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UNIT-1

1. Wordsworth's Line Composed a Few Miles above Tintern Abbey

The full title of this poem is "Lines Composed a Few Miles above Tintern Abbey, on Revisiting the Banks of the Wye during a Tour. July 13, 1798." It opens with the speaker's declaration that five years have passed since he last visited this location, encountered its tranquil, rustic scenery, and heard the murmuring waters of the river. He recites the objects he sees again, and describes their effect upon him: the "steep and lofty cliffs" impress upon him "thoughts of more deep seclusion"; he leans against the dark sycamore tree and looks at the cottage-grounds and the orchard trees, whose fruit is still unripe. He sees the "wreaths of smoke" rising up from cottage chimneys between the trees, and imagines that they might rise from "vagrant dwellers in the houseless woods," or from the cave of a hermit in the deep forest.

The speaker then describes how his memory of these "beauteous forms" has worked upon him in his absence from them: when he was alone, or in crowded towns and cities, they provided him with "sensations sweet, / Felt in the blood, and felt along the heart." The memory of the woods and cottages offered "tranquil restoration" to his mind, and even affected him when he was not aware of the memory, influencing his deeds of kindness and love. He further credits the memory of the scene with offering him access to that mental and spiritual state in which the burden of the world is lightened, in which he becomes a "living soul" with a view into "the life of things." The speaker then says that his belief that the memory of the woods has affected him so strongly may be "vain"—but if it is, he has still turned to the memory often in times of "fretful stir."

Even in the present moment, the memory of his past experiences in these surroundings floats over his present view of them, and he feels bittersweet joy in reviving them. He thinks happily, too, that his present experience will provide many happy memories for future years. The speaker acknowledges that he is different now from how he was in those long-ago times, when, as a boy, he "bounded o'er the mountains" and through the streams. In those days, he says, nature made up his whole world: waterfalls, mountains, and woods gave shape to his passions, his appetites, and his love. That time is now past, he says, but he does not mourn it, for though he cannot resume his old relationship with nature, he has been amply

compensated by a new set of more mature gifts; for instance, he can now "look on nature, not as in the hour / Of thoughtless youth; but hearing oftentimes / The still, sad music of humanity." And he can now sense the presence of something far more subtle, powerful, and fundamental in the light of the setting suns, the ocean, the air itself, and even in the mind of man; this energy seems to him "a motion and a spirit that impels / All thinking thoughts.... / And rolls through all things." For that reason, he says, he still loves nature, still loves mountains and pastures and woods, for they anchor his purest thoughts and guard the heart and soul of his "moral being."

The speaker says that even if he did not feel this way or understand these things, he would still be in good spirits on this day, for he is in the company of his "dear, dear (d) Sister," who is also his "dear, dear Friend," and in whose voice and manner he observes his former self, and beholds "what I was once." He offers a prayer to nature that he might continue to do so for a little while, knowing, as he says, that "Nature never did betray / The heart that loved her," but leads rather "from joy to joy." Nature's power over the mind that seeks her out is such that it renders that mind impervious to "evil tongues," "rash judgments," and "the sneers of selfish men," instilling instead a "cheerful faith" that the world is full of blessings. The speaker then encourages the moon to shine upon his sister, and the wind to blow against her, and he says to her that in later years, when she is sad or fearful, the memory of this experience will help to heal her. And if he himself is dead, she can remember the love with which he worshipped nature. In that case, too, she will remember what the woods meant to the speaker, the way in which, after so many years of absence, they became more dear to him—both for themselves and for the fact that she is in them.

Form

"Tintern Abbey" is composed in blank verse, which is a name used to describe unrhymed lines in iambic pentameter. Its style is therefore very fluid and natural; it reads as easily as if it were a prose piece. But of course the poetic structure is tightly constructed; Wordsworth's slight variations on the stresses of iambic rhythms is remarkable. Lines such as "Here, under this dark sycamore, and view" do not quite conform to the stress-patterns of the meter, but fit into it loosely, helping Wordsworth approximate the sounds of natural speech without grossly breaking his meter. Occasionally, divided lines are used to indicate a kind of paragraph break, when the poet changes subjects or shifts the focus of his discourse.

2. Kubla Khan- S.T.Coleridge

Kubla Khan; or, A Vision in a Dream: A Fragment is a poem written by Samuel Taylor Coleridge, completed in 1797 and published in 1816. According to Coleridge's preface to Kubla Khan, the poem was composed one night after he experienced an opium-influenced dream after reading a work describing Xanadu, the summer palace of the Mongol ruler and Emperor of China Kublai Khan. Upon waking, he set about writing lines of poetry that came to him from the dream until he was interrupted by "a person from Porlock". The poem could not be completed according to its original 200–300 line plan as the interruption caused him to forget the lines. He left it unpublished and kept it for private readings for his friends until 1816 when, at the prompting of Lord Byron, it was published.

Some of Coleridge's contemporaries denounced the poem and questioned his story of its origin. It was not until years later that critics began to openly admire the poem. Most modern critics now view Kubla Khan as one of Coleridge's three great poems, along with The Rime of the Ancient Mariner and Christabel. The poem is considered one of the most famous examples of Romanticism in English poetry, and is one of the most frequently anthologized poems in the English language. A copy of the manuscript is a permanent exhibit at the British Library in London.

The speaker describes the “stately pleasure-dome” built in Xanadu according to the decree of Kubla Khan, in the place where Alph, the sacred river, ran “through caverns measureless to man / Down to a sunless sea.” Walls and towers were raised around “twice five miles of fertile ground,” filled with beautiful gardens and forests. A “deep romantic chasm” slanted down a green hill, occasionally spewing forth a violent and powerful burst of water, so great that it flung boulders up with it “like rebounding hail.” The river ran five miles through the woods, finally sinking “in tumult to a lifeless ocean.” Amid that tumult, in the place “as holy and enchanted / As e’er beneath a waning moon was haunted / By woman wailing to her demon-lover,” Kubla heard “ancestral voices” bringing prophesies of war. The pleasure-dome’s shadow floated on the waves, where the mingled sounds of the fountain and the caves could be heard. “It was a miracle of rare device,” the speaker says, “A sunny pleasure-dome with caves of ice!”

The speaker says that he once saw a “damsel with a dulcimer,” an Abyssinian maid who played her dulcimer and sang “of Mount Abora.” He says that if he could revive “her symphony and song” within him, he would rebuild the pleasure-dome out of music, and all who heard him would cry “Beware!” of “His flashing eyes, his floating hair!” The hearers would circle him thrice and close their eyes with “holy dread,” knowing that he had tasted honeydew, “and drunk the milk of Paradise.”

Along with “The Rime of the Ancient Mariner,” “Kubla Khan” is one of Coleridge’s most famous and enduring poems. The story of its composition is also one of the most famous in the history of English poetry. As the poet explains in the short preface to this poem, he had fallen asleep after taking “an anodyne” prescribed “in consequence of a slight disposition” (this is a euphemism for opium, to which Coleridge was known to be addicted). Before falling asleep, he had been reading a story in which Kubla Khan commanded the building of a new palace; Coleridge claims that while he slept, he had a fantastic vision and composed simultaneously—while sleeping—some two or three hundred lines of poetry, “if that indeed can be called composition in which all the images rose up before him as things, with a parallel production of the correspondent expressions, without any sensation or conscious effort.”

Waking after about three hours, the poet seized a pen and began writing furiously; however, after copying down the first three stanzas of his dreamt poem—the first three stanzas of the current poem as we know it—he was interrupted by a “person on business from Porlock,” who detained him for an hour. After this interruption, he was unable to recall the rest of the vision or the poetry he had composed in his opium dream. It is thought that the final stanza of the poem, thematizing the idea of the lost vision through the figure of the “damsel with a dulcimer” and the milk of Paradise, was written post-interruption. The mysterious person from Porlock is one of the most notorious and enigmatic figures in Coleridge’s biography; no one knows who he was or why he disturbed the poet or what he wanted or, indeed, whether any of Coleridge’s story is actually true. But the person from Porlock has become a metaphor for the malicious interruptions the world throws in the way of inspiration and genius, and “Kubla Khan,” strange and ambiguous as it is, has become what is perhaps the definitive statement on the obstruction and thwarting of the visionary genius.

The fourth stanza states the theme of the poem as a whole (though “Kubla Khan” is almost impossible to consider as a unified whole, as its parts are so sharply divided). The speaker says that he once had a vision of the damsel singing of Mount Abora; this vision becomes a metaphor for Coleridge’s vision of the 300-hundred-line masterpiece he never completed. The speaker insists that if he could only “revive” within him “her symphony and song,” he would recreate the pleasure-dome out of music and words, and take on the persona of the magician or visionary. His hearers would recognize the dangerous power of the vision, which would manifest itself in his “flashing eyes” and “floating hair.” But, awestruck, they would nonetheless dutifully take part in the ritual, recognizing that “he on honey-dew hath fed, / And drunk the milk of Paradise.”

3. The Lady of the Lake- Walter Scott

Canto I: The Chase

The poem begins with a (quick)rapid-moving hunt, chasing a stag (male deer) in the forests of the Trossachs. The stag outruns the hunt, exhausting all its members until only one huntsman –- who, we later learn, is James Fitz-James –- follows it until his horse falls down dead of exhaustion(tiredness). 1879 painting of Ellen's Isle

The huntsman(hunter) blows(produce air current) his horn to try to contact someone, and wanders to the shore(lake) of Loch Katrine where a young woman, Ellen Douglas, rows across and picks him up in a skiff(small boat for sailing). He is then taken to a house, which he suspects is a concealed hide-out of a Highland chief. There he is given dinner by Ellen, the bard(poet and singer) Allan Bane, and Lady Margaret, and a bed for the night. That night he dreams of Ellen, only to see her face suddenly change to that of his exiled enemy, James Douglas – leading him to suspect that Ellen and James Douglas are related.

Canto II: The Island

A Scene from 'The Lady of the Lake' (1849), by Alexander Johnston. Since the poem will only work if James Douglas and James Fitz-James do not encounter each other until the sixth canto, this canto has a number of comings and goings. James Fitz-James departs the island first thing in the morning. Ellen and Allan Bane discuss Roderick Dhu, Malcolm

Graeme, and James Fitz-James, agreeing that the first is bloodthirsty and homicidal (a person who kills another), but the only person who would defend James Douglas, and that James Fitz-James is an attractive person, but may be a secret foe(enemy) of their kinspeople (relative). Roderick Dhu, James Douglas, and Malcolm Graeme return to the island. As Clan Alpine escorts (safeguard on a journey) Roderick Dhu to the island, they sing the boat song, "Hail to the Chief". Roderick Dhu asks Douglas for Ellen's hand in marriage, to conclude an alliance between Douglas and Clan Alpine, which can be the basis of an uprising(revolt) against King James. James Douglas refuses, partly because he will not force Ellen into a loveless marriage, partly also because he remains, despite all the injuries he has suffered, loyal to King James. Roderick Dhu and Malcolm Graeme quarrel over Ellen, and are about to draw their swords against each other, but James Douglas declares that the first to draw will be his enemy. James Douglas also says that it is an insult for an exile (banished from country) for his daughter to be the spoil of a battle between two chiefs. Roderick Dhu tells Graeme to leave his territory, which Graeme does, refusing even to borrow a boat; Graeme instead swims across Loch Katrine to the shore.

