

1. 'Sweet Warrior' (Sonnet 57)

--- Edmund Spenser.

Introduction:

- Edmund Spenser (1522–1599): Renowned English poet, famous for 'The Faerie Queene.'
- Educated at Merchant Taylor's school; influenced by Virgil, Cicero, and Chaucer.
- Notable works include 'The Shepherd's Calendar' (1579) and 'Amoretti' (1595).
- Died in poverty in London in 1599, despite Queen Elizabeth's pension support.
- His poetry aimed to refine English, using unique meters and archaic expressions.
 - "Sweet Warrior" (Amoretti, No. 57): A sonnet to his wife, pleading for love and peace.

Summary

- Speaker addresses the beloved in an argumentative style.
- He tries to persuade the unwilling beloved to accept his love.
- He begins by saying it's time to end the war between them.
- He can't endure it much longer; his powers are weak, and his wounds are sore.
- He wonders how he lived without her.
- He asks her to consider this and grant peace to him.
- He describes her eyes as a bow and her looks as arrows that hurt his heart.
- He's in love with her, but she's not responding.
- She's being cruel, and he can't survive without her.
- He's serious about how a beautiful lady can be so cruel.
- He's "slain" by her deceiving, glad, and glorious approach.

- Finally, he requests her to end this, as it's unbearable for him now.
- He asks her to make reconciliation, grant him grace, and heal his wounds.
- He's hopeful of a loving meeting and requests her while she denies.
- The lover is a mere slave persuading the beloved to accept his proposal.
 - He wishes to end this war and live a peaceful life.

Analysis of the poem

- The sonnet reflects Spenser's concept of love and the lover's suffering.
- The lover is frustrated because the beloved continuously rejects his proposal.
- The ongoing struggle is portrayed, with the beloved remaining unresponsive.
- The lover addresses the beloved as a 'sweet warrior.'
- The opening question, "When shall I have peace with you?" shows the lover's frustration.
- The beloved's indifference torments the lover, leading him to ask her to end this 'war.'
- Her constant refusal is compared to arrows that wound the lover deeply.
- The lover sees himself as a wounded soldier and a mere slave pleading for acceptance.
- He can't endure her rejections, and it's tragic.
- He implies that her glory cannot be achieved by causing him suffering.
- The lover seeks peace and grace, hoping his wounds will heal soon.
- The sonnet uses the metaphor of war to depict the lover's situation, highlighting a lovers' quarrel.
- References to battles and sharp-shooting arrows emphasize the conflict.
- The sonnet follows the abab, bcba, cdcd, ee rhyme scheme and has a reflective title, indicating it's a love poem.

2. Sonnet to the Moon by Sir Philip Sidney

Introduction:

- Sir Philip Sidney, a versatile Elizabethan figure, was born in 1554 in Kent, England.
- He excelled in various roles: scholar, statesman, courtier, and soldier.
- Sidney studied classical works during his school days and briefly attended Oxford.
- In 1572, he traveled abroad to learn languages, returning to England in 1575.
- Despite a proposal by the Earl of Essex, Sidney's love, Penelope, married Lord Rich.
- To cope, Sidney wrote sonnets in 1582, part of his work 'Astrophel and Stella.'
- Sidney's poetry drew inspiration from Italy and Spain.
- He wrote 108 sonnets and 11 songs expressing his love for Stella.
- Sidney passed away in 1586 in the Netherlands.
- His 'Astrophel and Stella' sonnet sequence was first published in 1591 and later authorized by his sister in 1598.
- These sonnets blend autobiography and fiction, emphasizing art.
 - The 'Sonnet to the Moon' (Sonnet 31) in 'Astrophel and Stella' compares the lover's longing to the moon's unresponsive nature.

Summary:

- Sonnet 31 in 'Astrophel and Stella' portrays Astrophel's hopeless passion for Stella.
- The poem conveys Astrophel's thoughts as he contemplates the moon at night.
- Astrophel relates his own love-lorn state to the moon.
- In the octave (first eight lines), the lover describes the moon's appearance as it silently climbs the sky with a sad, pale face.
- He questions whether even in the heavens, Cupid tries to make celestial bodies fall in love, much like the lover himself.

- The moon, separate from the stars, symbolizes the solitary lover suffering from unrequited love.
- The moon, with "love acquainted eyes," can understand the lover's plight.
- The moon's grace is described as "languished grace," weakened by the effects of love.
- In the sestet (next six lines), the poem shifts focus to ponder questions about love itself.
- The poet wonders if love is considered foolish in the heavens, and if women there are as proud as they are on Earth.
- He questions whether celestial beauties are trustworthy or deceitful.
- The closing couplet summarizes these thoughts, expressing that love is a virtue, but Stella doesn't believe in it.
- She remains reluctant and unresponsive, which the poet sees as ingratitude.
 - The lover's earthly condition mirrors the moon's state in the sky.

Analysis of the Poem:

- This sonnet delves into Sidney's concept of love, focusing on unrequited love.
- It's considered one of Sidney's finest sonnets.
- The poet addresses the moon as a fellow sufferer of Cupid's arrows, emphasizing the theme of love.
- The octave describes the moon's appearance and sets the stage for the poem.
- It portrays hope, frustration, and despair within love.
- The beloved continually rejects the lover's advances, and the struggle continues without response.
- The poet initially transfers his own emotions, his love-lorn condition, onto the moon.
- He describes the moon as silently climbing the skies with a sad demeanor.
- The poet directly addresses the moon, suggesting that an experienced lover can recognize the signs of love's suffering through a faded face and a sad mood.
- The sestet consists of a series of rhetorical questions posed to the moon by the yearning lover.

