prev=/images?q=Juanita+Carberry&hl=en&lr=&ie=UTF-8&oe=UTF-8)](http://images.google.com/imgres?imgurl=www.diani.info/amazon/tage.jpg&imgrefurl=http://www.diani.info/bookd.asp&h=90&w=58&sz=4&tbnid=zeWngxVDdrAJ:&tbnh=72&tbnw=47&start=1&prev=/images?q=Juanita+Carberry&hl=en&lr=&ie=UTF-8&oe=UTF-8)The clash of cultures can impact as much upon the coloniser as the colonised. In reading [Juanita Carberry](http://www.allbookstores.com/browse/Author/Carberry) , the daughter of a settler in the White Valley region in Kenya, one gets a taste of the hybridised nature of her childhood and her life. Growing up a Swahili speaker and playing with the wild animals against her father's wishes, her experience was essentially more African than English. [4] It is proof that even under the most potent of oppression, that distinctive aspects of the culture of the oppressed can survive and become an integral part of the new formations which arise. Ashcroft says how “hybridity and the power it releases may well be seen as the characteristic feature and contribution of the post-colonial, allowing a means of evading the replication of the binary categories of the past and developing new anti-monolithic models of cultural exchange and growth”. [5]   
  
The term hybridity has been most recently associated with [Homi Bhabha](http://www.scholars.nus.edu.sg/landow/post/poldiscourse/bhabha/bhabha1.html) . In his piece entitled ‘Cultural Diversity and Cultural Differences', Bhaba stresses the interdependence of coloniser and colonised. Bhabha argues that all cultural systems and statements are constructed in what he calls the ‘Third Space of Enunciation'. [6] In accepting this argument, we begin to understand why claims to the inherent purity and originality of cultures are ‘untenable'. Bhaba urges us into this space in an effort to open up the notion of an inter national culture “not based on exoticism or multi-culturalism of the diversity of cultures, but on the inscription and articulation of culture's hybridity. ” [7] In bringing this to the next stage, Bhabha hopes that it is in this space “that we will find those words with which we can speak of Ourselves and Others. And by exploring this ‘Third Space', we may elude the politics of polarity and emerge as the others of ourselves”. [8] So as Mudrooroo suggests, embracing the hybridised nature of cultures steers us away from the problematic binarisms that have until now framed our notions of culture.

**Joseph Conrad, *Heart of Darkness* (Longman Cultural Edition)**

SEE Powerpoint images—context

Congo / Congolese… representation

Nigerian Chinua Achebe protest

Caricature

Marlow’s narrative:

FRAME: London…Thames at sunset…His audience: Director of Companies (reassuring look like a pilot), Lawyer, Accountant…. Marlow among them looks like “an idol” (127)

MARLOW’S STORYTELLING: NOT THE USUAL SAILOR YARN (130)—meaning inside, or meaning OUTSIDE—“which brought it out only as a glow brings out a haze” (130)

Light and Dark.

OUR FRAME NARRATOR brings up Knights and History of Brit explorers (Raleigh, John Franklin) (128-29)

* Marlow takes us Back to when England was a far flung extension of the ROMAN empire…(130-31)”They were men enough to face the darkness” what it was like for a young Roman citizen “in a toga” coming out here—“the fascination of the abomination. Imagine the growing regrets, the longing to escape, the powerless disgust, the surrender, the hate.” (131)

**“The conquest of the earth, which mostly means the taking it away from those who have a different complexion or slightly flatter noses than ourselves, is not a pretty thing when you look into it too much.” (131)**

* **How is the Brit empire any different?** (131): **conquerors vs. colonists**… “What redeems it is the idea only. An idea at the back of it; not a sentimental pretence but an idea; and an unselfish belief in th idea—something you can set up, and bow down before, and offer a sacrifice to…” (RELIGIOUS BELIEF in the empire is the only thing that makes it worthy of doing…?)—**CONNECT TO MISSIONARY EVANGELISM**

COMING INTO CONTACT WITH HEART OF DARKNESS…

Charlie Marlow’s interest in maps—blank spaces…CONGO RIVER as SNAKE (show ppt) (132-133)

Marlow’s AUNT (133)

HOW she got him the job (he was “loafing” before)—note RELIGIOUS/MISSIONARY TERMS (137-138)

HOW THE JOB WAS AVAILABLE: What happened to the last guy with the job Marlow seeks through the Belgian Trading Society? **(Fresleven—quarrel over two black hens, native’s tentative and successful jab back, skeleton of “supernatural being” not touched where it fell) (133-34))**

Sepulchral City (Brussels, Belgium)—knitting women w/ black wool—ominous impression?

