“Preface”, Moll Flanders (1722) by Daniel Defoe

Please read the text carefully and consider the following questions, which will be discussed in class:

• *What kind of information would you expect to find in a preface? Does this preface fulfil your expectations as a reader?*

From a preface I would expect an introduction/presentation of the book where certain things are explained, such as the aim of the book, if any changes were made to it… I do believe that this preface covers my expectations as a reader since he explains all the important things regarding the novel.

*• Who is the narrator in this preface?*

Moll's editor (DANIEL DEFOE).

*• Who is the author of the book?*

Moll Flanders, she is also the protagonist of the book.

*• Who is the protagonist of the book?* MOLL.

*• How does the protagonist appear depicted in the preface in terms of class, gender and social status?*

She is described as a vicious, depraved, and vulgar woman. She was born in a marginal environment because her mother was a convict, a prostitute, that’s why she was born in Newgate and therefore, the editor had to make changes in the style and language used. As her mother, she was a corrupt woman who had vicious practices. Moll Flanders is basically described as everything that was not expected of a woman at that time, so the editor modifies certain parts of the story, to adapt to that ideal of women but he still expresses how difficult it was to put into a dress fit to be seen. The protagonist has two kinds of life: one as a thief and prostitute and the other as a penitent, which is a personal achievement. This is exactly the moral of the story: at the end she became a penitent and tell her story to make readers aware of dangers of society.

Has had no little difficulty to put it into a dress fit to be seen, and to make it speak language fit to be read. Language more like one still in Newgate than one grown penitent and humble, as she afterwards pretends to be woman debauched from her youth, nay, even being the offspring of debauchery and vice, comes to give an account of all her vicious practices.

*• What does the author say about the book in terms of NARRATIVE GENRE?*

He says that it may be difficult for this private story to be credible since the names and circumstances of the characters are not revealed. He puts a special emphasis on making people believe that the story is real and so to be believable he uses realistic details that concern the middle class (readers) like having a partner, meet people or make money. The truth is that this story is fictional, invented, but it seems like is not because he talks about real people and real problems, which makes the story very realistic.

Upon this foundation this book is recommended to the reader as a work from every part of which something may be learned, and some just and religious inference is drawn, by which the reader will have something of instruction, if he pleases to make use of it.

*• Why does the narrator feel the need to explain the content of the book in terms of genre?*

Because of what we have previously explained. By emphasising this, he makes the story more credible to the readers. With this retrospective narrative (autobiography) he wants to teach something and so the novel has to be dynamic.

*• Does the narrator provide a taxonomy for this work?*

• Does the narrator provide a taxonomy for this work?

MORE INFO ABOUT MOLL FLANDERS:

֍ Moll Flanders is a assume identity, not the real name of the protagonist.

Flanders = commercial connections between England and Flanders.

Moll = name of a very famous prostitute, Christian name.

It is not coincidence she chose this name, it is ironic.

֍ She starts telling us that everything she’s about to say is a lie, so she is not a reliable source (also because of her criminal past) but as the story goes on, this changes.

֍ Her main concern is the question of **money**, even when she was just a child. **Economic profit** = centre of the story. She questions herself in this topic: How much money she has? Will she have to be a servant? … When she gets older, she needs to find another way of making money: she becomes a thief (stealing from pockets, bags…).

֍ **Education** is also another central concern, a very important topic → the moment where she values the importance and relevance of education is when she starts imitating what the tutors teach the daughters of the women she’s living with. By **imitation** she learns several things like French, music, dance… basically, the things that she considers essential to be make a great woman, a **lady**, the gentlewoman that she wanted to be.

֍ She first lived with gypsies and with the nursewoman, so we can see a change in her behaviour and values. The way she talks and behaves is very important. She accomplishes to be the lady she wanted to be. She also abused her **beauty** to be what she wanted.