- The lover sees the moon as cold, distant, and sad, paralleling his own feelings.
- He questions whether love is regarded as foolish in the heavens and whether constancy in love is considered foolishness.
- The lover wonders if the beautiful women in heaven are as proud as those on Earth and if they despise their devoted lovers.
- He labels Stella as ungrateful and questions whether this ungratefulness exists in heaven too.
- The poem ends with Stella remaining remote, proud, and the speaker dissatisfied, seeking answers to his questions.
- The sonnet explores the theme of unrequited love, where love is desired but not reciprocated.
- It follows the rhyme scheme abba, abba, cdcd, ee.
- The poem reflects Sidney's personal relationship with Penelope, whom he desired but who rejected his advances.
- It employs techniques like pathetic fallacy and enjambment.
- The title of the sonnet is reflective of its central theme and sets the tone for the poem.

3. 'Full Many a Glorious Morning' Sonnet 33

--- William Shakespeare.

Introduction:

Certainly, here's the first half of the information:

- William Shakespeare was born on April 23, 1564, in Stratford, Warwickshire, on the banks of the River Avon.
- His father, John Shakespeare, was a butcher, and his mother, Mary, had land and houses.
- He attended the Stratford Grammar School and left at thirteen to help his father's business.

- At eighteen, he married Anne Hathaway, who was eight years older, and their marriage wasn't very happy.
- In about 1586, he left Stratford for London to pursue his luck.
- Initially, he worked as a lawyer's clerk or surgeon's assistant but soon turned to poetry and acting.
- He started as a servant at a playhouse, holding horses and waiting at the door, and then became an actor.
- Shakespeare began writing and adapting plays, gaining fame as a playwright.
- By 1592, he was a well-known figure in the theater world.
- Theatres reopened in 1594, and Shakespeare's career took off.
- He and his company formed the 'Lord Chamberlain's Company,' and he became a shareholder in 'The Globe.'
- Shakespeare wrote 37 plays from 1594 onwards.
- In 1597, he purchased one of the largest houses in town.
- His health deteriorated in early 1616, and he made his will, leaving his property to his eldest daughter, Susannah Hall.
- Shakespeare passed away on April 23, 1616, and he was buried inside Stratford Church.

Summary:

- Sonnets 33 to 36 by William Shakespeare are known as estrangement sonnets.
- Sonnet 33 marks the start of a new phase in the relationship between the poet and the young man (Fair Youth) where they become estranged.
- In this sonnet, the poet expresses his love for the young man, his friend.
- Critics consider these sonnets as some of the highest lyrical expressions in English

poetry.

- The poet uses imaginative language to symbolize human emotions through the beauty of nature.
- The trust between the two friends has been broken, leading to a change in the poet's attitude toward the youth.
- The sonnet consists of three quatrains and a couplet.
- The first two quatrains are summarized together and show that the poet is deeply hurt by the young friend, feeling isolated and unwanted.
- The poet compares the youth to the beauty of nature, describing glorious mornings, the Sun, and its heavenly magic transforming streams into gold.
- The second quatrain describes the young man's changed relationship with the poet, implying disloyalty and a sense of forlornness.
- The third quatrain reflects a shift in the poet's mood, discussing the Sun setting secretly and the loss of his son (Hamnet) at an early age.
- The poet emphasizes that his son's loss is greater than the separation from his friend.
- The concluding couplet conveys the sonnet's message: the poet's love for his friend remains unbroken despite any wrongs committed.
- The poet likens his friend's actions to clouds briefly obscuring the Sun but believes their bond will be restored, ending on a hopeful note.

Analysis of the Poem:

- Sonnet 33 is one of Shakespeare's estrangement sonnets, marking a new phase in the poet's relationship with the Fair Youth.
- Critics have hailed it as a high point in English lyrical expression.
- The sonnet begins with Shakespeare using imaginative language, symbolizing human emotions through the beauty of nature.
- The poet expresses his love for a young man, emphasizing the broken faith between

them and his changing attitude toward the youth.

- The first two quatrains, forming a single sentence, hint at Shakespeare's poetic style and the necessity of their friendship.
- In the first quatrain, the poet compares the youth to the beauty of nature, describing the transformative power of the rising Sun.
- The second quatrain reflects a shift in their friendship, suggesting disloyalty on the young man's part.
- Shakespeare doesn't specify the fault committed by the youth, but the poet is torn between resentment for the clouds (symbolizing the youth's actions) and the young man himself.
- The forlornness in the world mirrors the temporary separation between the friends.
- In the third quatrain, the poet's mood changes, describing the Sun's impact on nature and its secret setting.
- He also mentions the loss of his son, Hamnet, emphasizing that this loss is greater than the separation from his friend.
- The ending couplet conveys the sonnet's message: the Sun may be temporarily stained, but it rises again, just as their friendship will hopefully be restored.
- The poet uses an adjective-noun structure in the first two quatrains to convey the main subject.
- This sonnet is the first where Shakespeare metaphorically compares the young man to the Sun.
- The reference to Hamnet's death adds a personal dimension to the sonnet.
- Imagery related to beauty reflects the soured nature of their friendship, with themes of betrayal and hypocrisy.
- The sonnet follows the traditional English/Shakespearean sonnet structure with three quatrains and a couplet and a rhyme scheme of abab, cdcd, efef, gg.