Canto III: The Gathering

Despite James Douglas' refusal to participate in the uprising, Roderick Dhu decides to commence the rebellion(ruler) anyway. With a pagan (immoral, uncivilized) prophet, Brian the Hermit, Roderick fashions and sets alight(lighten) the fiery(burning) cross, and hands it to his henchman (loyal follower), Malise, to summon the members of the clan to war. The members of the clan drop everything they are doing to respond to the summons of their chief, whether it be a funeral (Angus at the funeral of his father, Duncan) or a wedding (Norman and Mary). Malise runs around the countryside, finally passing the burning cross on to Angus, the son of Duncan, a leading member of the clan (traditional group of family) who has just died; and Angus, in his turn, passes the summons on to Norman, a bridegroom, interrupting Norman's wedding. James Douglas flees(escape) the island for a hermit's cave so that he will not be connected with the Clan Alpine revolt against government. As Roderick Dhu is about to leave the island, he overhears Ellen praying to the Virgin, singing "Ave Maria." Roderick Dhu sadly realizes that this is the last time he will ever hear Ellen's voice, and then prepares to go off to battle.

Canto IV: The Prophecy

Malise and Norman discuss the upcoming battle. Roderick Dhu has decided that the women and old men should take shelter on the island in the middle of Loch Katrine. When Norman asks why Roderick is staying apart from the soldiers, Malise says it is the result of a prophecy made by Brian the Hermit.

Roderick Dhu had consulted Brian as to what will be the outcome of the battle. To determine this, they sacrifice one of the finest animals that the traditional social group of families had received from one of its cattle (cow, sheep, pigs, horses) raids, a milk-white bull.

Rhoderick Dhu asks if any of the local friendly clans will fight on Clan Alpine's side; when he hears that none will, he sheds a tear, but at once masters himself and says that Clan Alpine shall fight in Trossachs glen. Ellen, meanwhile, is worrying about the fate of her father, who stated that they would meet in Heaven next if they met nowhere else. Allan Bane seeks to distract her by singing the ballad of Alice Brand. When the ballad ends, James Fitz-James appears. He has asked a guide, Murdoch, to bring him back to Loch Katrine. There he pleads with Ellen to leave the highlands and elope with him. Ellen says she cannot marry him; first, she is the daughter of an outlaw; second, her heart is promised to another. James Fitz-James is disappointed, but before he leaves he gives her a ring, saying that if she needs anything from the King of Scotland, she has but to present the ring and it will bring her to him and he will grant her wish. Murdoch guides James Fitz-James further, when they encounter Blanche of Devan. Blanche's bridegroom was slain by Clan Alpine on her wedding day, whereupon she lost her reason. Blanche sings a song of hunting, to warn James Fitz-James that Murdoch and the other Clan Alpine men plan to trap and murder him. James Fitz-James then draws his sword; Murdoch shoots off an arrow, which misses James Fitz-James, but hits Blanche, fatally wounding her. James Fitz-James then pursues Murdoch and stabs him to death. He returns to Blanche, who warns him of the ambush. Blanche has been wearing a lock of her bridegroom's hair ever since his murder. Blanche dies. James Fitz-James cuts off a lock of Blanche's hair, mingles it amidst the hair of her bridegroom, and imbrues it in her blood, promising to imbrue the lock in the blood of Roderick Dhu. He then plans to make his way out of the trap in the highlands by walking out by night. He succeeds in doing this until he turns a rock and suddenly comes upon a mountaineer sitting by a fire. The warrior challenges him, and James Fitz-James says he is not a friend to Roderick Dhu. However, the two men recognize each other as worthy warriors, the warrior shares his dinner with James Fitz-James, and the two go to sleep side by side.

Canto V: The Combat (A battle)

Sunrise breaks, and the two men start off for the border. They begin to argue about the relations between Highlanders and Lowlanders; Fitz-James condemns the clans' thefts and feuds, while his guide responds by referring to the many appropriations and legalized crimes of the Lowlanders. Finally, James Fitz-James declares that if he ever encountered the chieftain he would revenge himself in full. On this, the mountaineer whistles, and five hundred men stand up from their hiding places; the mountaineer reveals that he is Roderick Dhu. Wishing to have this combat all to himself, he dismisses the men who were waiting to ambush.

On arriving at the border, they begin to fight, the chieftain scorning to settle their differences any other way. Though Roderick is stronger, he is less skilful, and is badly wounded; when Fitz-James stops to address him, the chieftain defiantly seizes him by the throat; but he has lost too much blood, and his strength fails him. Fitz-James wins after a long struggle, and with his bugle summons medical aid for Roderick Dhu before setting off for Stirling, where a festival is taking place.

A messenger rushes up to announce that the Earl of Mar is about to begin battle against Roderick Dhu, and he is ordered to return with the news that both Roderick and Douglas have been captured and that no battle is needed.

Canto VI: The Guard-Room

The next morning, Ellen and Allan Bane enter the guard-room at Stirling Castle, hoping to visit Douglas in prison. Ellen is taken to a furnished room upstairs to wait; Allan Bane is shown to the cell of the gravely injured Roderick Dhu, who dies as Allan sings him one last song. Meanwhile, leaning out of the window, Ellen is startled and heartbroken to hear the voice of Malcolm Graeme, singing in one of the turrets. Soon afterwards Fitz-James arrives to tell her that it is time for her audience with the king.

Ellen enters the room and looks around for King James. To her surprise, every man has doffed his hat except for James Fitz-James, and she realises that James Fitz-James is the King himself.

Terrified, Ellen collapses, but the king lifts her up and reassures her that her father has been pardoned, and asks whom else she would like released. Her generous first thought is of Roderick Dhu, but James tells her that he has died. Ellen is about to ask for Malcolm, but

cannot speak; divining her wish, the king jokingly orders that Malcolm be put in fetters, and after putting a gold chain around the man's neck, gives the clasp to Ellen.

What is the theme of lines composed a few miles above Tintern Abbey?

"Lines Composed a Few Miles Above Tintern Abbey, on Revisiting the Banks of the Wye During a Tour, July 13, 1798" is essentially a celebration of nature and its majestic ability to calm the human soul. Similar to many Romantic writers, William Wordsworth felt an inherent connection between mankind and nature.

What is the meaning of Tintern Abbey?

It is a beautiful ruined abbey (= religious building) by the River Wye, near the border between England and Wales. It was originally built in the 12th century. It has been painted by many artists, including Turner, and Wordsworth wrote a romantic poem about the landscape around it in his Lyrical Ballads.“

What does the poem Kubla Khan mean?

The story behind writing this poem is that Coleridge wrote this poem after he had an opium-influenced dream. Coleridge explored the depths of dream and created a landscape that could not exist in reality. It describes the extreme fantasy, the extremeness of imagination of the world in which Kubla Khan lives.

How is Kubla Khan a romantic poem?

A simple answer to how it is a romantic poem is to state the poem is written by Samuel Taylor Coleridge. He, along with William Wordsworth, is one of the most famous Romantic authors. He and Wordsworth practically started the movement. "Kubla Khan" features the nature motif throughout the entire poem.

What does the Lady of the Lake symbolize?

To me, the Lady of the Lake is a caring goddess, and a very strong healer. She is wonderful to work with for almost anything. Some of her symbols are: apples or flowering apple branches, an enchanted boat or barge that pilots itself, and an Avalonian castle.

UNIT 2

4. Ode on a Grecian Urn – John Keats

Keats' imagined urn is addressed as if he were contemplating a real urn. It has survived intact from antiquity. It is a "sylvan historian" telling us a story, which the poet suggests by a series of questions. Who are these gods or men carved or painted on the urn? Who are these reluctant maidens? What is this mad pursuit? Why the struggle to escape? What is the explanation for the presence of musical instruments? Why this mad ecstasy?

Imagined melodies are lovelier than those heard by human ears. Therefore the poet urges the musician pictured on the urn to play on. His song can never end nor the trees ever shed their leaves. The lover on the urn can never win a kiss from his beloved, but his beloved can never lose her beauty. Happy are the trees on the urn, for they can never lose their leaves. Happy is the musician forever playing songs forever new. The lovers on the urn enjoy a love forever warm, forever panting, and forever young, far better than actual love, which eventually brings frustration and dissatisfaction.

Who are the people coming to perform a sacrifice? To what altar does the priest lead a garlanded heifer? What town do they come from? That town will forever remain silent and deserted.

Fair urn, Keats says, adorned with figures of men and maidens, trees and grass, you bring our speculations to a point at which thought leads nowhere, like meditation on eternity. After our generation is gone, you will still be here, a friend to man, telling him that beauty is truth and truth is beauty that is all he knows on earth and all he needs to know.

Keats has created a Greek urn in his mind and has decorated it with three scenes. The first is full of frenzied action and the actors are men, or gods, and maidens. Other figures, or possibly the male figures, are playing musical instruments. The maidens are probably the nymphs of classical mythology. The men or gods are smitten with love and are pursuing them. Keats, who loved classical mythology, had probably read stories of such love games. In Book II of his Endymion, he recounts Alpheus' pursuit of Arethusa, and in Book III he tells of Glaucus' pursuit of Scylla.

The second scene is developed in stanzas II and III. Under the trees a lover is serenading his beloved. In stanza I, Keats confined himself to suggesting a scene by

questions. The second scene is not presented by means of questions but by means of description. We see a youth in a grove playing a musical instrument and hoping, it seems, for a kiss from his beloved. The scene elicits some thoughts on the function of art from Keats. Art gives a kind of permanence to reality. The youth, the maiden, and the musical instrument are, as it were, caught and held permanently by being pictured on the urn. And so Keats can take pleasure in the thought that the music will play on forever, and although the lover can never receive the desired kiss, the maiden can never grow older nor lose any of her beauty. The love that they enjoy is superior to human love which leaves behind "a heart highsorrowful and cloy'd, / A burning forehead, and a parching tongue." The aftermath of human love is satiety and dissatisfaction. In these two stanzas Keats imagines a state of perfect existence which is represented by the lovers pictured on the urn. Art arrests desirable experience at a point before it can become undesirable. This, Keats seems to be telling us, is one of the pleasurable contributions of art to man.