֍ **Love affairs**: her love affairs make her more aware of her beauty and she sees that she can use it as a tool since men were attracted to her because of this (**empowerment in society).**

֍ Both of the brother she lived with fall in love with her, but the truth Is that they only wanted to have sex with her, thing that the older brother accomplishes. The younger brother wants to marry her and even though she did not want that, the older brother forces her to do it by giving her a lot of money (blackmailing). Soon after marrying him, he dies and she is left a widow.

֍ Later she marries another man but after some time she realises she is married to her half-brother (this happened when she found her mother). She is disgusted by this since she has two children with him, so she decides to leave.

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Introducing a woman who is not socially accepted. She is presented as a prostitute.

The editor wrote it.

It is a retrospective autobiography.

Assumed identity.

Doesn’t give the real name.

How we know that we can rely on Moll Flanders? Is challenging readers.

Welfare state. Exeter. Colchester.

Pattern.

Balance.

Economic profit.

Drawing, painting, reading, writing, playing the piano, speaking a foreign language… what a lady needed.

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*Daniel Defoe and the Rise of the English Novel:*

*Escala de tiempo

Descripción generada automáticamente*

James II was a catholic king. He was forced to abdicated because of his political alliances.

*Historical Background:*

Época de protestantes. Revolución industrial.

“Glorious Revolution” (1688).

James II (1633-1701): Catholic.

* French Alliances with Louis XIV (*Le Roi Soleil*) and the Jesuists.
* Religious intolerance.

Strong Parliament opposition.

William (James’s nephew) and Mary (James’s daughter).

The revolution put an end to prospects to re-establish Catholicism as official confession.

Disastrous effects for British Catholics: denied the right to vote or sit in the Parliament for over a century, denied commissions in the army, the monarch could not be Catholic or marry a Catholic (up to 2015).

Establishment of the modern political system:

* Bill of Rights (1689).
* Two “modern” political parties: Tories vs Whigs.

Figure of the Prime Minister: Robert Walpole (Whig; 1721-1742) (one of the characters of Gulliver’s Travels).

Political and Economic Stability.

Ahora era más posible ascender en la escala social: Moll Flanders is able to rise in terms of class, as an individual achievement by her work.

Emergence of the bourgeoisie:

* Manufacture production.
* Commerce (colonies included).

She travelled to the New World twice (Virginia) to take care of a plantation. Labour was needed in the colonies.

Consolidation of bourgeois values:

* Urban life.
* Ethics od ordinary life: work and family; productions vs reproduction.

Industrial Revolution. First novel writers: Samuel Richardson, Henry Fielding, Daniel Defoe.

Scientific Advancements: Isaac Newton (1642-1727) and the Royal Society (1660), which promoted science and its benefits, recognised excellence in science and supported outstanding science.

Philosophy: John Locke (1632-1704) and his epistemology (rejection of innate ideas/Knowledge based on sensation and experience: *Essay Concerning Human Understanding* (1690). *Two Treatises of Government* (1689/90).

*The Rise of the Novel in England:*

Ian Watt, *The Rise of the Novel* (1957).

English Industrial Revolution (earlier than any European country).

The Rise of a new Social Class: The Bourgeoisie.

Novel: emerging middle class literary genre.

* Ideological Function and didactic intention.
* reflection and support/endorsement of values of the emergent middle class.
* Public Life: capitalism (Protestantism), individualism, personal achievement, economic success, ethics of ordinary life: **PRODUCTION**.
* Private Life: Family and marriage: **REPRODUCTION**.

Devaluation of aristocratic models and values.

*Novel versus romance (18 century):*

“Novel” is a later invention, they did not have this word while they were writing, they used the word “romance”.

Romance: overtly fictious, archetypal characters (lady, rescue by the hero male character), detachment from reality, remote and exotic settings (fantastic places). They were very popular at the time. Role of prefaces: authors felt the need of explaining the readers their genre and the particularities of that genre.