- The title reflects the sonnet's theme.

4. The Rising Sun by John Donne

Introduction:

- John Donne (1572 – 1631) was born in London to a wealthy iron merchant.
- He couldn't attend Oxford or Cambridge due to his Catholic faith but studied law at Lincoln's Inn.
- He explored various religious philosophies, eventually renouncing his birth church and all denominations.
- Donne wrote poetry and supported needy Catholic relatives during this time.
- He joined expeditions for Cadiz in 1596 and the Azores in 1597, followed by three years of European travel focused on study and poetry.
- Donne became secretary to Lord Egerton and fell in love with Anne More, leading to an elopement and subsequent arrest.
- Despite facing poverty, Donne received an allowance from his father-in-law, Sir George More.
- He declined James I's offer to join the Church of England.
- After his wife's death, Donne became the preacher and Dean of St. Paul's Cathedral in London.
- He passed away on March 31, 1631.
- Donne's poetry can be categorized into Secular Poems (including Songs and Sonnets, Elegies, Satires, Verse Letters, Epithalamus, The Progress of the Soul, Epicedes and Obsequies, and The Anniversaries) and Divine Poems (La Corona, Holy Sonnets, and Miscellaneous Divine Poems).
- In addition to his poetry, Donne wrote some prose works.

Summary:

- The poet begins by addressing the sun in an annoyed manner, calling it a "busy old fool"

and an "unruly sun."

- He is upset because the sun's rays are entering the room, disturbing the lovers who are still in bed late in the morning.
- The poet tells the sun to leave them alone, as lovers are not bound by the sun's rules and schedules.
- Instead, he suggests the sun scold boys for being late to school, tell young apprentices to work, and remind courtiers to accompany the king for hunting.
- The poet emphasizes that love is not restricted by time or space and remains unaffected by the passage of time.
- In the second stanza, the poet boasts that the sun's rays cannot encroach on the lovers' privacy.
- He claims he can easily block out the sun's rays by closing his eyes but chooses not to, as he wants to see his beloved.
- The poet praises his beloved's beauty, describing her eyes as brighter than the sun's rays, capable of blinding him.
- He exaggerates her beauty, suggesting it surpasses all the riches and perfumes of the East and West.
- Even kings envy her beauty, believing all wealth lies in the lovers' bed.
- In the third stanza, the poet elevates his beloved to the status of all the states and kingdoms in the world.
- He considers their love to be the only true world, with him as the ruling prince.
- Compared to their love, all other glory is meaningless, and all other wealth is deceitful.
- The poet believes the sun is less fortunate because it is alone and lacks a beloved like his own.
- He suggests that their love is the center of the world, and the sun should warm their room, which represents their world.

- If the sun provides light to them, it will be illuminating the entire world, making their room the center of its orbit.

Analysis of the poem:

- "The Sunne Rising" is a lively and dramatic dialogue between the poet and the sun.
- The poet addresses the sun in a familiar and casual manner, calling it a "busy old fool."
- He tells the sun not to disturb the lovers and instead suggests it should wake up other people like schoolboys, unwilling workers, busy farmers, courtiers, and kings.
- In the second stanza, the poet boasts about his good fortune, claiming that he feels greater than the all-powerful sun because of his beloved.
- He praises his mistress, stating that she embodies all the riches and perfumes of both the East and West.
- In the final stanza, the poet elevates both himself and his mistress. He describes her as representing all states and princes, and himself as the ruler of the world.
- The poet suggests that if the sun shines only on their bedroom, it would still be providing light and warmth to the entire world because their room symbolizes the world.
- The poem is a sincere expression of the poet's happiness and fulfillment in his relationship with his beloved.
- It features a variety of tones, beginning abruptly and employing colloquial language.
- The poem contains several conceits or extended metaphors, such as the poet claiming he can eclipse the sun with a wink of his eyes and describing his beloved as a combination of the East and West Indies.
- The poet emphasizes the idea that their love transcends time and space, making their bedroom a microcosm of the world.

Conceits in the poem:

- 1) The poet claims that with a wink of his eyes, he can eclipse and cloud the sun.
- 2) The beloved who lies in the bed with him is a combination of both the Indies: of spice and mine. She thus represents both the East and the West Indies because of her sweet fragrance and her glitter. As for himself, he represents all the kings of the world.
- 3) The beloved is all the kingdoms of the world, and the poet is all the monarchs of the world.
- 4) If the sun shines on the lover's bed-room only, and does not travel to other places, it will still be warming the whole world because their bed-room is a microcosm of the whole world.

5. The Retreat by Henry Vaughan

Introduction:

- Henry Vaughan, born in 1621 in Newton St. Bridget, grew up surrounded by the Welsh mountains and valleys.
- He attended Jesus College, Oxford, in 1633 but left without graduating.
- Originally intending to study law in London, he ended up studying medicine and became a physician in his hometown.
- Vaughan's early poems bore the influence of Jonson and Donne.
- He authored notable anthologies, including "Poems, with the Tenth Satire of Juvenal Englished" (1646), "Olor Iscanus" (1651), "Silex Scintillans" (Part I in 1650 and Part II in 1655), and "Thalia Rediviva" (1678).
- Under the influence of George Herbert, a contemporary metaphysical poet, he composed

religious poetry.