The third scene on Keats' urn is a group of people on their way to perform a sacrifice to some god. The sacrificial victim, a lowing heifer, is held by a priest. Instead of limiting himself to the sacrificial procession as another scene on his urn, Keats goes on to mention the town emptied of its inhabitants by the procession. The town is desolate and will forever be silent.

The final stanza contains the beauty-truth equation, the most controversial line in all the criticism of Keats' poetry. No critic's interpretation of the line satisfies any other critic, however, and no doubt they will continue to wrestle with the equation as long as the poem is read. In the stanza, Keats also makes two main comments on his urn. The urn teases him out of thought, as does eternity; that is, the problem of the effect of a work of art on time and life, or simply of what art does, is a perplexing one, as is the effort to grapple with the concept of eternity. Art's (imagined) arrest of time is a form of eternity and, probably, is what brought the word eternity into the poem.

The second thought is the truth-beauty equation. Through the poet's imagination, the urn has been able to preserve a temporary and happy condition in permanence, but it cannot do the same for Keats or his generation; old age will waste them and bring them woe. Yet the pictured urn can do something for them and for succeeding generations as long as it will last. It will bring them through its pictured beauty a vision of happiness (truth) of a kind available in eternity, in the hereafter, just as it has brought Keats a vision of happiness by means of

sharing its existence empathically and bringing its scenes to emotional life through his imagination. All you know on earth and all you need to know in regard to beautiful works of art, whether urns or poems about urns, is that they give an inkling of the unchanging happiness to be realized in the hereafter. When Keats says "that is all ye know on earth," he is postulating an existence beyond earth.

Although Keats was not a particularly religious man, his meditation on the problem of happiness and its brief duration in the course of writing "Ode on a Grecian Urn" brought him a glimpse of heaven, a state of existence which his letters show he did think about. In his letter of November 22, 1817, to Benjamin Bailey, he mentioned "another favourite 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."

5. **The Cloud by Percy Bysshe Shelley**:

Summary and Critical Analysis

The Cloud by Shelley is perhaps the most important one in Shelley's poetry in terms of imagery and symbols. It symbolizes the force and harbinger of revolution. It is the agent of change that inspires one to move from apathy to spiritual vitality. It is dynamic and creative. In this poem, it is even personified, angelic, immortal, and mythical. The Cloud is here treated as a kind of essential element which binds and sustains all other things. It supplies the soil with rain so that regenerate.

It gives shade to the sapling and the ripeness of the fruit. It functions as the gardener, nurse and mother to the natural beings. But it also works like a thresher, and it has its aggressive nature too. By employing this form of personification, Shelley is able to endow the nature with the powers and attributes of the immortal gods; the cloud is made a minor divinity.

The cloud is not only capable of changing but also not capable of dying. It becomes the gardener that brings rain to the thirsty flowers, a nurse who shades the child as the child is having a nap in the midday sun, a bird that shakes its dew over the buds, and a thresher who beats the seeds off after harvesting the crops. It sleeps, laughs, floats, pursues a beloved, folds its wings like a bird, it broods, marches through the rainbow triumphantly. This is obviously the common symbol of the Shelleyan revolution.

The first stanza states the various activities and functions of the cloud. It brings fresh showers from the seas and rivers for thirsty flowers. It provides shade for the leaves when they sleep during the daytime. It showers down upon buds that open up after being fed in this manner. Sometimes, the cloud also brings the hail that covers the green plains with a white coat, but soon enough it dissolves this hail with rain.

In the second stanza the poet describes some more of the cloud's activities. It disturbs the snow on mountaintops, and this makes the tall pine tree grown in surprise. At night, the snow forms its pillow while it sleeps in the arms of the storm. Lightning guides the cloud over water and land, because it is attracted by its love for the genii, the negatively charged counterpart of the positive charge in the lightning above, or the spirits that live below the purple sea. In search, of this love, lightning travels everywhere taking the cloud with it. During his journey, the cloud enjoys itself in the smile of the blue sky, while lightening dissolves itself in tears of rain. The details of the first stanza and the second stanza evoke both gentle and harsh qualities of the cloud; it is not only the agent of nursing baby plants, it also threatens and even destroys the old pine trees (in Shelley, the old trees are rooted evil institutions and conventions of inhumanity).

The third stanza describes the cloud's game with the sun. The cloud says the red coloured sun, with its large eyes and its burning feathers, jumps onto the cloud's sailing cradle when the morning star loses its shine. Its position is similar to an eagle sitting for a moment on the top of a mountain, which is moved hither and thither by the earthquake. When the sunset announces the end of the day, singing its song of rest and love from the sea beneath, when the red covering falls upon the whole world from the sky, the cloud rests like a dove, sitting in its nest with folded wings. This image evokes the Biblical image of the Holy Spirit, the one universal creative force, evoking the cloud significance as a universally creative force of the nature.

In the fourth stanza, we find the cloud talking about the moon. It says that the moon guides over the soft, silken floor of the cloud, the floor that has been prepared by the midnight breezes that scatter the cloud here and there. At some places, where the moon places its feet, the cloud's thin roof is rent open, through which the stars peep and stare. When, after staring, the stars turn round and run away, the cloud laughs at them. Then, the cloud widens the hole in its tent-shaped roof and consequently moonlight floods all objects on the earth's surface. The moon is then reflected by the calm surface of lakes, rivers and

seas, till is seems that a part of the sky has fallen down. Here, the cloud is the type of altocumulus. The images of the playful moon and stars evoke the idea of the playfulness of the creative forces like the cloud and its allies.

In the fifth stanza, the cloud describes the manner in which it restricts the moon and the sun. It restricts the sun's throne with a bright circle, while it creates a circle of pearls round the moon's throne. When its banner is spread across the sky by the stormy wind, it makes the bright volcanoes dim and the stars spin and swim. It hangs like a roof over a torrential sea, and protects it from the heat of the sun. It is itself supported in its roof-like position of the mountains. The multi-colored rainbow forms a triumphal arch, through which it marches, attended by the hurricane, fire and snow, pushed by the stormy breeze. Here, the cloud changes from the form of cirrostratus to that of stratocumulus.

In the final stanza, the cloud describes its origin; it says that it is the daughter of earth and water, and an infant nursed by the sky. It passes through the holes in the oceans and the shores. It changes, but it does not die. The cloud is one thing and also many things; it changes its forms but it is the same essence of life, growth and change in the nature. It is the agent of the cycle of life, for it changes the seasons and sustains all living beings by bringing the rain, giving shade, letting the sun shine when needed, and bringing the dry autumn for plants to wither and give way to the next spring. It is not only gentle like a child, it is also terrible like a ghost; it supports the system of life ceaselessly and in numberless ways.

The poem, Youth and Age, by Samuel Taylor Coleridge is said to be his one of most romantic poems in which he presents a contrast between youth and old age. Through this poem, the poet has tried to explain how different these two stages of our lives are. Where one is like a budding flower, the other is like a dawn. In order to present these two stages of life, the poet used many beautiful images.

6. Youth and Age – Lord Byron

About Samuel Taylor Coleridge

Samuel Taylor Coleridge was an English poet, literary critic and philosopher. He had 14 siblings because his father had married twice. He was distinguished for the scope and influence of his thinking about literature as much as for this innovative verse. His only dramatic work, Osorio, written in 1797, was performed in 1813 under the title Remorse. "Christabel" and "Kubla Khan" were published in 1816.

Summary:-

As we read through the very first stanza of this poem, it comes to our knowledge that the poet has attached all the positive things in life with youth. Plus, with the use of some powerful imagery, the poet has brought home to us all the joys and liberties that he enjoyed when he was young. Everything appeared to be good that could be achieved easily, the poet was full of aspiring dreams and hopes for the future. The world appeared to be good and the poet was filled with a new vigour and vitality. Through his great imaginative powers, Coleridge has succeeded in capturing the joys of youth.

In the above lines, we see the poet again reminiscing very woefully about the time gone by. He still remembers the time when he was young. And with a heavy heart, he goes over the changes time had brought in him, changes brought about in his body. So, here we find that using his imaginative skills, Coleridge has succeeded in capturing the helplessness of old age. The poet remembers that in his youth he had all the blessings one could wish for. He was full of vitality and led an active life.

He says that just like those small but swift yachts that go about on the lakes and rivers, without taking any help. In the same way nothing used to affect him nor did he have any worries concerning his surroundings. Because when we are young we are full of health and vitality with never even a thought about getting unwell whereas in old age everything, our mental and physical health both, is a downhill task.

The poet says that when you are in your prime, everything looks lovely and you enjoy nature. As a sensitive, young man he felt the charm of the natural objects and looked forward with the vitality of youth. In his youth, he was physically stronger and had an attraction towards nature and its objects. The poet says that love is like a flower and friendship is like a tree which protects you from all kinds of weather. The poet feels himself to be lucky to be blessed with friendship. But as he reconciles with this reality that he has grown old he consoles himself with this philosophy that we only grow old when our way of thinking grows old.

So, the poet further consoles himself by saying that youth has not gone but its how we perceive this world. He refuses to accept the harsh reality of life that is old age. We can see this reluctance when the poet says' It cannot be that thou art are gone! We see that Coleridge simply refuses that he has grown old because in old age he will become dependent and lose every joy and liberty.

Unlike the rest of the stanzas we can see that here Coleridge is giving us the message of hope. The poet is saying that life is only what we perceive it to be. Even though you grow old physically but you remain young in mind as long as your way of thinking and your way of living remains young. The poet says that although he has grown old, his hair is all grey and he walks with a stoop but still he is young at mind because his thoughts are young. Because life is just a thought, we make of life according to what we perceive of it.

The poet consoles himself and the reader with the philosophy that we only grow old when our thoughts grow old. Age might take a toll on your body but if you are young in your thoughts than no one should call you old.

Again drawing a contrast between youth and old age, the poet says that when you are in your prime the dew-drops seen in the morning look like gems whereas in old age these same dew-drops change into tears of pain and suffering. Meaning that when we are young we are full of hopes and dreams for a bright future, everything appears to be beautiful and we attach a new meaning to each and everything. But with the passage of time we become mature and adopt a more realistic approach towards life. The entire canvas of life changes, as we grow old, and things take on a more deeper meaning. Therefore we see that its only our thoughts which keep us young and hopeful.

What does Ode on a Grecian Urn mean?

Ode On A Grecian Urn focuses on art, beauty, truth and time and is one of Keats' five odes, considered to be some of the best examples of romantic poetry. The poem is an example of ekphrasis, a Greek word meaning to describe a work of visual art in words.

How does Ode on a Grecian Urn reflect the immortality of art?

Ode On a Grecian Urn is a fine example for this. He was a great admirer of Greek art. The poem is a philosophical reflection on the relationship between art and life, between immortality and mortality and the Platonic idea of Truth and Beauty.