Novel:

* Relationship individual/society (tensions and conflicts). Realistic novel, reflecting the worries of society. Tend to be a mirror of life. They used realistic strategies to depict reality. Didactic intention.
* Features of the genre: **realism** as literary strategy and **instruction** as a moral imperative (*prodesse et delectare*).
* Verisimilitude: not necessarily historical facts, but events narrated in a plausible manner. The plot had to be verosimil. Moll probably never existed, but as it is described, many people believed she was a real person, as she had the similarities of a woman of that time. She could have actually existed.
* Modern Realism: truth discovered by the individual through his/her senses (Descartes’s *Discourse on the Method* (1637), Locke’s *Essay Concerning Human Understanding* (1690).

*The Novel: Formal and Ideological Features:*

Samuel Richardson, Daniel Defoe, Jonathan Swift.

“Preface” to Josseph Andrews by Henry Fielding.

**Plot**: Richardson and Defoe are the first writers to deal with ordinary, everyday life, thus distancing their work from history, mythology, or fantastic events which had hitherto characterised narrative fiction.

Idea of **particularity and individuality: particular people in particular circumstances** (detachment from archetypes) in a TIME and PLACE familiar, close, and well-known to readers. ROUND CHARACTERS.

Rejection of human types and idealised backgrounds and settings (*locus amoenus*).

(Time and Space: contemporary to readers).

Relevance of **past**: **individual identity** is construed on experience, events, memories from the past (*memoir novel*) which both conditions and explains present circumstances. Moll is a memoir novel. Written when Moll is 10. It is written retrospectively. (Also Gulliver’s). Written after the facts have taken place.

Causality: past experience conditions the present. In narratological terms: cause → effect. Be born is New Gates by a prostitute will cause an effect, it is how the plot of this book goes.

“Had we no memory, we never should have any notion of causation, nor consequently of that chain of causes and effects, which constitute our self or person.” (David Hume. *Treatise of Human Nature*. [1739-40]

Language: simple, plain, idea of verisimilitude. Characters defined by their linguistic register. It is close to the bourgeoisie.

*The Reading Public:*

More convenient prices for books, due to technological advances.

Rise of readership numbers.

Literary Taste in reading public: Change → Ethics of Ordinary Life (Protestant values: individuality, hard work, private life, austere way of life).

Birth of the so-called ‘circulating libraries’: Bath (1725), London (1740).

Nature of Readership:

1. upper middle-class women and bourgeoisie; women able to read and write, they were able to read, had the time and the money. Predominate audience. Like Moll Flanders.
2. domestic servants. This became relevant because they were able to read and write. Thy had not the money to buy the books, but they borrow copies from their Master’s. We can see this in the novel “Wuthering Hights”, the character of Nelly.

Change readers public in terms of gender. Unprecedent of women rights (some became writers because of reading).

Rise and consolidation of periodical press and “little magazines”. Articles, novels in instalments: *The Spectator*, *Gentleman’s Magazine* (Edward Cave, 1731).

*Daniel Defoe (1660 – 1731):*

Daniel Foe: Born to a humble family of Presbyterian **Dissidents** (que se separó de los Presbyterians por no estar de acuerdo).

Gives up regular education to attend personal business.

1688: supports William III of Orange in the ‘Glorious Revolution’.

1695: returns to England under the name of ‘Defoe’.

1697: *The True-Born Englishman*, where he supports the king against the xenophobia of his political opponents.

1703: his activities as a pamphleteer take him to the pillory after the publication of *The Shortest Way with the Dissenters* (1702). Imprisoned in Newgate. Liberated thanks to the Count of Oxford’s intercession.

1704: founds *A Review of the Affairs of France*

1719: Defoe publishes *Robinson Crusoe,* probably based on the experience of castaway Alexander Selkirk

1720: *Life, Adventures and Piracies of the Famous Captain Singleton*

1722: *A Journal of the Plague Year/* ***Moll Flanders***

1724: *Roxana, or the Fortunate Mistress*

1726: *The Political History of the Devil*

Defoe’s literary style is not much elaborated or ornamented:

1. Idea of realism;
2. Speed of Defoe’s writing;
3. Defoe was not addressing an elite

Inconsistencies in the narrative (probably written too quickly): Moll’s second son?