- Vaughan often referred to himself as a "Silurist," a term related to the Silures, an ancient Welsh border people.
- He also published translations from Latin and prose works.
- Henry Vaughan passed away on April 23, 1695, at the age of seventy-three.

Summary:

- The poem celebrates childhood as a time of innocence and happiness.
- Henry Vaughan believes that during childhood, one shines with an angelic light and thinks only of heaven.
- He suggests that in childhood, there is a connection to the divine, with visions of eternity found in simple things like clouds and flowers.
- The poet reflects on his own childhood as a time when he never uttered a sinful word or had sinful desires, feeling the bright beams of eternity.
- Vaughan expresses a desire to return to the state of innocence and purity he experienced in childhood.
- He contrasts the material world, which he sees as a barrier to heavenly visions, with the innocence of childhood.
- The poem's title, "The Retreat," reflects the idea of going backward or returning to a previous state.
- Vaughan believes that after death, he will return to his original heavenly state in the same glorious condition in which he came to this world.

In summary, "The Retreat" by Henry Vaughan extols childhood as a time of spiritual purity and heavenly connection, expressing the poet's longing to return to that state of innocence even after death.

Imagery in the poem:

The poet employs vivid concrete imagery throughout the poem to convey his

perspective:

1) "Happy those early dayes! When I Shin'd in my Angell-infancy" - Here, the poet reminisces about his early childhood when he felt pure and angelic, emphasizing the innocence and happiness of that time.

2) "When yet I had not walkt above A mile, or two, from my first love" - This line illustrates that during his childhood, he had not strayed far from his heavenly origins and still retained a connection to his spiritual "first love."

3) "When on some gilded cloud, or flowre My gazing soul would dwell an hour" - This image depicts the poet's ability as a child to find heavenly beauty and wonder in simple things like clouds or flowers, emphasizing the profound nature of his youthful visions.

These concrete images serve to make abstract ideas more tangible and enhance the poem's overall impact. The poet's concise and metaphysical style contributes to the richness and depth of the verses.

Metaphysical conceits:

In the poem "The Retreat" by Henry Vaughan, there are indeed several metaphysical conceits used to convey deeper meanings:

1) "Before I taught my tongue to sound My conscience with a sinful sound" - In this conceit, the poet likens the act of sinning to teaching his tongue to produce sinful words. It suggests that sin is learned and that in his angelic infancy, he had not yet learned to sin.

2) "Or had, the black art, to dispense, A several sin to every sense" - Here, the poet employs the conceit of sin as a "black art" that can be distributed to each of the senses. He metaphorically presents sin as a skillful art form that can corrupt each aspect of human perception.

3) "But (ah!) my soul with too much stay Is drunk, and staggers in the way" - This conceit likens the soul's prolonged stay on Earth to drunkenness, suggesting that the longer the soul resides in the material world, the more it becomes intoxicated or corrupted, making it difficult for it to return to its heavenly origin. The soul's stumbling on its way back to heaven is compared to a drunken person staggering.

These metaphysical conceits serve to add depth and complexity to the poem's exploration of the themes of innocence, spiritual origins, and the corrupting influence of the material world. They provide readers with imaginative and thought-provoking comparisons to contemplate.

6. The Collar by George Herbert

Introduction:

- George Herbert, born in 1593 in Montgomery, Wales, received his education at Westminster School and later Trinity College, Cambridge.
- He became a Fellow of Trinity College in 1616 and held the position of Reader in Rhetoric in 1618.
- From 1619 to 1627, Herbert served as the Public Orator at the University.
- In 1624, he was elected as a Member of Parliament from Montgomery.
- Ordained as a deacon in 1626, Herbert married Jane Danvers in 1629.
- In 1630, he became a priest.
- His poems, deeply spiritual and reflective of inner conflicts, were published posthumously in 1633 under the title "The Temple."

- Herbert was also known for his Latin poems and authored prose works such as "The Country Parson" and "Jacula Prudentum," a collection of proverbs.

Summary:

- This poem reflects the poet's inner struggle and rebellion against his priestly calling.
- The poet, initially discontented with his life of self-denial as a priest, expresses a desire for freedom and independence.
- He resents the restrictions imposed by his role in the Church and longs for the pleasures he has sacrificed.
- The poet is weary of moral dilemmas and wants to live without fear or restraint.
- However, a divine voice intervenes, and the poet humbly reaffirms his commitment to God's service.
- Ultimately, he submits to his calling as a servant of God.
 - The poem illustrates the poet's journey from rebellion to submission in his spiritual life.

Analysis of the Poem :

- "The Collar" by George Herbert delves into the poet's inner conflict regarding his life as a priest.
- Herbert initially expresses a strong desire to abandon his priestly duties and seek a life of freedom and pleasure.
- He feels constrained by his religious calling and resents the restrictions it imposes on him.
- The poet contemplates giving up his priesthood to enjoy worldly pleasures and escape the moral dilemmas he faces.
- However, as his rebellion reaches its peak, he hears the voice of God gently rebuking him, which leads to his humble surrender and submission to God.
- The title of the poem, "The Collar," metaphorically represents the poet's desire to break free from the constraints of his priestly role.

- The poem uses vivid imagery and metaphorical expressions to effectively convey the poet's inner turmoil and ultimate resolution.

