CHAPTER I

TOWARDS A DEFINITION OF ROMANTICISM
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Romanticism is a phenomenon of immense scope, embracing as it does, literature, politics, history, philosophy and the arts in general, there has never been much agreement on as to what the words means. It has, in fact, been used in such a stunning variety of ways that some critics are forced to believe that it should be abandoned once and for all. The phenomenal romanticism, nevertheless, continues to be a major source of creative and critical engagement.

Though it was apparently flourished by the end of the 18th century and around the middle of the 19th century, Romanticism cannot be tied strictly to a specific period of time for it is a living phenomenon and its history is quite old. Aristotle and Plato were romantics; Rousseau and Victor Hugo were also romantics. The Medieval romances were romantic too. And the Elizabethan Literature was truly romantic.

H. Gohsh, and K. N. Khandelwal together with many other critics tried to trace out the main figures that preceded the rise of Romanticism. The teachings of Rousseau, Voltaire and Montesquieu and the French Revolution heralded a new age. Once more, a new vista opened out before imagination. A new territory of human life was discovered. “Liberty, Equality and Fraternity” sounded like the tolling of a bell ushering a golden age. Mother Earth was discovered anew. Elizabethan literature gave a new turn to the elements of romanticism in terms of its exuberance, in terms of its Faustian spirit, flights of imagination, dexterous incorporation of poetic and dramatic devices. Not only the spirit, but also the forms and subjects of the Elizabethan literature were revived again between 1798 and 1824- the sonnet the lyric, the pastoral,
the black verse drama, the Spenserian stanza, the ballad, the same fullness of imagination, the richness of language, vastness of conception, lyricism and picturesqueness, which pervaded the great Elizabethan works, is to be found in romantic poetry. Hence, the period between 1798 and 1824 is known as the period of “the Romantic Revival of Poetry.”

This does not mean that the romantic period ended by the year 1824; but it rather flourished and revived vigorously during that period.

This study is an attempt to highlight the different connotations of the word Romanticism arrive at a definition that matches the recent literary discourses, even taking into account the elements of Romanticism like Ecology and Environment which constitute important parts of the literary productions today. Attempt is also made here to arrive at some tentative conclusions if the elements of Romanticism continue to influence the literary and critical discourses in the recent global context. To achieve this purpose, this study offers an interesting combination of three selected poets (S. T. Coleridge, John Keats and William Butler Yeats) who represent three different phases of the Romantic English poetry. It therefore, seems imperative to understand the etymology and proliferation of romanticism.

The word Romanticism derived from the French word "Romance", which referred to the vernacular languages derived from Latin and to the works written in those languages. Even in England there were cycles of "romances" dealing with the adventures of knights and containing supernatural elements.

The word “Romance” can be either noun or verb and in both cases it has different connotations. Romance as a noun may mean: a close, usually short relationship of love between two people; when you feel love and sexual attraction for someone; the feeling of excitement or mystery that you have from a particular experience or event; a story about love
or a story of exciting events, especially one written or set in the past medieval romances. The word “Romance” as a verb may mean one of the following: to tell stories that are not true, or to describe an event in a way that makes it sound better than it was; or in an old-fashioned way, to try to persuade someone to love you².

The dictionary meaning of the word “Romanticism” is quite different from that of “Romance”. Romanticism is a style of art, music and literature that was common in Europe in the late 18th and early 19th centuries, which describes the beauty of nature and emphasizes the importance of human emotions³. It can also be understood as an attitude or intellectual orientation that characterized many works of literature, painting, music, architecture, criticism, and historiography in Western Civilization over a period from the late 18th to the mid-19th century. Romanticism can also be seen as a rejection of the precepts of order, calm, harmony, balance, idealization, and rationality that typified Classicism in general and late 18th century Neoclassicism in particular. It was also, to some extent, a reaction against the Enlightenment and against 18th century rationalism and physical materialism in general. Romanticism emphasized the individual, the subjective, the irrational, the imaginative, the personal, the spontaneous, the emotional, the visionary, and the transcendental. Among of the characteristic attitudes of Romanticism are the following: a deepened appreciation of the beauties of nature, a general exaltation of emotion over reason and of the senses over intellect, a turning in upon the self and a heightened examination of human personality and its moods and mental potentialities, a preoccupation with the genius, the hero, and the exceptional figure in general, a focus on his passions and inner struggles, a new view of the artist as a supremely individual creator, whose creative spirit is more important than strict adherence to formal rules and traditional procedures.
It lays emphasis on imagination as a gateway to transcendent experience and spiritual truth and signifies an obsessive interest in folk culture, national and ethnic cultural origins, and a predilection for the exotic, the remote, the mysterious, the weird, the occult, the monstrous, the diseased, and even the satanic.

Romantic Movement affects all aspects of life i.e. arts, literature, music, politics and everyday life of the individuals. If the Enlightenment was a movement which started among tiny elite and slowly spread to make its influence felt throughout society, Romanticism was more widespread both in its origins and influence. No other intellectual or artistic movement has had comparable variety, reach, and staying power since the end of the Middle Ages as Romanticism.

Beginning in Germany and England in the 1770s, by the 1820s it had swept through Europe, conquering at last even its most stubborn foe, the French. It traveled quickly to the Western Hemisphere, and in its musical form has triumphed around the globe, so that from London to Boston to Mexico City to Tokyo to Vladivostok to Oslo, the most popular orchestral music in the world is that of the romantic era. After almost a century of being attacked by the academic and professional world of Western formal concert music, the style has reasserted itself as Neo-romanticism in the concert halls. When John Williams created the sound of the future in Star Wars, it was the sound of 19th century that remains the most popular style for epic film soundtracks.