ROMAN GLADIATOR REF: **“Ave! Old knitter of black wool. Morituri te salutant.” (136)**

The doctor’s interest—in measuring his head… advice to STAY CALM “Avoid irritation more than exposure to the sun” (137) THE IRRITATIONS OF EMPIRE

**ON SHIP TO CONGO**

--Sight of Africans on boat—“momentary contact with reality”--“faces like grotesque masks” (139) **RELATE TO Chinua Achebe’s objections (on p. 126)**

--Sight of Warship firing into the African Continent (140)

cast-off ruins of equipment—“decaying machinery” (141)

Distant view of Congolese… Sight of chain gang (“called criminals…”) (142)

--“bundles of acute angles” (143-44)

SARCASTIC DEVIL PASSAGE:  
“I’ve seen the devil of violence, and the devil of greed, and the devil of hot desire; but, by all the stars! These were strong, lusty, red-eyed devils, that swayed and drove men—men, I tell you. But as I stood on this hillside, I foresaw that in the blinding sunshine of that land I would become acquainted **with a flabby, pretending, weak-eyed devil** of a rapacious and pitiless folly.” (142)

**Accountant: “Miracle” with “starched collar” (144)**

--first mention of Mr. Kurtz (145)—sends more ivory than anyone (assoc with PRODUCTIVITY

Interlude: Marlow stuck carrying a fevered white companion, who “was very anxious for me to kill somebody” (147)

**Manager introduced**…(Central Station) why he “inspired uneasiness”—NEVER GETS SICK… suspicion of HOLLOWNESS—NO ENTRAILS? (internal organs)! (148-149)

**HOW vaguely he sends Marlow on mission to Kurtz who “was ill.” (Note Ellipsis points…(150)**

Interlude: Cetnral Station: Putting out fire with pail with hole in it (151)

**Brickmaker introduced** (151)

Has oil **painting of a draped, blindfolded woman carrying a lighted torch**—made by Kurtz (SYMBOLIC??) (152-153)

--Brickmaker’s view of Kurtz as a “special being” “prodigy”… SMARMY assoc of Marlow with the “new gang of virtue” (153)

--Marlow lets him run on**—“papier-mache Mephistopheles”** (154)

Interlude: Marlow’s better friends with a mechanic (157-158)—celebratin rivets to come…but INSTEAD get the Eldorado Exploring Expedition in five installments..(159)

MARLOW’S INCREASING CURIOSITY ABOUT KURTZ

Part 2:

Marlow overhears Manager talking to his Uncle… real POV on Kurtz… how they HATE him.. and hope to OUTLIVE him (162)

(Marlow’s first visual impression of Kurtz (161)

Going upriver!

Marlow’s Cannibal Crew introduced (164)

**Encountering Prehistoric Man passage (165)—“dim suspicion of there being a meaning in it which you—you so remote from the night of first ages—could comprehend…”**

**Marlow commenting on his audience’s reactions** to what he’s saying about prehistoric encounter and what the mind is capable of (166)

Marlow interacting with his Fireman (166)—HOW MARLOW TEACHES HIM TO TEND THE BOILER IN THE STEAMBOAT (evil spirit in the boiler needs to be fed)

Unexpected discovery of hut, firewood, and Penciled Advice (“Hurry up. Approach cautiously.”: 50 miles below the Inner Station (167)

--Book on Inquiry into some Points of Seamanship by Towson (Brit navy)—AND WHAT MARLOW ADMIRES ABOUT IT (bottom of 167)—“a singleness of intention, an honest concern for the right way of going to work” (167)

--Notes inside this book—mysteriously in cipher! (168)