What type of poem is the cloud?

The poem “The Cloud” by Percy Bysshe Shelley is a lyric, written in anapestic meter, alternating in line lengths between tetrameter and trimeter. In “The Cloud,” Shelly invokes the idea of a cloud as an entity narrating her existence in various aspects.

What is the imagery in the poem the cloud?

The Cloud contains a great deal of imagery. Shelley uses personification, giving human qualities to things found in nature. Shelley also uses imagery in describing the cloud itself as laughing after the storm and while looking at the stars whirling and fleeing.

UNIT 3

7. Charles Lamb: A Dissertation Upon Roast Pig

In September, 1822, Charles Lamb published his classic essay "A Dissertation upon Roast Pig" in London Magazine under the pen name of Elia. This is an essay that shows Lamb at his humorous best. It is full of fun from beginning to end. In this unit we shall examine both content and style of the essay and observe the various devices that Lamb uses to portray a humorous account of the origin of mankind's practice of roasting pigs besides giving us insight into his own temperament and tastes.

The narrator opens the essay by asserting that for a long period of early human history, people did not cook their meat but ate it raw. He claims that this was hinted at in the writings of Confucius, who mentioned an era known as the "cook's holiday," implying that the Chinese did not cook animals prior to his writings. According to the narrator, Confucius' essay goes on to describe how roasting was discovered by Bo-bo, the son of swineherd Ho-ti.

Bo-bo was one day playing with fire, as he was wont to do, and accidentally burned down his family's cottage along with the nine pigs that were trapped in the blaze. While trying to devise an explanation for what happened, Bo-bo was tempted by the smell of the burnt pigs and went to taste them. He found these burnt pigs delicious and could not stop eating them. Ho-ti was not just upset with Bo-bo for burning down the cottage, but for being enough of a fool to eat the pigs. Bo-bo eventually convinced his father to try the pig, and the father loved it too, but they agreed to keep the burnt pigs a secret. Yet, more and more frequently, a cottage fire could be seen at Ho-ti's property, at all hours of the day and night.

When their secret was found out, Ho-ti and Bo-bo were placed on trial in their town. During this trial, the jurors asked to try the burnt pig in question, and finding it delicious, they decided to let the father and son off. The judge was outraged, but a few days later there was one of those mysterious fires at his house too. Soon enough, these fires were occurring all around town, and the burnt pig became a cherished food.

Done with this history, the narrator begins singing the praises of roast pig, speaking of the crackling skin and succulent fat. He draws a humorous link between the swine—so often considered a gluttonous, base animal—and the type of man who enjoys eating that swine.

The narrator admits to enjoying all of the fine meats available, from strange foul to oysters, and sharing them with friends. He then recalls how, as a child, having nothing to offer a beggar on the street, he brought that beggar a plum cake his auntie had baked. He blames the hypocrisy of his giving spirit on the indiscretion. The essay concludes with an anecdote about how ancient people used to sacrifice pigs by whipping them, raising a moral conundrum about enjoying the meat of that animal. But the narrator seems indifferent to the conundrum, and suggests a tasty sauce made of shallots to eat the pig with.

Among the most light-hearted of Lamb's essays is this freewheeling comic dissertation on the pleasure of eating roasted pig. It features a copious use of the literary device of hyperbole, with Lamb going to all sorts of eccentric ends to extol the flavor of roasted pork. The logic of hyperbole is also evident in Lamb's use of a heightened tone to tell the absurd story of how roast pork was discovered after a house fire in China. Once again, Lamb construes literary devices and narrative forms in such a way that he manages to sneak some fiction into his essay work. The fable he constructs speaks to how odd it is that humans eat cooked animals at all.

We can see the tropes of Romanticism on full display in this essay, even though the subject of that Romantic meditation is a curious one. Lamb uses florid language and a subjective voice to give a vivid account of his experience with his subject. But whereas, for instance, fellow Romanticist Henry David Thoreau uses these techniques to describe Walden Pond and meditate on how his experience there reflects on man's participation in society, Lamb makes a culinary delight the subject of his Romantic inquiry, indulging his epicurean side and reflecting on the way good food makes friends out of those who may otherwise be suspicious of one another.

The culinary essay in and of itself is a storied subgenre. The most famous one may be Jonathan Swift's "A Modest Proposal," which satirically advocates cooking and eating England's children. A more recent popular example is David Foster Wallace's "Consider the Lobster," which like Lamb's essay explores the delights of eating lobster but, unlike Lamb's, lingers on the inherent cruelty of cooking and eating the animal. In the case of Swift's, Wallace's, and Lamb's essays, there is an essential social component to their discussion of a

specific food, and they seek to extract some wisdom about the human condition from practices of cooking and eating.

Theme:

Lamb begins the essay with a humorous anecdote which his friend Thomas Manning seems to have shared with him. The anecdote reveals how the practice of roasting pigs began in primitive times with an accidental event in a Chinese village. After providing an extremely humorous account of the event, Lamb proceeds to describe with intense feeling his unusual passion for a* roasted pig and says that though he would like to share all good things of life with his friends, he would never like to part with a roast pig even out of utmost compulsions of generosity.

8. On Reading Old Books- William Hazlitt

William Hazlitt, philosopher and influential art and theatre critic, was at the centre of the debate over whether English literature would be proper for academic studies and if it could be considered a noble pursuit. Some of his strongest arguments regarding the purpose and necessity of literature can be found in his Lectures on the Age of Elizabeth.

In Hazlitt's day, academia was elitist and refused to accept more modern pursuits: "One cause that might be pointed out here, as having contributed to the long-continued neglect of our earlier writers, lies in the very nature of our academic institutions, which unavoidably neutralizes a taste for the productions of native genius, estranges the mind from the history of our own literature, and makes it in each successive age like a book sealed. The Greek and Roman classics are a sort of privileged text-books, the standing order of the day, in a University education, and leave little leisure from a competent acquaintance with, or due admiration of, a whole host of able writers of our own, who are suffered to moulder in obscurity on the shelves of our libraries, with a decent reservation of one or two top-names, that are cried up for form's sake, and to save the national character."

There is much to be admired in a traditional education, especially with a focus on the classics, but Hazlitt despairs that they were embraced at the expense of other talented writers. However, the emphasis on contemporary ideas could go too far because modern doesn't necessarily denote quality: "It is not possible that the learned professors and the reading public should clash in this way, or necessary for them to use any precaution against each other. But it is not the same with the living languages, where there is danger of being

overwhelmed by the crowd of competition; and pedantry has combined with ignorance to cancel their unsatisfied claims."

A balance needs to be achieved where one studies authors of high quality regardless of the source. Books of quality are important for the soul, and great books from all backgrounds can aid the reader: "They are the nearest to our thoughts: they wind into the heart; the poet's verse slides into the current of our blood. We read them when young, we remember them when old. We read there of what has happened to others; we feel that it has happened to ourselves. That are to be had everywhere cheap and good. We breathe but the air of books: we owe everything to their authors, on this side barbarism; and we pay them easily with contempt, while living, and with an epitaph when dead.

Literature is not of a specific topic, style, or age. Instead, its essence is to serve mankind by imparting truth in all varieties. By denying great works, we deny part of ourselves, and we are the lesser for it: "The meagreness of their literary or their bodily fare was at least relished by themselves; and this is better than a surfeit or an indigestion. It is refreshing to look out of ourselves sometimes, not to be always holding the glass to our own peerless perfections: and as there is a dead wall which always intercepts the prospect of the future from our view (all that we can see beyond it is the heavens), it is as well to direct our eyes now and then without scorn to the page of history, and repulsed in our attempts to penetrate the secrets of the next six thousand years, not to turn our backs on the old long syne.

As people of Hazlitt's day scoffed at great works, he worried that the art of reading would vanish: "We have lost the art of reading, or the privilege of writing, voluminously, since the days of Addison. Learning no longer weaves the interminable page with patient drudgery, nor ignorance pores over it with implicit faith. As authors multiply in number, books diminish in size; we cannot now, as formerly, swallow libraries whole in a single folio: solid quarto has given place to slender duodecimo, and the dingy letter-press contracts its dimensions, and retreats before the white, unsullied, faultless margin."

Literacy, except for professional justifications, is dying. It has always been dying, because it is easy to avoid the effort necessary to read and understand great writing. Media has to shrink in size to cater to the tastes of the masses, and we can see the loss in journalism today with lengthy investigative reports being side lined for short snippets barely containing more than a headline.

Hazlitt worried that the accommodation to an audience who no longer wants to read debases literature as a whole: “The staple commodity, the course, heavy, dirty, unwieldy bullion of books is driven out of the market of learning, and the intercourse of the literary world is carried on, and the credit of the great capitalists sustained by the flimsy circulating medium of magazines and reviews. Those who are chiefly concerned in catering for the taste of others, and serving up critical opinions in a compendious, elegant, and portable form, are not forgetful of themselves: they are not scrupulously solicitous, idly inquisitive about the real merits, the bona fide contents of the works they are deputed to appraise and value, any more than the reading public who employ them. They look no farther for the contents of the works than the title page, and pronounce a peremptory decision on its merits or defects by a glance at the name and party of the writer.”

How often do we find ourselves in that same trap? Instead of reading a book, we are quick to read a summary and opine from that. I know many who pontificated on Go Set a Watchman yet never picked up the book. What do we lose when we separate our opinions from their actual source? We are too busy taking second hand summaries, and yet we don’t spend the time to read the rich language that exists. We loose out on the art that make these books great.

Much of Hazlitt’s essay discusses Shakespeare, and in many of his works he argued the necessity of reading the plays instead of watching them. Reading, not watching, relies on the imagination and interacts with the mind more fully. It is not enough to know a plot; art must be experienced fully for its true effect.

In his essay on Othello, Hazlitt argues, “It has been said that tragedy purifies the affections by terror and pity. That is, it substitutes imaginary sympathy for mere selfishness. It gives us a high and permanent interest, beyond ourselves, in humanity as such. It raises the great, the remote, and the possible to an equality with the real, the little and the near. It makes man a partaker with his kind. It subdues and softens the stubbornness of his will. It teaches him that there are and have been others like himself, by showing him as in a glass what they have felt, thought, and done. It opens the chambers of the human heart. It leaves nothing indifferent to us that can affect our common nature. It excites our sensibility by exhibiting the passions wound up to the utmost pitch by the power of imagination or the temptation of circumstances; and corrects their fatal excesses in ourselves by pointing to the greater extent of sufferings and of crimes to which they have led others.”