7. My Heart Leaps Up When I Behold

William Wordsworth

Introduction:

- The previous unit focused on Metaphysical poems by John Donne, Henry Vaughn, and George Herbert, known for their intellectual arguments and use of 'conceit,' a distinctive feature of Metaphysical poetry.
- In this unit, we will explore four Romantic poems, highlighting typical Romantic themes, a subjective style, and the use of lyrical form.
- William Wordsworth (1770-1850), the renowned English Romantic poet, was deeply influenced by the picturesque landscapes of the Lake Districts in Cumberland, England, where he was born.
- Initially, Wordsworth celebrated Nature for its sensual beauty and vividly described natural landscapes in his unique style.
- However, his poetic vision evolved, and he began to perceive spiritual dimensions within the natural world. He encouraged people to learn from Nature, emphasizing its role as a teacher.
- Wordsworth's profound love for and faith in Nature are evident in poems like "Tintern Abbey," "Immortality Ode," and the "Lucy Poems."
 - Later in his life, Wordsworth was appointed as the Poet Laureate of England, a prestigious honor that recognized his contributions to English poetry.

The Summary:

- The poet is inspired by the sight of a rainbow.
- He feels joy in his heart.
- Recalls the wonder he felt as a child when seeing a rainbow.
- Even as an adult, he continues to be fascinated by nature.
- He believes this enduring wonder is crucial to his life.
- It is like a form of spiritual death if he were to lose this connection with nature.
- He suggests that a child's love for nature foreshadows a philosophical adult.
 - The poet's life experiences are connected by these feelings of reverence for the natural world.

Analysis of the poem

- The poem is a precursor to Wordsworth's famous "Ode on the Intimations of Immortality."
- It emphasizes the idea that children are closer to heaven than adults.
- The child's delight in nature, like seeing a rainbow, is pure and unspoiled.
- As people grow up and learn about science, they lose the ability to feel that same sense of wonder.
- Poets and geniuses retain the emotions of childhood even as adults.
- The poem suggests that childhood and adulthood are connected and should coexist.
- Children can teach us valuable lessons because of their close connection to nature.
- The paradoxical line "The Child is father of the Man" means that a person can be mature in mind while still being young in age.

- The poet wishes to maintain a sense of continuity between his childhood and adulthood.
- He believes that time and nature are ongoing and inevitable phenomena.
- "Natural piety" refers to a natural reverence or respect, similar to the reverence a child has for its parents.
- The poet desires the natural continuation of happiness throughout his life, and if that is disrupted, he'd prefer death.

8. The Rime of the Ancient Mariner by S. T. Coleridge

Introduction-:

- Samuel Taylor Coleridge (1772-1834) was born in Devonshire, England.
- He received his education at Christ's Hospital School and Jesus College, Cambridge.
- Coleridge, along with Robert Southey, planned to create a communist colony called Pantisocracy.
- He was friends with William Wordsworth and his sister Dorothy and collaborated with them on the famous collection of poems titled Lyrical Ballads in 1798. The preface to this collection became a manifesto for Romantic Poetry.
- Coleridge struggled with addiction to opium, which had a detrimental impact on his physical and mental health.
- Unlike Wordsworth, who focused on nature in his poetry, Coleridge often explored medieval and supernatural themes.
- His notable works include "Christabel" and "The Rime of the Ancient Mariner," which are known for their supernatural elements and medieval inspirations.

- Another famous poem, "Kubla Khan," was left incomplete but vividly describes the process of poetic creation.

The Summary

- The protagonist of the poem is an Ancient Mariner with a long grey beard and bright eyes.
- He meets a wedding guest and captivates him with his gaze, forcing the guest to listen to his tale.
- The Mariner begins by describing his voyage in the Antarctic regions, where he thoughtlessly killed an Albatross.
- This act angered the spiritual world of Nature, and his companions on the boat praised him for it, making them all participants in the crime.
- The weather changed, and extreme thirst led to the death of his companions. The Mariner himself became a victim of Nightmare Life-in-Death.
- A specter ship appeared on the ocean, and Death claimed the Mariner's companions.
- The Mariner suffered the curse of Life-in-Death, preventing him from offering prayers.
- However, he found solace in appreciating the beauty and colors of the ocean's creatures, particularly water snakes.
- This signaled a change in his heart, as he began to establish a meaningful connection with the natural world.
- After his suffering, he reached his native land, but he would forever carry the terrible memory of his experience.
- He would travel from place to place, compelled to share his story and confess his crime to others.
 - The poem conveys a moral lesson about love and respect for all living things, both great and small.

Analysis of the poem

Part I

- The story is introduced abruptly without providing background details of the setting or occasion.
- The Ancient Mariner forcefully detains a wedding guest in the street and compels him to listen to his tale.
- The narrative quickly progresses as the ship sails away from the familiar landscape.
- A storm propels the ship into the misty and snowy regions of the South Pole.
- The sailors befriend a sea bird, the Albatross, but the Ancient Mariner inexplicably kills it.
- The first part of the story concludes with a crisis in the narrative and in the Mariner himself.

Part II

- Following the senseless murder of the Albatross, a period of eerie calm ensues.
- The other sailors mistakenly praise the Mariner, believing his action brought about the calm weather.
- Consequently, they become complicit in his crime.
- Revenge for the bird's killing soon manifests in the form of adverse consequences.
- The wind ceases entirely, causing the ship to come to a halt.
- The crew's freshwater supply is depleted, and they suffer from thirst.
- In a dream, the sailors envision a supernatural being, the Polar Spirit, as the source of their troubles, seeking retribution for the bird's death.
- The Ancient Mariner is singled out as the cause of their misfortune.
- In punishment for his sin, they hang the lifeless Albatross around his neck.

