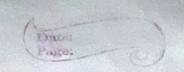
T.D.C - Part III English Hons



A Chitzical Appreciation of Among School Children'

Among School Children' was written in 1926, and the poem appeared in the volume. The Tower of is a semankable poem of yeats. The poet visited the waterford convent school and was received and conducted by a run. She showed to him all the class-rooms and answered all his questions. The Children were learning with-metic ringing history tailoring etc. They were learning quite ephiciently and were taught through movern ways. The children stared at the poet with wonder for he was an old man or sixty and was a smiling public figure.

the little gixl-students in the school he is keminded of another Ledgean-beauty. Mand Gonne with well-Chiselled Ledge-like Clayric figure. He secalls that Mand Gonne too, must have been a student once at school like the school little gixls that stand before him at that time. The past is thus linked up with the present. The image of Mand seminded him of a pastion lar day when she had told him how,

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from the teacher would cause great unhappiness to her and would furn the entire day into a tragedy. The poet has listened to her marration, had sympathized with her, till their two souls had seemed to fuse and blend into one to like the your your and write of an egg. In other words, when she had told him of the incident, he had sympathized with her tell the two had become as united as the yellow and the white parts of the Having thought upon the sad event, the poet's thoughts keep sunning on the image of Maud Goine. He looks upon these girls and imagines that Maud Gonne as a child must have been very much like that of Helen-the daughter of the swan. But even be autiful women have something common with plain women having ordinary features. The colour of the cheeks and hair of one of the girls Semend him of the complexion of his beloved, his imagination sums wild and sees her as if she were actually standing before him. The poet's thought and

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imagination continues to fix on Mand Gome's image, He is seminded of Mand's looks in her old age. She was like a piece of Renaissance art 21 though she had hollow cheeks, was old and decrepit air looker as if the draw only wind and had only shadows to eat. Still despite her old age, she was a fit Object for a great work of our. The poet then begins to think of his own old age. Though he was never of the Ledaean kind, jet he, two, was qui te handsome Once and had pretty plumage 20 well. But now he has become a bort of scarecrow. It is no use of righing over vanished youth and beauty. The must keep into smiting old age and death are grim realities. They must be accepted, and one must learn to make the best of a had bargain.

Decay and decline is the law of mature and no human elborts can after this law. If mothers know how ugly and decrepit their sons would look in their old age none of them would like to take the trouble of bearing Children. Educationists and philosophers howe had different experiences and ideas of man and his culture but have been unable to fight against old age. Plato explained and the world as the skadow of ideas with God.

Life to him was a bit of unreality a men

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shadow or reflection of the world of ideas. (Plato's Theory of Ideas'). Aristotle's philosophy is more Jealistic, practical, and weighty. Another great philosopher, Pythagoran also gave out that he was "golden thighed" But all the profound wirdom of these great philosophers was of no evail to them. It could not check the natural process of ageing, Despite philosophers, they became od and broken like a scarecrow, with the passing of time. None can fight against time. Thence it is fatile and use kess to mourn over the loss of youth and beauty The poet continues to seflect on the manifold illusions fostered by the human spirit. Passionate lovers, affectionate lovers, and pious nuns, all worship illusions mere phantoms Their adoxation of Cherished images blinds them to the harshness of Jeality. The beloveds are never so good and beautiful as they are imagined; some never so dutiful and handsome, and the gods never so just and merciful. Still this imageworship, this worship of illusions goes on. As a matter of fact these images symbolize glosious rideals which man sets before him but which he is never

able to attain. These ideals mack at all human efforts to attain them. They are mockeries of the heart, just as great philosophies are mockeries of the mind. None of them can after the facts of like or influence the course of nature. Despite them, youth and beauty must perish. In the last stanza, the poet says that life is made up of opposites like the chestrut-free which is neither leaf nor bloksom nor trunk but a Sum total of all the three. As Dr. B. Rajan points out, the poem is not as years called it, a curse upon oldage; But it is also not a justification of old age or even of life. What it offers is not a solution but a response and the contrasts it presents between youth and age, the ideal and the actual, man's nobility and man's absurdity, are presented as 800ts of the blassoming conviction that without contaries there can be no like. The poem is Cemarkable for its sich and complex imagery whereas the subject of the first two stazas selates to the Childhood and education the last stanza to the old age its arguin and encitability

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