This education cannot be obtained through trail and error or through worldly experience except in the most extreme and rare of circumstances. Instead, this condensed lesson on human truth can only be found in great literature. To lack literature is to lack a fundamental part of yourself: “The habitual study of poetry and works of imagination is one chief part of a well-grounded education. A taste for liberal art is necessary to complete the character of a gentleman, Science alone is hard and mechanical. It exercises the understanding upon things out of ourselves, while it leaves the affections unemployed, or engrossed with our own immediate, narrow interests.”

If we are going to be a great society, we need literature. We need to inspire reading, and we need to examine what great authors have said so we can better think for ourselves. Second hand reviews and summaries have their place, but they should never be used as an excuse to ignore our own pursuits. We need to be able to return to a time when we could sit with a newspaper for hours at length instead of quickly jumping between websites, looking for headlines that barely give us facts yet let us jump to extreme conclusions.

Academia should be focused on soul-making, not merely on political ideology of any extreme. Students need to be given the tools they need to learn and to appreciate and not given a set of information to memorize and regurgitate on command. The imagination needs to be freed, not bound in chains. Science has its place, but it needs to serve humanity, and we cannot know how to best serve humanity if we do not understand the human condition.

Only art and great literature can shine forth and guide us to truth. Baltimore, for instance, once tried to be the “City that Reads.” It could be one of the best cities if all of its citizens embraced that idea.

What did Bo-bo after his father left the house?

Bo-bo, a great lubberly boy, who being fond of playing with fire, as youngster of his age commonly are, lets some sparks escape into a bundle of straw, spread the conflagration over every part of their poor mansion, till it reduced to ashes.

How are the contemporary writer judged?

Contemporary writers may generally be divided into two classes- one’s friend or one’s foes.

What does Hazlitt want to caution the reader?

He caution against the reader against the false impression of Joseph Andrews; for there is a picture of Fanny in it which he should nor set his heart on, lest he should never meet with anything like it, it would perhaps, be better for him that he had not.

UNIT - 4

9. Prometheus Unbound- P.B.Shelley

Prometheus Unbound is a four-act lyrical drama by Percy Bysshe Shelley, first published in 1820. It is concerned with the torments of the Greek mythological figure Prometheus, who defies the gods and gives fire to humanity, for which he is subjected to eternal punishment and suffering at the hands of Zeus. It is inspired by the classical Prometheia, a trilogy of plays attributed to Aeschylus. Shelley's play concerns Prometheus' release from captivity, but unlike Aeschylus' version, there is no reconciliation between Prometheus and Jupiter (Zeus). Instead, Jupiter is abandoned by his supportive elements and falls from power, which allows Prometheus to be released.

Shelley's play is a closet drama, meaning it was not intended to be produced on the stage. In the tradition of Romantic poetry, Shelley wrote for the imagination, intending his play's stage to reside in the imaginations of his readers. However, the play is filled with suspense, mystery and other dramatic effects that make it, in theory, performable.

Act I

Act I begins in the Indian Caucasus where the Titan Prometheus is bound to a rock face and he is surrounded by the Oceanides Panthea and Ione. As morning breaks, Prometheus cries out against the "Monarch of Gods and Daemons", Jupiter, and his tyrannous kingship. From his bound position, Prometheus claims to be greater than Jupiter before relating his suffering to the conditions of nature, including the Earth, Heaven, Sun, Sea, and Shadow. He turns to how nature has aided in his torture along with the constant tearing at his flesh by "Heaven's winged hound", the hawks of Jupiter. As he accounts his sufferings more and more, he reaches a peak of declaring that he would recall "The curse / Once breathed on thee..."Four voices, from the mountains, springs, air, and whirlwinds, respond to Prometheus through describing how they see the world and how "we shrank back: for dreams of ruin / To frozen caves our flight pursuing / Made us keep silence". The Earth then joins in to describe how all parts of the world cried out "Misery!".

Prometheus reflects on the voices before returning to his own suffering at Jupiter's hands and recalling his love for the Oceanid Asia. Shortly after, he demands to hear his curse against Jupiter, and the Earth tells Prometheus "I dare not speak like life, lest Heaven's fell King / Should hear, and link me to some wheel of pain / More torturing than the one whereon I roll" and also that he is "more than God / Being wise and kind". Prometheus asks who he is talking to, and the Earth admits to being the mother of all who suffers under Jupiter's tyranny. Prometheus praises her, but demands that she recalls the curse he laid upon Jupiter. The Earth responds by describing Zoroaster and that there are two realities: the current and the shadow reality that exists "Till death unite them and they part no more". She then mentions Demogorgon, "the supreme Tyrant" of the shadow realm, and asks Prometheus to call upon "Thine own ghost, or the ghost of Jupiter, / Hades, or Typhon or what mightier Gods / From all-prolific Evil" if he wishes to hear his curse spoken again.

Although Mercury admits to pitying Prometheus, he is bound to oppose Prometheus who stands against Jupiter. He asks Prometheus to reveal the secret of Jupiter's fate only Prometheus knows, and Prometheus refuses to submit to Jupiter's will. Mercury tries to barter with Prometheus, offering him the pleasure of being free from bondage and being welcomed among the gods, but Prometheus refuses. At the refusal, Jupiter makes his anger known by causing thunder to ring out across the mountains. Mercury departs at the omen, and the furies begin to taunt Prometheus by saying that they attack people from within before they attack Prometheus without. After all of the furies but one leave, Panthea and Ione despair over Prometheus's tortured body. Prometheus describes his torture as part of his martyrdom and tells the remaining fury, "Thy words are like a cloud of winged snakes; / And yet I pity those they torture not," to which the fury departs.

Soon after, Prometheus declares that peace comes with death, but that he would never want to be mortal. The Earth responds to Prometheus, "I felt thy torture, son, with such mixed joy / As pain and virtue give." At that moment, a Chorus of Spirits appears and celebrates Prometheus's secret knowledge, which then break into accounts of dying individuals and the ultimate triumph of good people over evil. The spirits together tell Prometheus, "Thou shalt quell this horseman grim, / Woundless though in heart or limb," an act which shall happen because of Prometheus's secret. The spirits depart, leaving Ione and Panthea to discuss the spirits' message with Prometheus, and Prometheus recalls the Oceanid Asia, and the Act ends with Panthea telling Prometheus that Asia awaits him.

Act II

Scene I: Begins in an Indian Caucasus valley where the Oceanid Asia proclaims that "This is the season, this the day, the hour;/ At sunrise thou shouldst come, sweet sister mine" and so Panthea enters. Panthea describes to Asia how life for her and Ione has changed since Prometheus's fall and how she came to know of Prometheus's love in a dream. Asia asks Panthea to "lift/ Thine eyes, that I may read his written soul!" to which Panthea agreed, and the dream of Prometheus was revealed to Asia. Asia witnesses another dream in Panthea's eyes, and the two discuss the many new images of nature that both of their minds are filled with and the words "Follow! Follow!" are repeated in their minds. Their words are soon repeated by Echoes, which join in telling the two to follow. Asia questions the Echoes, but the Echoes only beckon them further, "In the world unknown/ sleeps a voice unspoken;/ By thy step alone/ Can its rest be broken", and the two begin to follow the voices.

Scene II: Takes place in a forest with a group of spirits and fauns. Although the scene transitions to the next quickly, the spirits describe Asia's and Panthea's journey and how "There those enchanted eddies play/ Of echoes, music-tongued, which draw,/ By Demogorgon's mighty law,/ With melting rapture, or sweet awe,/ All spirits on that secret way". Scene III takes place in mountains, to which Panthea declares, "Hither the sound has borne us – to the realm/ Of Demogorgon". After Asia and Panthea are overwhelmed by their surroundings and witness the acts of nature around the mountains, a Song of Spirits begins, calling them "To the deep, to the deep,/ Down, down!" Asia and Panthea descend, and Scene IV begins in the cave of the Demogorgon. Panthea describes Demogorgon upon his ebon throne: "I see a mighty darkness/ Filling the seat of power, and rays of gloom/ Dart round, as light from the meridian sun,/ Ungazed upon and shapeless; neither limb,/ Nor form, nor outline; yet we feel it is/ A living Spirit."

Asia questions Demogorgon about the creator of the world, and Demogorgon declares that God created all, including all of the good and all of the bad. Asia becomes upset that Demogorgon will not reveal the name of God, first demanding, "Utter his name: a world pining in pain/ Asks but his name: curses shall drag him down."Asia continues to question Demogorgon, and accounts the history of Saturn and Jupiter as rulers of the universe. She declares that "Then Prometheus/ Gave wisdom, which is strength, to Jupiter,/ And with this law alone, 'Let man be free,'/ Clothed him with the dominion of wide Heaven. To know nor faith, nor love, nor law; to be/ Omnipotent but friendless is to reign". She criticises Jupiter for

all of the problems of the world: famine, disease, strife and death. Prometheus, she continues, gave man fire, the knowledge of mining, speech, science, and medicine. Demogorgon simply responds, "All spirits are enslaved which serve things evil:/ Thou knowest if Jupiter be such or no", and, when Asia continues to press Demogorgon for answers, Demogorgon claims that "Fate, Time, Occasion, Chance and Change?—To these/ All things are subject but eternal Love".

Asia declares that Demogorgon's answer is the same as that her own heart had given her, and then asks when Prometheus will be freed. Demogorgon cries out "Behold!" and Asia watches as the mountain opens and chariots moves out across the night sky, which Demogorgon explains as being driven by the Hours. One Hour stays to talk to Asia, and Asia questions him as to who he is. The Hour responds, "I am the shadow of a destiny/ More dread than is my aspect: ere yon planet/ Has set, the darkness which ascends with me/ Shall wrap in lasting night heaven's kingless throne." Asia questions as to what the Hour means, and Panthea describes how Demogorgon has risen from his throne to join the Hour to travel across the sky. Panthea witnesses another Hour come, and that Hour asks Asia and Panthea to ride with him. The chariot takes off, and Scene V takes place upon a mountaintop as the chariot stops. The Hour claims that his horses are tired, but Asia encourages him onwards. However, Panthea asks the hour to stay and "tell whence is the light/ Which fills the cloud? the sun is yet unrisen", and the Hour tells her "Apollo/ Is held in heaven by wonder; and the light... Flows from thy mighty sister."

Panthea realises that Asia is changed, and described how her sister radiates with beauty. A song fills the air singing the "Life of Life", a song about the power of love. Asia tells of her current state and describes, "Realms where the air we breathe is love,/ Which in the winds on the waves doth move,/ Harmonizing this earth with what we feel above."[42] It is through her love that she witnesses how people move through time, and ends with the idea of a coming paradise.