Part III

- In this section, a new phase of revenge unfolds, marked by torturous hope that remains unfulfilled.
- The sailors are tormented with expectations that will never materialize.
- The Mariner spots something on the horizon, a ship approaching them, raising hope of rescue.
- However, they quickly realize that the ship is eerie, behaving strangely.
- The Mariner witnesses a mysterious game being played between the supernatural entities Life-in-Death and Death on the strange ship.
- These two beings are the ship's sole occupants.
- Life-in-Death claims the Ancient Mariner's soul, signifying that he will endure a lifetime of suffering as punishment for his sin.
- The other sailors meet an unambiguous death.
- Consequently, the Mariner lives among the corpses of 200 dead sailors.

Part IV

- This section delves deeper into the Mariner's suffering, but it also highlights the positive impact on his heart.
- The Mariner's once insensitive heart begins to gradually soften.
- Initially, he looks down on the sea creatures, resenting that they continued to exist while his comrades lay dead.
- He perceives a curse in the eyes of the deceased sailors.
- Gazing at the Moon, he starts to appreciate the beauty of the water snakes.
- A transformation occurs within him as he starts to empathize with the living creatures

of the sea.

- This transformation is symbolized by the Albatross's weight dropping off from his neck.

Part V

- The Mariner's once-hard heart and lack of sensitivity are healed through his act of showing sympathy for natural life.
- He comes to understand the importance of loving and respecting all aspects of the natural world.
- This leads to a moral and natural balance being restored, essentially signifying a rebirth for the Mariner.
- He experiences natural sleep as the ship is revitalized, and instead of supernatural horrors, he hears the melodious voices of angels.
- The ship returns to its normal course, but the Mariner faints and dreams of a debate between the spirits of Mercy regarding his punishment.
- Justice argues for continuing his torment, while Mercy pleads that he has suffered enough and should return to a normal life.

Part VI

- Mercy prevails in the debate, and her refreshing influence touches the Mariner's soul.
- The Mariner's journey resumes in a natural manner, and the previously bound natural forces are liberated.
- He is revitalized by a gentle and cool breeze, and the ship is returned to its home harbor.
- A pilot's boat approaches the Mariner's enchanted ship, and it carries the hermit from

the wood.

- The Mariner is filled with joy at the prospect of his deliverance.

Part VII

- The hermit and the pilot's ship, along with a boy, approach the Mariner's ship.
- The enchanted ship suddenly sinks, bringing an end to the prolonged supernatural events.
- The Mariner returns to the real physical world and asks the hermit to absolve his soul from sin.
- It's understood that, for the rest of his life, the Mariner will be compelled to travel from place to place due to the agony of his sad memories.
- He will teach others by his own example the importance of loving and respecting all things created by God.

9. Ozymandias

Percy Bysshe Shelley

Introduction:

- Percy Bysshe Shelley, born in 1792, was a prominent English Romantic poet.
- He studied at Eton and University College Oxford but was expelled for his radical religious views, particularly his pamphlet "The Necessity of Atheism."
- Shelley had multiple love affairs, including one with Harrieth West Brook. After Harrieth's suicide, he married Mary Godwin.
- In 1818, he left England for Italy and never returned. He tragically drowned at sea near Leghorn in 1822.
- Shelley is renowned for his lyrical masterpieces like "Ode to a Nightingale," "Ode to a Grecian Urn," and "Ode to Autumn." He also wrote about platonic love.

- His elegy on John Keats, "Adonais," is a mourning song filled with philosophical reflections on life, death, and immortality.
- Shelley's ideas sometimes intersect with Indian philosophy, particularly the concept of Brahman, the Eternal Reality.
- Despite his short life of 26 years, he left a significant legacy in the realm of Romantic poetry.
- Shelley also penned a critical essay titled "A Defence of Poetry," where he extolled the role of poets as the unacknowledged legislators of mankind.
- "Ozymandias of Egypt" is a sonnet that deviates from the conventional rhyme scheme.

Summary

- The poem "Ozymandias" tells the story of a traveler who encounters a broken statue in the Egyptian desert.
- The statue once depicted Ozymandias, a powerful and arrogant king, surrounded by grand buildings showcasing his empire's wealth and glory.
- Time has caused the empire to crumble into ruins, buried beneath the desert sands.
- All that remains of the statue are three legs and a half-buried face.
- The face of the statue reflects an expression of cold, cruel authority and contempt for ordinary people, as captured by the artist who created it.
- Although both the king and the artist are long gone, the artist's work immortalizes Ozymandias.
- Ozymandias's pride, arrogance, and challenge to other rulers now appear empty and vain.
- Ironically, the words on the statue's pedestal proclaim Ozymandias as the "king of kings," but only these words and the statue's face remain.
- Time has erased the king's glory, turning it into a vast desert of sand.

Analysis of the Poem:

- The poem "Ozymandias" by Percy Bysshe Shelley explores the theme of the fleeting nature of human ambition and the ultimate insignificance of worldly glory.
- Time is depicted as the greatest destroyer of human achievements, reducing even the grandest monuments to dust and oblivion.
- The poem tells the story of a broken statue in the desert, once a representation of the powerful Egyptian king Ozymandias, surrounded by impressive structures that symbolized his kingdom's glory.
- Over time, all these grandeur fades away, leaving only the desert as a testament to what was once magnificent.
- The broken statue, with only two legs and a pedestal bearing an ironic inscription, contrasts sharply with the king's pride and boasts.
- The poem uses irony to highlight the king's shallowness and his futile challenge to time's destructive force.
- The unique rhyme scheme of the sonnet, ABAB, BCDC.EDEFEF, adds to its distinctiveness and impact.