Influence of journalism: relevance of detail

Themes of the novel: in tune with the new emergent middle class: **Commerce, trade, politics, religion, morals**.

*Analysis of “Preface” to Moll Flanders:*

• Structure: editor (function?) and author of the work

• “History” versus “novels and romances”

• “Memoir Novel”

• “Rogue Biographies”: Thomas Harman Caveat for Common Cursitors (1566),

• Influence of picaresque novel (Defoe owned a copy of La pícara Justina by F. López de Úbeda).

*Moll Flanders and the Picaresque Novel:*

Similarities (to the picaresque novel):

“Rogue’s biographies”, was how La picaresque was “called”. It was not the same but similar.

1) Title of Defoe’s novel: Use of pattern “fortunes”/ “misfortunes”.

2) The ***picaro/picara*** is the narrator of his/her own adventures, accounted for at the end of his/her life, when the character has achieved certain economic and social stability, and after a process of ***repentance.*** (the picaro is the narrator of her/his life. When (S)he has achieved an economic and social stability, they experience repentance, and they start to write it. Retrospective). Moll starts to write it with 18 years, when she is a respected member of society. After going under repentance.

3) **Social class: the pícaro/pícara** belongs to marginal society, although he/she tries to climb the social ladder. Whenever the character is about to fulfil this purpose, an adverse circumstance takes place, preventing him/her from achieving his/her goal.

4) **Narrative**: arranged into episodes and in chronological order.

5) Trope of the **journey.**

6) **Repentance and Contrition** marks the end of the picaro’s life, a position from which the picaro writes. Device to justify the narrative + to conjugate natural moral (to survive) and religious commands. (That’s why Moll writes the story).

7) **Didactic nature of the novel**: example *ad contrarium*. Irony? She is using the novel to teach readers not to be like her, to be more cautious than her. Not to be followed by readers.

*Differences with traditional picaresque novels:*

It is not a picaresque novel, is a realistic novel.

1) **Verisimilitude** (unlikely tricks of the picaro) and **Realism**.

2) **Ordinary experience** (the pícaro lives in places well known to the audience, and describes them in a faithful, realistic manner).

3) Complex and elaborated construction of main character, the embodiment of the MODERN INDIVIDUAL.

4) Presence of anticipatory images and recurrent events which articulate and shape the narrative. (The appearance of Moll’s mother).

5) The picaro’s **feudal world** versus modern, pre-capitalist society of XVIII century England.

6) Relevance of Trade and Commerce.

7) Individualism and reflection of bourgeois values.

8) **Protestant versus Catholic conception of poverty → Ethics of work.** Poverty is undesirable, poverty makes you fight to survive, that’s why she became a prostitute, to survive. “Poverty is the rude of all evil”, Moll’s word.

9) Picaro’s Immunity in legal terms.

10) The traditional pícaro is an OUTCAST striving to survive; Moll if often a respected member in society and strives to BE RICH. Moll just not want to survive, she wants to be rich, if she is clever enough, she can be rich.

*Unity in Moll Fladers: Discursive Strategies:*

Despite the episodic nature of the narrative, certain elements and narrative devices confer unity to the novel:

1) The **Circumstances of Moll’s mother (**the mother is a reminder of destiny for Moll**)**. In spite of Moll’s individuality as a character, the major events of Moll’s life coincide with her mother’s:

1. Born at Newgate.
2. Imprisoned for theft.
3. Prostitution.
4. Commutation of death penalty and transportation to Virginia.
5. Respectable life as a rich gentlewoman in Virginia.