Act III

Scene I: It takes place in heaven, with Jupiter upon his throne before other gods. Jupiter speaks to the gods and calls them to rejoice over his omnipotence. He claims to have conquered all but the soul of mankind, "which might make/ Our antique empire insecure, though built/ On eldest faith, and hell's coeval, fear". Jupiter admits that "Even now have I

begotten a strange wonder,/ That fatal child, the terror of the earth,/ Who waits but till the distant hour arrive,/ Bearing from Demogorgon's vacant throne/ The dreadful might of ever-living limbs/ Which clothed that awful spirit unbeheld,/ To redescend, and trample out the spark." He commands the gods to drink before saying, "even then/ Two mighty spirits, mingling, made a third/ Mightier than either, which, unbodied now,/ Between us floats, felt, although unbeheld,/ Waiting the incarnation, which ascends... from Demogorgon's throne/ Victory! victory! Feel'st thou not, O world,/ The earthquake of his chariot thundering up/ Olympus? Awful shape, what art though? Speak!" Demogorgon appears and answers – Eternity. He proclaims himself to be Jupiter's child and more powerful than Jupiter. Jupiter pleads for mercy, and claims that not even Prometheus would have him suffer. When Demogorgon does not respond, Jupiter declares that he shall fight Demogorgon, but as Jupiter moves to attack, the elements refuse to help him and so Jupiter falls.

Scene II: It takes place at a river on Atlantis, and Ocean discusses Jupiter's fall with Apollo. Apollo declares that he will not dwell on the fall, and the two part. Scene III takes place on the Caucasus after Hercules has unbound Prometheus. Hercules tells Prometheus: "Most glorious among spirits! thus doth strength/ To wisdom, courage, and long-suffering love,/ and thee, who art the form they animate,/ Minister like a slave." Prometheus thanks Hercules, and then turns to Asia and describes to her a cave in which they could call home and be with each other forever. Prometheus requests the Hour to take Ione, with the conch shell of Proteus, over the earth so she can "breathe into the many-folded shell, Losing its mighty music; it shall be/ As thunder mingled with clear echoes: then/ Return; and thou shalt dwell besides our cave." He calls upon the Earth, and she responds that she feels life and joy. She then proclaims, "And death shall be the last embrace of her/ Who takes the life she gave, even as a mother/ Folding her child, says, 'Leave me not again.'"

Asia questions Earth as to why she mentions death, and the Earth responds that Asia could not understand because she is immortal. She then describes the nature of death, of war, and faithless faith. She then calls forth a spirit, her torch bearer, who would guide Prometheus, Asia, and the others to a temple that was once dedicated to Prometheus and will become their cave to dwell in.

Scene IV: It takes place in a forest near the cave, the place the spirit guided them. Prometheus describes how the spirit was once close to Asia, and Asia and the spirit begin to talk to each other about nature and love. The Hour comes and tells of a change: "Soon as the

sound had ceased whose thunder filled/ The abysses of the sky and the wide earth,/ There was a change: the impalpable thing air/ And the all-circling sunlight were transformed,/ As if the sense of love dissolved in them/ Had folded itself round the sphered world." He then describes a revolution within mankind: thrones were abandoned and men treated each other as equals and with love. Mankind no longer feared Jupiter the tyrant, men no longer acted as tyrants themselves, and "The painted veil, by those who were, called life,/ Which mimicked, as with colours idly spread,/ All men believed and hoped, is torn aside;/ The loathsome mask has fallen, the man remains/ Sceptreless, free, uncircumscribed, but man/ Equal, unclassed, tribeless, and nationless,/ Exempt from awe, worship, degree, the king/ Over himself; just, gentle, wise: but man/ Passionless; no, yet free from guilt or pain".

Act IV

It opens as a voice fills the forest near Prometheus's cave as Ione and Panthea sleep. The voice describes the dawn before a group of dark forms and shadows, who claim to be the dead Hours, begin to sing of the King of the Hours' death. Ione awakes and asks Panthea who they were, and Panthea explains. The voice breaks in to ask "where are ye" before the Hours describe their history. Panthea describes spirits of the human mind approaching, and these spirits soon join in with the others singing and rejoice in love. Eventually, they decide to break their song and go across the world to proclaim love. Ione and Panthea notice a new music, which Panthea describes as "the deep music of the rolling world/ Kindling within the strings of the waved air,/ Æolian modulations." Panthea then describes how the two melodies are parted, and Ione interrupts by describing a beautiful chariot with a winged infant whose "two eyes are heavens/ Of liquid darkness, which the Deity/ Within seems pouring, as a storm is poured/ From jagged clouds" and "in its hand/ It sways a quivering moon-beam". Panthea resumes describing a sphere of music and light containing a sleeping child who is the Spirit of the Earth.

The Earth interrupts and describes "The joy, the triumph, the delight, the madness!/ The boundless, overflowing, bursting gladness,/ The vapourous exultation not to be confined!" The Moon responds by describing a light which has come from the Earth and penetrates the Moon. The Earth explains how all of the world "Laugh with a vast and inextinguishable laughter". The Moon then describes how all of the moon is awakening and singing. The Earth sings of how man is restored and united: "Man, oh, not men! a chain of linked thought,/ Of love and might to be divided not,/ Compelling the elements with adamantine stress". The

Earth continues by declaring that man now controls even lightning, and that the Earth has no secrets left from man.

Characters:

Prometheus, Demogorgon, Jupiter, The Earth, Ocean, Apollo, Mercury, Hercules, Asia (Oceanides), Panthea (Oceanides), Ione (Oceanides), The Phantasm of Jupiter, The Spirit of the Earth, Spirits of the Hours, Spirits, Echoes, Fawns, Furies.

What is the theme of Prometheus Unbound?

One theme of the play is knowledge and freedom. These two themes work together throughout the play. Essentially, the possession of knowledge brings about freedom. Unfortunately for Prometheus, his desire to enlighten mankind brings about his own loss of freedom.

What is the message of Prometheus?

Prometheus stands for human progress against the forces of nature. We learn close to the beginning that he has given humanity the gifts of fire and hope. Hope helps human beings to struggle for a better future while fire, as the source of technology, makes success in that struggle possible.

How did Prometheus die?

To punish Prometheus, Zeus chained the god to a rock on a mountain peak. Every day an eagle tore at Prometheus's body and ate his liver, and every night the liver grew back. Because Prometheus was immortal, he could not die. But he suffered endlessly.

Who is Prometheus?

Prometheus is a Titan of Greek mythology, the son of Iapetus and Themis, and brother to Atlas, Epimetheus and Menoetius. A Trickster figure, he was a champion of mankind known for his wily intelligence, who stole fire from Zeus and the gods and gave it to mortals.

What are Prometheus powers?

Powers: Prometheus had the power of forethought. His brother, Epimetheus, had the gift of afterthought. Prometheus created man from water and earth.

How did Prometheus get fire for humans?

"Mankind shall have fire, despite what Zeus has decided," he said to himself. And with that thought, he snuck quietly into Zeus' domain and stole a spark from Zeus' own lightning bolt. Prometheus touched the end of the long reed to the spark, and the dry substance within it caught on fire and burned slowly.

UNIT- 5

10.Emma-Jane Austen

Emma, by Jane Austen, is a novel about youthful hubris and romantic misunderstandings. It is set in the fictional country village of Highbury and the surrounding estates of Hartfield, Randalls, and Donwell Abbey and involves the relationships among people from a small number of families. The novel was first published in December 1815, with its title page listing a publication date of 1816. As in her other novels, Austen explores the concerns and difficulties of genteel women living in Georgian–Regency England. Emma is a comedy of manners, and depicts issues of marriage, sex, age, and social status.

Before she began the novel, Austen wrote, "I am going to take a heroine whom no one but myself will much like." In the first sentence, she introduces the title character as "Emma Woodhouse, handsome, clever, and rich, with a comfortable home and a happy disposition... and had lived nearly twenty-one years in the world with very little to distress or vex her." Emma is spoiled, headstrong, and self-satisfied; she greatly overestimates her own matchmaking abilities; she is blind to the dangers of meddling in other people's lives; and her imagination and perceptions often lead her astray.

Emma, written after Austen's move to Chawton, was her last novel to be published during her life, while Persuasion, the last novel Austen wrote, was published posthumously.

This novel has been adapted for several films, many television programmes, and a long list of stage plays. It is also the inspiration for several novels.

Plot summary:

Emma Woodhouse's friend and former governess Miss Taylor, has just married Mr. Weston. Having introduced them, Emma takes credit for their marriage and decides that she likes matchmaking. After returning home to Hartfield with her father, Emma forges ahead with her new interest against the advice of her sister's brother-in-law, Mr. Knightley. She attempts to match her new friend Harriet Smith to Mr. Elton, the local vicar. Emma persuades

Harriet to refuse a marriage proposal from Robert Martin, a respectable, educated, and well-spoken young farmer, though Harriet likes him. Mr. Elton, a social climber, mistakenly believes Emma is in love with him and proposes to her. When Emma reveals she believed him attached to Harriet, he is outraged, considering Harriet socially inferior. After Emma rejects him, Mr. Elton goes to Bath and returns with a pretentious, nouveau-riche wife, as Mr. Knightley expected he would do. Harriet is heartbroken, and Emma feels ashamed about misleading her.

Frank Churchill, Mr. Weston's son, arrives for a two-week visit and makes many friends. Frank was adopted by his wealthy and domineering aunt, and has had few opportunities to visit before. Mr. Knightley tells Emma that, while Frank is intelligent and engaging, he has a shallow character. Jane Fairfax also arrives to visit her aunt, Miss Bates, and grandmother, Mrs. Bates, for a few months, before starting a governess position due to her family's financial situation. She is the same age as Emma and has received an excellent education by her father's friend, Colonel Campbell. Emma has remained somewhat aloof with her because she envies Jane's talent and is annoyed by everyone, including Mrs Weston and Mr. Knightley, praising her. The patronizing Mrs. Elton takes Jane under her wing and announces that she will find her the ideal governess post before it is wanted. Emma feels some sympathy for Jane's predicament.

Emma decides that Jane and Mr. Dixon, Colonel Campbell's new son-in-law, are mutually attracted, and is the reason she arrived earlier than expected. She confides this to Frank, who met Jane and the Campbells at a vacation spot a year earlier; he apparently agrees with Emma. Suspicions are further fueled when a piano, sent by an anonymous benefactor, arrives for Jane. Emma feels herself falling in love with Frank, but it does not last to his second visit. The Eltons treat Harriet poorly, culminating with Mr. Elton publicly snubbing Harriet at the ball given by the Westons in May. Mr. Knightley, who had long refrained from dancing, gallantly asks Harriet to dance. The day after the ball, Frank brings Harriet to Hartfield; she fainted after a rough encounter with local gypsies. Emma mistakes Harriet's gratitude to Frank as her being in love with him. Meanwhile, Mrs. Weston wonders if Mr. Knightley fancies Jane, but Emma dismisses that. When Mr. Knightley says he notices a connection between Jane and Frank, Emma disagrees, as Frank appears to be courting her instead. Frank arrives late to a gathering at Donwell in June, while Jane departs early. Next day at Box Hill, a local scenic spot. While Frank and Emma are bantering, Emma, in jest,

thoughtlessly insults Miss Bates. 1898 illustration of Mr. Knightley and Emma Woodhouse, Volume III chapter XIII.