10. When We Two Parted by Lord Byron

Introduction:

George Gordon Byron - (1788-1824),

- Lord Byron was part of the second generation of Romantic poets, along with Shelley and Keats.
- He criticized the hypocrisy of English society in his works.
- Byron is famous for his epic-satire, "Don Juan."
- He also wrote many short and graceful lyrical poems.
- His poetry reflects his strong and distinctive personality.
 - Byron often portrayed himself as the hero in his poems.

Summary

- The poem depicts a farewell between a lover and his beloved.
- The lover expresses that the beloved has broken her commitments and tarnished her reputation.
- People gossip about her without realizing the poet's profound love and the sadness he feels for their failed love.
 - The poet wonders how he would react if he were to meet her again, suggesting he might respond with silence and tears.

Analysis of the Poem

- "When We Two Parted" is a Romantic poem that expresses the poet's personal emotions and reflections on the end of a love affair.

- The poem starts with a scene of darkness and sadness, emphasizing the distance between the speaker and the beloved.
- The kiss is described as "colder," symbolizing the growing emotional distance.
- The second stanza uses the cold morning air as a metaphor for the speaker's sorrow without the beloved.
- Mention of "vows all broken" hints at potential infidelity in the relationship.
- The third stanza questions the difficulty of moving on from the heartbreak.
- The poem ends with uncertainty about a possible future meeting with the former lover, leaving the reader to ponder the outcome.

3 General Topics

I Elizabethan Poetry

Introduction:

1. Elizabethan poetry, as the name suggests, comprises the poetry written during the reign of **Queen Elizabeth I** of England.
2. The Elizabethan age, which spanned from **1558 to 1603**, was a **golden period in the history of English Literature**.
3. Fine Arts and Literature flourished like anything during this time.
4. **Poetry** was the chief form of literature along with **Drama**.
5. **William Shakespeare**, the most admired poet and playwright in English literature tradition, wrote during this time.
6. In fact, the Elizabethan age is also known as the **“Age of Shakespeare”**.
7. Some other important Elizabethan poets include **Edmund Spencer, Philip Sydney, Walter Raleigh, Christopher Marlowe, etc.**
8. The **sonnet form**, which was championed by Shakespeare, was one of the most dominant forms of poetry during this time.

9. **Lyric** and **narrative poetry** were also very common.
10. **Poetry** and **verse plays** were majorly written in **blank verse**.
11. The spirit of **Renaissance** had conquered England and, inevitably, there was a profound interest to borrow from the **classical** texts.
12. Themes of **Nationalism, Humanism, and patriotism** dominated both poetry and drama.
13. The poetry was marked by **Romantic luxuriance, creativity, Imagination** and **experimentation**.
14. Use of **metaphors** was very common.
15. **Shakespeare** wrote over hundred sonnets.
16. He developed a new form of sonnet known as the **Shakespearean sonnet** (or the **English sonnet**) that was different from the **Petrarchan sonnet**.
17. Some of the best works of poetry by **Spencer** are *The Fairie Queen, Epithalamion, Prothalamion, Amoretti, The Shepherd's Calendar*, etc.
18. **Sidney's** *Astrophel and Stella* is also very famous.

Characteristics of Elizabethan Poetry:

1. This genre typically focuses on creativity.
2. The general characteristic of the Elizabethan poetry is the use of **metaphors, repetition, puns, and paradoxes**.
3. The **metaphor** is typically used to compare women to objects of rare and exotic beauty.
4. The **repetition** exists so as to develop and deepen the theme of the poetry.
5. The use of **puns** existed so as to develop a play on words given many words, in the English language, typically have multiple meanings.
6. Lastly, the use of **paradoxes** instills the importance of opposites.
7. Thematically, Elizabethan poetry focused upon **romance and courtly love**.
8. The Elizabethan age ushered in a period of literary freedom and provided grounds for **'experimentation for the poets.'**

9. The age was a break away from the tumultuous socioeconomic events of the previous period.
10. The general society was more at peace and enjoying **political stability** during the Elizabethan age.
11. Poetry from this time features **romanticism ideals and melodrama**.
12. The works would **combine tragedy and comedy** as seen in some of Edmund Spenser's poetry.
13. Poetry during this age also featured **imagination and intense emotions**.
14. This made the base nature of such works to emanate from the poets' own feelings which were then developed into art.
15. The literary works also adhered to some form of **rhyming meter** and structure as experienced in the sonnet which is also a feature of Elizabethan poetry introduced by **Thomas Wyatt**.
16. The supreme characteristics of Elizabeth lyric are found in **melody, music, sweetness, emotion, flights of fantasy, conventionality of theme, impersonal character and continental influences**.
17. Elizabeth lyric in its monumental works that got its **resources from Greek, French and Italian lyricists**.