FOG sets in—8 miles out from Inner Station (169)—lifts partially around around 8-9 AM… revealing a new scene w/ SOUND: “a very loud cry, as of infinite desolation” then SHRIEKING (169)

Whites: Fear on boat of being attacked in the fog! (170)

Cannibal crew: wants whites to catch them so they can EAT (170)…(what other food they have)

--MARLOW’S ADMIRATION OF THE CANNIBALS (bottom of 171- 172): “something restraining”… **“Restraint! What possible restraint? …. Restraint! I would just as soon have expected restraint from a hyena prowling amongst the corpses of a battlefield. But there was the fact facing me—the fact dazzling, to be seen, like the foam on the depths of the sea…” (172)**

Marlow’s impression that the natives on the bank are motivated by SORROW—not disposed to attack (173)

The attack—with sticks (175)

Black Helmsman goes mad and starts shooting gun—all its rounds (176)—and then gun is somehow pulled overboard… and HELMAN’S DEATH by spear (177)—Marlow’s shoes fill with his blood

Marlow’s ANGER at his audience, or sense they just DON’T understand: “Absurd!” passage (179): people form SAFE NEIGHBORHOODS—police, butchers, etc… (179)… CONTINUED on p. 180:  
“You can’t understand. How could you?—with solid pavement under your feet, surrounded by kind neighbors ready to cheer you on or to fall on you… VS> OUT HERE: utter silence, where no warning voice of a kind neighbor can be heard whispering of public opinion? (180…181)

--AND Marlow’s SEXISM (179): “the women I mean—are out of it—should be out of it…”(179)

Suddenly Marlow plunges ahead and tells us all about Kurtz—all the ivory

--background of Kurtz : mother half-English, father half-French: “All Europe contributed tot eh making of Kurtz” (181)

--ISSSC Report: (181 and punchline 182) “Exterminate all the brutes”

Adventure-driven, 25-year old **Russian Harlequin** introduced: (184-185): He says the steam whistle is what you need to use to deal with the natives here… more effective than guns (185)

--his background (bottom of 185- 186)…he’d left the messages. LIKE CONRAD HIMSELF

--He had left the messages… and Towson’s books was his (overjoyed to get it back)

\_\_\_\_\_\_\_\_\_Beginning of Part 3\_\_\_\_\_\_\_\_\_\_\_\_

Marlow is “lost in astonishment” at harlequin—“His very existence was improbable, inexplicable, and altogether bewildering” (187)

(Marlow is not like the Harlequin here—says Harlequin didn’t REFLECT on Kurtz…just got carried away by him (187))

**Harlequin’s relationship to Kurtz**

**--**INNER NARRATIVE—briefly A THIRD NARRATOR embedded in here

—as his AUDIENCE—187-188

--nursed Kurtz in illness

--tries to COVER for him… euphemize. Kurtz gone for long periods🡪exploring?

NO—as Marlow works out by closely questioning—using the tribes to RAID (188)

--**Kurtz—“came to them with thunder and lightning” (188)…** AND to Harlequin too—threatens to KILL him if he doesn’t hand over his ivory!

(KURTZ UNHINGED—KILLING \*ANYONE\* FOR IVORY…no more “trade”)

**Marlow uses binoculars while listening to Harlequin**—COMMENTS ON HIS COMMUNICATION PATTERN (indirect): “There was no sign on the face of nature of this amazing tale that was not so much told as suggested to me in desolate exclamations, completed by shrugs, in interrupted phrases, in hints ending in deep sighs.” (189)

--Sees through binoculars: ROUND KNOBS (Heads on Stakes) (190)

(paired w/ Manager’s comment—“Mr. Kurtz’s methods had ruined the district.” (190)

“but I want you clearly to understand that there was nothing exactly profitable in these heads being there. They only showed that **Mr Kurtz lacked restraint in the gratification of his various lusts**, that there was something wanting in him—some small matter which, when the pressing need arose, could not be found under his magnificent eloquence. **Whether he knew of this deficiency himself I can’t say. I think the knowledge came to him at last—only at the very last.** But the **wilderness had found him out early,** and had taken on him a terrible vengeance for the fantastic invasion**. I think it had whispered to him things about himself which he did not know,** things of which he had no conception till he took counsel with this great solitude—and the whisper had proved **irresistibly fascinating. It echoed loudly within him because he was hollow at the core**” (190-91)