When Mr. Knightley scolds Emma for insulting Miss Bates, she is ashamed. The next day, she visits Miss Bates to atone for her bad behaviour, impressing Mr. Knightley. On the visit, Emma learns that Jane accepted a governess position from one of Mrs. Elton's friends. Jane becomes ill and refuses to see Emma or receive her gifts. Meanwhile, Frank has been visiting his aunt, who dies soon after his arrival. Now he and Jane reveal to the Westons that they have been secretly engaged since autumn, but Frank knew his aunt would disapprove of the match. Maintaining the secrecy, strained the conscientious Jane and caused the couple to quarrel, with Jane ending the engagement. Frank's easy-going uncle readily gives his blessing to the match. The engagement is made public, leaving Emma chagrined to discover that she had been so wrong.

Emma believes Frank's engagement will devastate Harriet, but instead, Harriet says she loves Mr. Knightley, and though she knows the match is too unequal, Emma's encouragement and Mr. Knightley's kindness have given her hope. Emma is startled and realizes that she is in love with Mr. Knightley. Mr. Knightley returns to console Emma from Frank and Jane's engagement thinking her heartbroken. When she admits her foolishness, he proposes, and she accepts. Harriet accepts Robert Martin's second proposal, and they are the first couple to marry. Jane and Emma reconcile, and Frank and Jane visit the Westons. Once the mourning period for Frank's aunt ends, they will marry. Before the end of November, Emma and Mr. Knightley are married with the prospect of "perfect happiness".

Principal characters:

Emma Woodhouse, the protagonist of the story, is a beautiful, high-spirited, intelligent, and 'slightly' spoiled young woman from the landed gentry. She is twenty when the story opens. Her mother died when she was young. She has been mistress of the house (Hartfield) since her older sister got married. Although intelligent, she lacks the discipline to practice or study anything in depth. She is portrayed as compassionate to the poor, but at the same time has a strong sense of class status. Her affection for and patience towards her valetudinarian father are also noteworthy. While she is in many ways mature, Emma makes some serious mistakes, mainly due to her lack of experience and her conviction that she is always right. Although she has vowed she will never marry, she delights in making matches for others. She has a brief

flirtation with Frank Churchill; however, she realises at the end of the novel that she loves Mr. Knightley.

George Knightley is a neighbour and close friend of Emma, aged 37 years (16 years older than Emma). He is her only critic. Mr. Knightley is the owner of the estate of Donwell Abbey, which includes extensive grounds and farms. He is the elder brother of Mr. John Knightley, the husband of Emma's elder sister Isabella. He is very considerate, aware of the feelings of the other characters and his behaviour and judgement is extremely good. Mr. Knightley is furious with Emma for persuading Harriet to turn down Mr. Martin, a farmer on the Donwell estate; he warns Emma against pushing Harriet towards Mr. Elton, knowing that Mr. Elton seeks a bride with money. He is suspicious of Frank Churchill and his motives; he suspects that Frank has a secret understanding with Jane Fairfax.

Frank Churchill, Mr. Weston's son by his first marriage, is an amiable young man, who, at age 23, is liked by almost everyone, though Mr. Knightley sees him as immature and selfish for failing to visit his father after his father's wedding. After his mother's death, he was raised by his wealthy aunt and uncle, the Churchills, at the family estate Enscombe. His uncle was his mother's brother. By his aunt's decree, he assumed the name Churchill on his majority. Frank is given to dancing and living a carefree existence, and is secretly engaged to Miss Fairfax at Weymouth, although he fears his aunt will forbid the match because Jane is not wealthy. He manipulates and plays games with the other characters to ensure his engagement to Jane remains concealed.

Jane Fairfax is an orphan whose only family consists of her aunt, Miss Bates, and her grandmother, Mrs. Bates. She is a beautiful, bright, and elegant woman, with the best of manners. She is the same age as Emma. She is extraordinarily well-educated and talented at singing and playing the piano; she is the sole person whom Emma envies. Colonel Campbell, an army friend of Jane's father, felt responsible for Jane, and has provided her an excellent education, and sharing his home and family since she was nine years old. She has little fortune, however, and is destined to become a governess – an unpleasant prospect. The secret engagement goes against her principles and distresses her greatly.

Harriet Smith, a young friend of Emma, just seventeen when the story opens, is a beautiful but unsophisticated girl. She has been a parlour boarder at a nearby school, where she met the sisters of Mr. Martin. Emma takes Harriet under her wing early on, and she becomes the subject of Emma's misguided matchmaking attempts. She is revealed in the last chapter to be

the natural daughter of a decent tradesman, although he is not a gentleman. Harriet and Mr. Martin are wed. The now wiser Emma approves of the match.

Robert Martin is a well-to-do, 24-year-old farmer who, though not a gentleman, is a friendly, amiable and diligent young man, well esteemed by Mr. George Knightley. He becomes acquainted and subsequently smitten with Harriet during her 2-month stay at Abbey Mill Farm, which was arranged at the invitation of his sister, Elizabeth Martin, Harriet's school friend. His first marriage proposal, in a letter, is rejected by Harriet under Emma's direction and influence, (an incident which puts Mr. Knightley and Emma in a disagreement with one another). Emma had convinced herself that Harriet's class and breeding were above associating with the Martins, much less marrying one. His second marriage proposal is later accepted by a contented Harriet and approved by a wiser Emma; their joining marks the first of the three happy couples to marry in the end.

Philip Elton is a good-looking, initially well-mannered, and ambitious young vicar, 27 years old and unmarried when the story opens. Emma wants him to marry Harriet; however, he aspires to secure Emma's hand in marriage to gain her dowry of £30,000. Mr. Elton displays his mercenary nature by quickly marrying another woman of lesser means after Emma rejects him.

Augusta Elton, formerly Miss Hawkins, is Mr. Elton's wife. She has 10,000 pounds, but lacks good manners, committing common vulgarities such as using people's names too intimately (as in "Jane", not "Miss Fairfax"; "Knightley", not "Mr. Knightley"). She is a boasting, pretentious woman who expects her due as a new bride in the village. Emma is polite to her but does not like her. She patronises Jane, which earns Jane the sympathy of others. Her lack of social graces shows the good breeding of the other characters, particularly Miss Fairfax and Mrs. Weston, and shows the difference between gentility and money.

Mrs. Weston was Emma's governess for sixteen years as Miss Anne Taylor and remains her closest friend and confidante after she marries Mr. Weston. She is a sensible woman who loves Emma. Mrs. Weston acts as a surrogate mother to her former charge and, occasionally, as a voice of moderation and reason. The Westons and the Woodhouses visit almost daily. Near the end of the story, the Westons' baby Anna is born.

Mr. Weston is a widower and a business man living in Highbury who marries Miss Taylor in his early 40s, after buying a house called, Randalls. By his first marriage, he is father to Frank Weston Churchill, who was adopted and raised by his late wife's brother and his wife.

He sees his son in London each year. He married his first wife, Miss Churchill, when he was a Captain in the militia, posted near her home. Mr. Weston is a sanguine, optimistic man, who enjoys socialising, making friends quickly in business and among his neighbours.

Miss Bates is a friendly, garrulous spinster whose mother, Mrs. Bates, is a friend of Mr. Woodhouse. Her niece is Jane Fairfax, daughter of her late sister. She was raised in better circumstances in her younger days as the vicar's daughter; now she and her mother rent rooms in the home of another in Highbury. One day, Emma humiliates her on a day out in the country, when she alludes to her tiresome prolixity.

Mr. Henry Woodhouse, Emma's father, is always concerned for his health, and to the extent that it does not interfere with his own, the health and comfort of his friends. He is a valetudinarian (i.e., similar to a hypochondriac but more likely to be genuinely ill). He assumes a great many things are hazardous to his health. His daughter Emma gets along with him well, and he loves both his daughters. He laments that "poor Isabella" and especially "poor Miss Taylor" have married and live away from him. He is a fond father and fond grandfather who did not remarry when his wife died; instead he brought in Miss Taylor to educate his daughters and become part of the family. Because he is generous and well-mannered, his neighbors accommodate him when they can.

Isabella Knightley (née Woodhouse) is the elder sister of Emma, by seven years, and daughter of Henry. She is married to John Knightley. She lives in London with her husband and their five children (Henry, 'little' John, Bella, 'little' Emma, and George). She is similar in disposition to her father and her relationship to Mr. Wingfield, (her and her family's physician) mirrors that of her father's to Mr. Perry.

John Knightley is Isabella's husband and George's younger brother, 31 years old (10 years older than Jane Fairfax and Emma). He is an attorney by profession. Like the others raised in the area, he is a friend of Jane Fairfax. He greatly enjoys the company of his family, including his brother and his Woodhouse in-laws, but is not a very sociable sort of man who enjoys dining out frequently. He is forthright with Emma, his sister-in-law, and close to his brother.

11.Ivanhoe- Walter Scott

Ivanhoe is a historical novel by Sir Walter Scott, first published in late 1819 in three volumes and subtitled A Romance. At the time it was written it represented a shift by Scott away from fairly realistic novels set in Scotland in the comparatively recent past, to a somewhat fanciful depiction of medieval England. It has proved to be one of the best known and most influential of Scott's novels.

Ivanhoe is set in 12th-century England with colourful descriptions of a tournament, outlaws, a witch trial and divisions between Jews and Christians. It has been credited for increasing interest in romance and medievalism; John Henry Newman claimed Scott "had first turned men's minds in the direction of the Middle Ages", while Thomas Carlyle and John Ruskin made similar assertions of Scott's overwhelming influence over the revival, based primarily on the publication of this novel. It has also had an important influence on popular perceptions of Richard the Lionheart, King John and Robin Hood.

Composition and sources

In June 1819, Scott was still suffering from the severe stomach pains that had forced him to dictate the last part of The Bride of Lammermoor and most of A Legend of the Wars of Montrose, finishing at the end of May. But by the beginning of July at the latest he had started dictating his new novel Ivanhoe, again with John Ballantyne and William Laidlaw as amanuenses. He was able to take up the pen himself for the second half of the novel and completed it in early November.