II Metaphysical Poetry

- Metaphysical poetry, a term coined by **Samuel Johnson**, has its roots in **17th-century** England.
- This type of poetry is **witty, ingenious, and highly philosophical**.
- Its topics included **love, life and existence**.
- It used literary elements of **similes, metaphors, imagery, paradoxes, conceit, and far-fetched views of reality**.
- **John Donne** is regarded as the “**leading poet**” of this highly intellectual form of poetry. Donne was influenced by the belief that the precision of beauty in the adored (loved one) behaved as a commemoration of ideal beauty in the everlasting kingdom (heaven).

- He also used unconventional and **colloquial rhythm** and tone, which was highly **contrary to the Elizabethan poetry style**.
- First we should pay our attention the word '**Metaphysical**'.
- It is made of 2 words 'meta' - **beyond** and 'physical' - our surroundings means such **artificial world**.
- Thus the combine sense in association with poetry is - The Poetry that is having a particular sense that is beyond this artificial world.
- It means **Heavenly / Spiritual / Intellectual thought**.
- For Example - to talk about mourning on a separation from beloved is a worldly thought but to talk about an inner satisfaction is of soul's connection (either the bodies are united or not) is a thought beyond this corporal world.
- Metaphysical Poetry features **wit, a conceit and an argument** of some sort.
- For example, Donne's 'The Flea' compares the lovers' union with a flea, cleverly developing his argument throughout the poem.
- The concept of **platonic and courtly love** also features strongly in metaphysical poetry.
- A highly intellectual form of poetry developed at some point during the 17th century. John Donne was considered the first metaphysical poet.
- Metaphysical Poetry explores the **abstract, emotions, thoughts, feelings, ideas, spiritual things** etc. basically **things you can't touch**.
- When one uses the term Metaphysics, they are usually referring to something spiritual; something you can't touch, something beyond this world. I suppose Metaphysical poetry is not what one would call "down to Earth" poetry, but poetry dealing with unearthly, spiritual concepts and the unknown. (I'm no professor on the subject though)
- An example might be a poem dealing with what happens after death, the eternal soul, other dimensions, etc.
- Metaphysical poetry is usually characterized by the poet's attention to a single topic -
- usually of a more philosophical nature.

- The poets, that are considered metaphysical, all display intellectualism and creativity in their poetry.
- The poems are clever and witty as well as interesting in how they present the speaker's/poet's stance on a subject.

Example:

- One of the most famous poems by John Donne is "The Flea."
- In this poem, the speaker is addressing a young woman and trying to convince her to have sex with him.
- His argument centers on a flea.
- At that thought the reader is thinking, "Are you kidding me? The speaker thinks a pesky flea is the stuff of romantic seduction???"
- But that is exactly what the speaker does (though unsuccessfully.) The poem becomes a clever and witty argument that the flea just bit both of them and therefore their blood is mixed in the flea and therefore it would be no big deal for their blood to be mixed in the sexual act (Elizabethans thought that kind of thing happened a lot.)
- The young woman in the poem doesn't accept the argument and she kills the flea, but the reader has to give the speaker credit for trying this, and the poet for the creative take on how to seduce the girl.
- It is clever, witty, funny, and yet thought provoking at the same time. That is what it takes to be a good metaphysical poem.

III Romantic Poetry

- Romantic Period in English Literature extends from about **1795 to 1875**.
- Romantic poets tend to focus on the experience and feelings of the individual, the revelation of essential truth, and the sublimity of nature. Romantics believed in the

importance of the individual's emotions and especially emphasized the representation and production of intense emotions. Their ideas often ran counter to those espoused by Enlightenment philosophers who focused on empiricism and the rationalism.

- The Romantics privileged emotion over logic because they felt that feelings were more fundamental to the human experience than logic; we must be taught to reason but not to feel. They also wrote quite a bit about nature and natural objects as well as the wealth and truths revealed by nature and its effects on the individual. Solitude also often plays a vital role, as the revelation of truths in nature most often occurs when the individual is alone with his or her own thoughts and feelings.
- The Romantic Period poets tended to focus on an individual's experience in the world, and so their poetry tried to analyze a person's unique experiences and attitudes toward those experiences rather than make generalizations about society's experience.

Characteristics of the Romantic Literature:-

Some of the main characteristics of Romantic literature include:

- A focus on the writer or narrator's emotions and inner world
- Celebration of Nature, beauty & imagination
- Rejection of industrialization, organized religion, rationalism, and social convention
- Idealization of women, children, and rural life
- Inclusion of supernatural or mythological elements
- Interest in the past
- Frequent use of personification
- Experimental use of language and verse forms, including blank verse
- Emphasis on individual experience of the "sublime."

Examples of Romantic Poetry:-

- Poets like **Wordsworth, Coleridge, Shelley, Keats, Byron** and others, in a reaction to the rational, scientific, mechanistic view of the world depicted in the literature of the eighteenth century.
- They began to emphasize concepts like sensibility (how one feels about life); love of nature; a return to primitivism and an interest in the past (for example, the Celtic revival); mysticism and an interest in the individual.
- We have poems like **Wordsworth's *Tintern Abbey*** which speaks to the poet's re-invigorated interest in nature after viewing the ruins of a medieval abbey.
- **Coleridge's *Rime of the Ancient Mariner*** is about the misuse of nature and the cost of ignoring nature's help.
- **Byron's *Childe Harold's Pilgrimage*** takes as its model the medieval romance and as its subject the self-realization of the individual.

- Each of these is in almost direct opposition to the highly-structured poetry of the eighteenth century that dealt with societal and cultural issues rather than the development of the individual as the Romantics did.