HOW MARLOW DIFFERS FROM HARLEQUIN (191): No DIRECT exposure to Kurtz’s language and high rhetoric… he comes at this from the outside, SECONDHAND, and that makes it probably easier for him observe Kurtz’s hollowness…

--Harlequin tries to account for/defend Kurtz: “He was shamefully abandoned. A man like this, with such ideas.” (191)

(NOTE PERSPECTIVE HERE ON KURTZ: **MARLOW SEES HIM FROM A DISTANCE-- SIT UP ON THE STRETCHER, TO TALK TO THE NATIVES (192)—Jaw moving while talking…audio reduced to low**

--See the mouth open wide (192)

Next scene: Kurtz in stretcher reading letters… Marlow hears his voice as Kurtz connects with him “I am glad” (impressed with the VOLUME of his voice here) (193)

**“wild and gorgeous apparition of a woman” (bottom of 193-194) covered w/ TUSKS–MUTE THEATRICAL PERFORMANCE? NOTE impact on men—and shadows “gathering the steamer in a shadowy embrace” (194)**

Manager’s Hypocritical Judgment (195): Re the ivory: “I don’t deny there is a remarkable quantity of ivory—mostly fossil. We must save it, at all events—but look how precarious the position is—and why? **Because the method is unsound.”**

--Marlow defends Kurtz here—at the expense of his own reputation (195)—(Why?)

--Harlequin PRIVATELY informs Marlow of things he can tell he shouldn’t say to the Managers and others—that Kurtz ordered the attack on the steamer

-Marlow tells him: “Mr. Kurtz’s reputation is safe with me.” (196)

HOW raggedy Harlequin disappears in the wilderness, parted from Kurtz, w/ Towson’s Inquiry under his arm (197)

**Kurtz’s Escape Attempt (bottom of 197+)**

--Kurtz crawling on all fours… Marlow follows his trail—and then dashes ahead, ANTICIPATING where he’s headed. “I did not betray Mr Kurtz—it was ordered I should never betray him—it was written I should be loyal to the nightmare of my choice. I was anxious to deal with this shadow by myself alone…” (198)

--Kurtz stands up when Marlow approaches…tells him to “Go away—hide yourself”—Presence of black figure with antelope horns—“some witch-man no doubt” (199)

--MARLOW KEEN ON BRINGING HIM BACK QUIETLY at this point

--HOW Marlow reads and attempts to manipulate Kurtz now: “by the memory of gratified and monstrous passions” (200)

--“Believe it or not, his intelligence was perfectly clear—concentrated, it is true, upon himself with horrible intensity, yet clear; and therein was my only chance—barring, of course, the killing him there and then, which wasn’t so good, on account of unavoidable noise. But his soul was mad. . . I saw the inconceivable mystery of a soul that knew no restraint, no faith, and no fear, yet struggling blindly with itself.” (200)

**--Marlow carries him like a child now (200)**

Marlow back on the steamship… pulls the whistle (makes the people on board angry—saves lives of natives from their guns)

“Kurtz discourses. A voice! A voice!” on the ship now (202)—COMPARE w/ VICTOR FRANKENSTEIN and WALTON??

Kurtz entrusts Marlow with his papers and a photo (203)

**Top of 204: “I saw on that ivory face the expression of somber pride, of ruthless power, of craven terror—of an intense and hopeless despair. . . . “The horror! The horror!”**

DEATH OF KURTZ

--The IMPORTANCE of Kurtz’s last words, to Marlow: “He had summed up—he had judged. ‘The horror!’” (205) –expresses “belief” “candour” “conviction”

**--Key Difference btw Marlow and Kurtz: (205)**

Marlow’s row with the Manager over Kurtz’s papers (206)

POV of Kurtz’s cousin (early years) (206-207)

POV of Journalist—Kurtz can’t write—but could “electrify” at meetings (207)

THE INTENDED: meets her at DUSK (209-213)

“The last word he pronounced was—your name” (212)

END // FRAME: MARLOW LIKE MEDITATING BUDDHA (213)