For detailed information about the middle ages Scott drew on three works by the antiquarian Joseph Strutt: Horda Angel-cynnan or a Compleat View of the Manners, Customs, Arms, Habits etc. of the Inhabitants of England (1775–76), Dress and Habits of the People of England (1796–99), and Sports and Pastimes of the People of England (1801). Two historians gave him a solid grounding in the period: Robert Henry with his The History of Great Britain (1771–93), and Sharon Turner with The History of the Anglo-Saxons from the Earliest Period to the Norman Conquest (1799–1805). His clearest debt to an original medieval source involved the Templar Rule, reproduced in The Theatre of Honour and Knight-Hood (1623) translated from the French of André Favine. Scott was happy to

introduce details from the later middle ages, and Chaucer was particularly helpful, as (in a different way) was the fourteenth-century romance Richard Coeur de Lion.

Ivanhoe was published by Archibald Constable in Edinburgh. All first editions carry the date of 1820, but it was released on 20 December 1819 and issued in London on the 29th. As with all of the Waverley novels before 1827, publication was anonymous. It is possible that Scott was involved in minor changes to the text during the early 1820s but his main revision was carried out in 1829 for the 'Magnum' edition where the novel appeared in Volumes 16 and 17 in September and October 1830. The standard modern edition, by Graham Tulloch, appeared as Volume 8 of the Edinburgh Edition of the Waverley Novels in 1998: this is based on the first edition with emendations principally from Scott's manuscript in the second half of the work; the new Magnum material is included in Volume 25b.

Plot introduction:

Ivanhoe is the story of one of the remaining Anglo-Saxon noble families at a time when the nobility in England was overwhelmingly Norman. It follows the Saxon protagonist, Sir Wilfred of Ivanhoe, who is out of favour with his father for his allegiance to the Norman king Richard the Lionheart. The story is set in 1194, after the failure of the Third Crusade, when many of the Crusaders were still returning to their homes in Europe. King Richard, who had been captured by Leopold of Austria on his return journey to England, was believed to still be in captivity.

Plot summary:

Opening;

Protagonist Wilfred of Ivanhoe is disinherited by his father Cedric of Rotherwood for supporting the Norman King Richard and for falling in love with the Lady Rowena, a ward of Cedric and descendant of the Saxon Kings of England. Cedric planned to have Rowena marry the powerful Lord Athelstane, a pretender to the Crown of England by his descent from the last Saxon King, Harold Godwinson. Ivanhoe accompanies King Richard on the Crusades, where he is said to have played a notable role in the Siege of Acre; and tends to Louis of Thuringia, who suffers from malaria.

The book opens with a scene of Norman knights and prelates seeking the hospitality of Cedric. They are guided there by a pilgrim, known at that time as a palmer. Also returning from the Holy Land that same night, Isaac of York, a Jewish moneylender, seeks refuge at

Rotherwood. Following the night's meal, the palmer observes one of the Normans, the Templar Brian de Bois-Guilbert, issue orders to his Saracen soldiers to capture Isaac.

The tournament;

The tournament is presided over by Prince John. Also in attendance are Cedric, Athelstane, Lady Rowena, Isaac of York, his daughter Rebecca, Robin of Locksley and his men, Prince John's advisor Waldemar Fitzurse, and numerous Norman knights.

On the first day of the tournament, in a bout of individual jousting, a mysterious knight, identifying himself only as "Desdichado" (described in the book as Spanish, taken by the Saxons to mean Disinherited), defeats Bois-Guilbert. The masked knight declines to reveal himself despite Prince John's request, but is nevertheless declared the champion of the day and is permitted to choose the Queen of the Tournament. He bestows this honour upon Lady Rowena.

On the second day, at a melee, Desdichado is the leader of one party, opposed by his former adversaries. Desdichado's side is soon hard pressed and he himself beset by multiple foes until rescued by a knight nicknamed 'Le Noir Faineant' ("the Black Sluggard"), who thereafter departs in secret. When forced to unmask himself to receive his coronet (the sign of championship), Desdichado is identified as Wilfred of Ivanhoe, returned from the Crusades. This causes much consternation to Prince John and his court who now fear the imminent return of King Richard.

Ivanhoe is severely wounded in the competition yet his father does not move quickly to tend to him. Instead, Rebecca, a skilled healer, tends to him while they are lodged near the tournament and then convinces her father to take Ivanhoe with them to their home in York, when he is fit for that trip. The conclusion of the tournament includes feats of archery by Locksley, such as splitting a willow reed with his arrow. Prince John’s dinner for the local Saxons ends in insults.

In the forests between Ashby and York, Isaac, Rebecca and the wounded Ivanhoe are abandoned by their guards, who fear bandits and take all of Isaac’s horses. Cedric, Athelstane and the Lady Rowena meet them and agree to travel together. The party is captured by de Bracy and his companions and taken to Torquilstone, the castle of Front-de-Boeuf. The

swineherd Gurth and Wamba the jester manage to escape, and then encounter Locksley, who plans a rescue.

The Black Knight, having taken refuge for the night in the hut of local friar, the Holy Clerk of Copmanhurst, volunteers his assistance on learning about the captives from Robin of Locksley. They then besiege the Castle of Torquilstone with Robin's own men, including the friar and assorted Saxon yeomen. Inside Torquilstone, de Bracy expresses his love for the Lady Rowena but is refused. Brian de Bois-Guilbert tries to seduce Rebecca and is rebuffed. Front-de-Boeuf tries to wring a hefty ransom from Isaac of York, but Isaac refuses to pay unless his daughter is freed.

When the besiegers deliver a note to yield up the captives, their Norman captors demand a priest to administer the Final Sacrament to Cedric; whereupon Cedric's jester Wamba slips in disguised as a priest, and takes the place of Cedric, who escapes and brings important information to the besiegers on the strength of the garrison and its layout. The besiegers storm the castle. The castle is set aflame during the assault by Ulrica, the daughter of the original lord of the castle, Lord Torquilstone, as revenge for her father's death. Front-de-Boeuf is killed in the fire while de Bracy surrenders to the Black Knight, who identifies himself as King Richard and releases de Bracy. Bois-Guilbert escapes with Rebecca while Isaac is rescued by the Clerk of Copmanhurst. The Lady Rowena is saved by Cedric, while the still-wounded Ivanhoe is rescued from the burning castle by King Richard. In the fighting, Athelstane is wounded and presumed dead while attempting to rescue Rebecca, whom he mistakes for Rowena.

Rebecca's trial and Ivanhoe's reconciliation:

Following the battle, Locksley plays host to King Richard. Word is conveyed by de Bracy to Prince John of the King's return and the fall of Torquilstone. In the meantime, Bois-Guilbert rushes with his captive to the nearest Templar Preceptory, where Lucas de Beaumanoir, the Grand Master of the Templars, takes umbrage at Bois-Guilbert's infatuation and subjects Rebecca to a trial for witchcraft. At Bois-Guilbert's secret request, she claims the right to trial by combat; and Bois-Guilbert, who had hoped for the position, is devastated when the Grand-Master orders him to fight against Rebecca's champion. Rebecca then writes to her father to procure a champion for her. Cedric organises Athelstane's funeral at Coningsburgh, in the midst of which the Black Knight arrives with a companion. Cedric, who

had not been present at Locksley's carousal, is ill-disposed towards the knight upon learning his true identity; but Richard calms Cedric and reconciles him with his son. During this conversation, Athelstane emerges – not dead, but laid in his coffin alive by monks desirous of the funeral money. Over Cedric's renewed protests, Athelstane pledges his homage to the Norman King Richard and urges Cedric to marry Rowena to Ivanhoe; to which Cedric finally agrees.

Soon after this reconciliation, Ivanhoe receives word from Isaac beseeching him to fight on Rebecca's behalf. Ivanhoe, riding day and night, arrives in time for the trial by combat, but horse and man are exhausted, with little chance of victory. The two knights make one charge at each other with lances, Bois-Guilbert appearing to have the advantage. However, Bois-Guilbert, a man trying to have it all without offering to marry Rebecca, dies of natural causes in the saddle before the combat can continue.

Fearing further persecution, Rebecca and her father plan to leave England for Granada. Before leaving, Rebecca comes to bid Rowena a fond farewell on her wedding day. Ivanhoe and Rowena marry and live a long and happy life together. Ivanhoe's military service ends with the death of King Richard.

Characters:-

Cedric the Saxon, of Rotherwood

Wilfred of Ivanhoe, his son

Rowena, his ward

Athelstane, his kinsman

Gurth, his swineherd

Wamba, his jester

Oswald, his cup-bearer

Elgitha, Rowena's waiting-woman

Albert Malvoisin, Preceptor of Templestowe

Philip Malvoisin, his brother

Hubert, Philip's forester

The Prior of Aymer, Abbot of Jorvaulx

Ambrose, a monk attending him

Brian de Bois-Guilbert, a Templar

Baldwin, his squire

Isaac of York, a money-lender

Rebecca, his daughter

Nathan, a rabbi and physician

King Richard ('the Black Knight')

Prince John, his brother

Locksley, alias Robin Hood, an outlaw

Reginald Front-de-Bœuf, a Templar

Maurice de Bracy, a Templar

Waldemar Fitzurse, Prince John's adviser

Hugh de Grantmesnil, a Templar

Ralph de Vipont, a Templar

Friar Tuck, of Copmanhurst

Ulrica, of Torquilstone, alias Urfried

Lucas de Beaumanoir, grand-master of the Templars

Conrade Mountfitchet, his attendant knight

Higg, a peasant

Kirjath Jairam of Leicester, a rich Jew

Hubert, a forester

Alan-a-Dale, a minstrel

What genre is Emma by Jane Austen?

Novel of manners.

Are Emma and Mr Knightley related?

Conversely, Emma has known Knightley for years. He is a staple at family events and functions, as his younger brother is married to Emma's sister. Emma knows exactly who Mr. Knightley is.

What is the conflict in Emma?

Emma struggles to shed her vanity and her fear of confronting her own feelings, both of which cause her to misunderstand those around her and to meddle harmfully in the lives of others. rising action ·

What is the setting of Emma?

Jane Austen's Emma is set in the countryside around London in a small town called Highbury during Regency England.

What is the main theme of Ivanhoe?

Patriotism. Usually we think of patriotism as a positive thing: it's healthy to be proud of your people and nation. But patriotism in this novel often comes across as negative and intolerant.

What is the author's main purpose in from Ivanhoe?

To resolve the conflict at the heart of the story. to bring the story to its point of highest action or climax. to describe the place and time in which the story is set.

What is the background of Ivanhoe?

Ivanhoe is the story of one of the remaining Anglo-Saxon noble families at a time when the nobility in England was overwhelmingly Norman. It follows the Saxon protagonist, Sir Wilfred of Ivanhoe, who is out of favour with his father for his allegiance to the Norman king Richard the Lionheart.

Who is Rebecca in Ivanhoe?

Rebecca, the daughter of Isaac of York, is basically a superhero. Think about how amazing Rebecca is. First, she is stunningly beautiful. The narrator tells us that her figure "might indeed have compared with the proudest beauties of England"