2) **Recurrent Places:**

1. **Newgate**. Beginning and closure of the novel. The narrative is full of references to Newgate (Moll’s fear of being imprisoned).
2. **Colchester**. Marks the beginning and end of Moll’s criminal life.
3. **Virginia**. ‘New World’: land of opportunities. Moll is able to become there a ‘Gentlewoman’.
4. **London**. Beginning and closure of the narrative, though recurrent as a destination throughout the novel: centre of commercial, social, and political activity. Paradoxically, London is the place where Moll develops her more dubious activities. Centre of the novel, as it is the centre of the economic movement. There was not too much work, that’s why many people ended up living in the streets and working as thieves or prostitutes.
5. **Lancashire**: Moll becomes there a professional thief. Jimmy.

*Narrative Sections of Moll Flanders:*

The novel is divided into two major sections, dependant on Moll’s different “activities”:

1) Moll as a wife and (later) prostitute (Moll’s youth, physically desirable);

2) Moll’s criminal activity (old age) (when she became less desirable physically).

**FIRST PART:**

* First Section: **Colchester**
* Death of Moll’s foster mother
* Moll’s education
* Moll: lover of elder brother. Virginity in exchange for money. (Both brothers in love of her, the elder force her to marry the younger. She has 2 children).
* Moll and Robin: her refusal alleging: 1) class difference; 2) elder brother’s lover.
* Moll’s strategy: initial refusal (virtuous and desinterested, loyal to the family) read by the family as a token of her virtuous behaviour.

**EPISODE TWO: LONDON**

Lovers: Drapier and plantation owner from Virginia. Marriage no longer a question of love, but a mere commercial transaction. Improve social position.

Death of businessman. Ambiguous legal situation

**EPISODE III:** Plantation owner. Three functions: 1) Anticipates Moll’s deportation; 2) Encounter with Mother; 3) Paralelism Moll/mother

**EPISODE IV:** The gentleman of Bath.

**EPISODE V:** The Gentleman of Lancaster. Irregular marriage: Catholic rite. ‘Deceive the deceiver’.

**EPISODE VI:** London. Abandoned child. Marriage to banker.

*Second Section: Moll as Criminal:*

Moll is no longer young and cannot use her body: becomes a criminal.

Moll becomes a sophisticated thief (second part of the novel).

Moll accused of theft but is saved by her cleverness. Moll’s eventual confinement is anticipated.

Moll “sincerely” repents.

Encounter with Jimmy.

Deportation to Virginia.

Encounter with son: only child foregrounded in the narrative. Why?

Conclusion: **Moll’s Repentance**→ **conciling “natural moral” (to survive) and “religious moral” (not to sin).**

**Parody of the novel of Moll Flanders: Taylor Swift “I knew You Were Trouble”.**

*The Birth of Journalism: Richard Steele’s The Tatler:*

• Birth of journalism: related to development of city life (especially London) and to a different literary sensibility (direct and topical style)

• Rise of club and coffee houses and relative decline of court culture: non-aristocratic values with an important focus for discussion and debate

• Members of coffee houses: new influential model on which Richard Steele and Joseph Addison based the assumed reader of their journals

• The Tatler (Richard Steele) and The Spectator (Joseph Addison)

• Use of pen-names, characters, and alter-egos:

• “Mr Spectator” (Addison): man of broad education, well-travelled and politically alert.

• A club representative of different aspects of English life: the Tory country squire (Sir Roger de Coveley), the rich, Wiggish city merchant (Sir Andrew Freeport), the army officer (Captain Sentry), and the man-about-town (Will Honeycomb).

*The Tatler:*

• Published three times week (Tuesdays, Thursdays and Saturdays) from April 1709 to January 1711

• Steele’s pen-name: Isaac Bickerstaff (previously used by Swift to attack astrologer John Partridge – also mentioned in ‘Arrangements ..’ – and his predictions

• Participation of other writers (especially Addison), although Steele wrote most essays.

*Richard Steele (1672-1729):*

• Born in Dublin

• Meets Addison at Oxford

• 1701: The Christian Hero. Attack on hedonism and unproductiveness

• Founds The Tatler with a moralising intention: “the periodical was principally intended for the use of political persons who are so public-spirited as to neglect their own affairs to look into transactions of state”

• Social reform and defence of middle-class values, Whig ideology, urban way of life, Parliament and commerce

• Also: to entertain.

*Jonathan Swift (1667 – 1745):*

• Born in Dublin

• Education: Kilkenny Grammar School. Trinity College, Dublin (BA spetiale gratia due to disciplinary problems)

• 1695: Takes orders as a priest for the Anglican Church of Ireland

• 1704: Swift begins his literary career in England: The Battle of the Books (collection of Pindaric Verse)

• 1704: A Tale of a Tub (attack on religious abuse)

• Acquaintance wtih Joseph Addison, Richard Steele, and Alexander Pope.

• Joins the “Scriblerus Club”, whose aim was to ridicule false learning through the character of the pendant Martin Scriblerus

• 1714: Queen Anne’s death, which ended Swift’s political aspirations. He was to remain in Ireland until his death

• 1724: Drapier’s Letters; a pamphlet on defence of Irish Rights

• 1726: Gulliver’s Travels

• 1729: The Grand Question Debated; A Modest Proposal (surplus of population: feedthe rich).

*Formal Features of Satire as a Genre:*

• Historically anchored (Tories versus Whigs, 78; Blefuscu, 84)

• Its aim is made explicit

• Open-ended: problem remains

• Borrows formal conventions from other literary genres (121)

• Openly fantastic

• Exaggeration and caricature (Description of Emperor 65, Monstruos Breasts, 130) • Irony and Humour (Colossus, 77-8; Fire, 91-92)

• Overt didactic purpose: reformation of human vice, folly and limitations.

*Swift’s Critique of Eighteenth-Century England:*

• Rationalism and Cartesianism (abstraction of truth into purely intellectual concepts) → scientific spirit

• Experimental and theoretical science (Royal Society)

• Conception of man as outcome of reason and science

• The new moneyed wealth of England (trade & speculation)

• Increasing power of centralised government, concentrated on a few Ministers (Walpole) and the King

• Critique of British Colonialism and foreign politics

• Swift: a Christian (man’s fallen nature) and a Humanist (preservation of moral and spiritual qualities). Chain of Being

• Progression of Gulliver as character: common man→outcast.

*Narrative Structure of Gulliver’s Travels:*

• Memoir-Novel: elaborate narrative apparatus → verisimilitude

• Letter from Gulliver to Richard Sympson

• Notice from Sympson to Reader (43)

• Gulliver’s narrative (Four Voyages): attachment to truth (chapter I)

• Relationship among Voyages:

• Books I & III: Critique of 18th century English Society → Gulliver’s detachment. Lilliput/Laputa: focus of Gulliver’s ridicule

• Books II & IV: Critique focuses on Gulliver as sample of humankind→Gulliver’s identification (185). Gulliver: object of ricidule

• Two major devices:

• 1) Comparison & Opposition:

• George Berkeley’s New Theory of Vision (1709). Relativity of Judgement (125).

• 2) Intensification/progression of Critique

• Gulliver: invariably in a position of disadvantage.

*Structure of Books:*

• Justification of Gulliver’s Departure

• Exact date and particular of departure

• Name of ship

• Weather conditions during voyage: latitude & map

• Storm/riot: disruptive element

• Description of unknown land

• Satisfaction of physical necessities

• Language acquisition

• Description of life and habits of inhabitants

• Gulliver’s Search (spectacles; 73/handkerchief)

• Object of Ridicule • Gulliver’s Friend (Book I: Reldresal 106. Book II: King 173)

• Return to England.

*Themes of the Novel:*

• Book I: Critique of Modern Political Practice

• Tyranny of Monarch & capricious nature (78-9)

• Treaty of Utrecht (89)

• Court scandal (102)

• Gulliver’s impeachment (parody of impeachment of 4 Tory Ministers in 1715)

• Betrayal of Friend (106)

• Book II: Fair political practice/Moral integrity

• Empirical knowledge, rejection of abstraction, language (177)

• Similar problems to humankind (179)

• Critique falls on Gulliver as a representative of England and humakind (172): lusus naturae (142-3).

• Book III: Critique of modern philosophy and its effect on modern political practice.

• Critique on speculative knowledge: flying island (203), inhabitants (200), obsession with geometrical shapes (202), Academy of Lagado (223-4)

• Cruel and vicious race: crimminals (214); women (208).

• Book IV: Ancient utopian politics. Platonic philosophy (295)

• Yahoos (269-70) vs Horses (286)

• Self-detachment (284, 314-5). Pride (307)

• English Politics: Glorious Revolution (292), nobility (304) • Horses as pure intellect (316, 322); slavery and race selection (319)

• Don Pedro Mendez (336)

• Gulliver: alienation and misanthropy (344-45).

*English Romanticism:*

• The term “Romanticism”

• English Romantic Poets: Two generations.

• First Generation: William Blake, William Wordsworth, Samuel Taylor Coleridge

• Second Generation: John Keats, Percy Bysshe Shelley

• Concerned with : role of imagination and creativity, nature, self-awareness

• Reaction against the Enlightenment and the Industrial Revolution

• Influenced by the French Revolution (1789)

• Fundamental questions: nature of society, the basis of government, the doctrine of ‘rights’, notion of political justice, relation between the sexes: freedom, equality, fraternity.

• Declaration of the Rights of Man and of the Citizen: abandonment of feudalism (deposition of the King). New social and political order

• English intellectuals abroad: Edmund Burke’s Reflections on the Revolution in France (1790), Mary Wollstonecraft’s A Vindication of the Rights of Men (1790) and A Vindication of the Rights of Woman (1792)

• English Romantic writers: attempted to effect a revolution in literary terms through a radically innovative use of language, imagery, and relevance of the self. Poet as visionary

• Romantic manifestos: Wordsworth and Coleridge’s “Preface” to Lyrical Ballads (1800), P.B. Shelley’s Defence of Poetry (1812), S.T. Coleridge’s Biographia Literaria

• Reaction against Enlightenment and the predominance of empirical knowledge

• Influence of Immanuel Kant. Critique of Pure Reason (1781): knowledge is predominatly empirical, yet advocates for existence of innate or ‘a priori’ ideas (i.e. time or space) on which all knowledge depends.

• Phenomenon (what is knowable, representation of object in the human mind) versus Noumenon (transcendent, cannot be known but intued).

• Critique of Judgement (1790): Role of the imagination: 1) reproductive imagination; 2) productive imagination; 3) aesthetic imagination (imagery and symbols)

• Coleridge’s chapter XIII in Biopgrahia Literaria: 1) fancy; 2) primary imagination; 3) secondary imagination.

*William Blake (1757 – 1827):*

• Dissenter

• Celebration of “contraries” (influence of German theosophist Jakob Boehmer 1575 – 1624)

• Songs of Innocence (1789) and Songs of Experience (1794): human progression from Edenic innocence to wordly experience

• The Marriage of Heaven and Hell (1790-93)

• Visions of the Daughters of Albion (1793)

• America (1793)

• The First Book of Urizen (1794).

*Theme of Childhood in Blake’s Poetry:*

• 19th century interest in early education: Sunday School Movement. French encyclopedic writers: Jean-Jacques Rousseau

• Devotional and moral poems por children: Isaac Watt’s Divine and Moral Songs Attempted in Easy Language, for the Use of Children (1715); Charles Wesley’s Hymns for Children (1763).

• Chilhood: the world of imagination still pure. Ability to perceive the transcendental

• Imagery and landscape: child, Jesus Christ, lamb. Locus amoenus

• Songs of Innocence: Scenes of instruction.