Beginning in the last decades of the 18th century, it transformed poetry, novel, drama, painting, sculpture, all forms of concert music (especially opera), and ballet. It was deeply connected with the politics of the time, echoing people's fears, hopes, and aspirations. It was the voice of revolution at the beginning of the 19th century and the voice of the Establishment at the end of it.
Romanticism in English literature began in the 1790s with the publication of the *Lyrical Ballads* by William Wordsworth and Samuel Taylor Coleridge. Wordsworth's "Preface" to the second edition (1800) of *Lyrical Ballads*, in which he described poetry as "the spontaneous overflow of powerful feelings," became the manifesto of the English Romantic Movement in poetry.

Many or most of the literary critics restrict Romanticism to a specific period of time, mostly, from the late 18th century to the mid 19th century; whereas others believe in the continuity of this movement to the present time. Peter Kitson for example restricts Romanticism to the period from 1780 to 1832 and comments on the historical, political and social background that Romanticism witnessed:

> Romanticism witnessed enormous political and social upheaval with such political events and social processes as the American and French Revolutions, the Revolutionary and Napoleonic Wars, the prosecution and criticism of the transatlantic slave trade, the Great Reform Act of 1832, the Industrial Revolution, and much more. In this period Britain relinquished its American Colonies but found a new empire in other parts of the world, transforming itself into a global superpower. The Romantic Age saw a wholesale change in the ways in which many people lived and this was reflected in the culture of the time. It was a time when Britons forged a new national and imperial identity defined against the cultures and peoples of the world that they encountered in accounts of travel, exploration and colonial settlement.

On the contrary Kitson, Isaiah Berlin in her book *The Roots of Romanticism*, believes that this movement continues up to the present time. She tries to deal with Romanticism not as a permanent human attitude, but rather as a particular transformation which occurred historically, and affects us today. The claim she wishes to focus on is that Romantic Movement was just such a gigantic and radical transformation,
after which nothing was ever the same. She comments on the importance of Romanticism in the Western world and states:

The importance of romanticism is that it is the largest recent movement to transform the lives and the thought of the Western world. It seems to me to be the greatest single shift in the consciousness of the West that has occurred, and all the other shifts which have occurred in the course of the nineteenth and twentieth centuries appear to me in comparison less important, and at any rate deeply influenced by it.

She notices some of the established critics’ points of view on Romanticism to show different angles of this transformational movement:

Heine says romanticism is the passion-flower sprung from the blood of Christ, a re-awakening of the poetry of the sleepwalking Middle Ages, dreaming spires that look at you with the deep dolorous eyes of grinning spectres. Marxists would add that it was indeed an escape from the horrors of the Industrial Revolution, and Ruskin would agree, saying it was a contrast of the beautiful past with the frightful and the monotonous present; this is a modification of Heine's view, but not all that different from it. But Taine says that romanticism is a bourgeois revolt against the aristocracy after 1789; romanticism is the expression of the energy and force of the new arrivistes — the exact opposite. It is the expression of the pushing, vigorous powers of the new bourgeoisie against the old, decent, conservative values of society and history. It is the expression not of weakness, nor of despair, but of brutal optimism.

In his Preface to Lyrical Ballads, Wordsworth issued his famous proclamation about the nature of poetry as “the spontaneous overflow of powerful feelings.

With this statement, Wordsworth posited a very different view of poetry than was standard at the time, shifting the center of attention from the work as a reflection or imitation of reality to the artist, and the artist's relationship to the work. Poetry would henceforth be considered an expressive rather than a mimetic art. Although the analogy of art as a mirror was still used, M. H. Abrams reports that the early Romantics
suggested that the mirror was turned inward to reflect the poet's state of mind, rather than outward to reflect external reality. William Hazlitt in his *On Poetry in General* (1818) addressed the changes in this analogy “by combining the mirror with a lamp, in order to demonstrate that a poet reflects a world already bathed in an emotional light he has himself projected,”⁸ according to Abrams. Additionally, music replaced painting as the art form considered most like poetry by the Romantics. Abrams explains that the German writers of the 1790s considered music “to be the art most immediately expressive of spirit and emotion,”⁹ and both Hazlitt and John Keble made similar connections between music and poetry in their critical writings.

Many of the principles associated with early nineteenth-century English criticism were first articulated by late eighteenth-century German Romantics. René Wellek has documented the contributions of Friedrich Schiller, Friedrich and August Wilhelm Schlegel, F. W. J. Schelling, Novalis and other important figures of the period. Novalis, for example, shared the English Romantics’ belief that the poet was a member of a special breed, “exalted beyond any other human being.”¹⁰ Similarly, Jochen Schulte-Sasse, in his comprehensive history of German literary criticism, traced the development of various elements of Romantic thought that appeared in Germany either prior to or concurrent with similar developments in England.

The literary reviews of the early nineteenth century, most notably the *Edinburgh Review* and the *Quarterly Review*, participated in the formulation of critical theory as well. Although earlier reviews were little more than advertisements for the books being considered, or “thinly concealed puff for booksellers’ wares,”¹¹ in the words of Terry Eagleton, the change in reviewing style in the Romantic period was not much of an improvement. According to Eagleton: “Criticism was now explicitly,
unabashedly political: the journals tended to select for review only those works on which they could loosely peg lengthy ideological pieces, and their literary judgments,... buttressed by the authority of anonymity, were rigorously subordinated to their politics.”

John O. Hayden reports that reviews were tainted not only by politics, but by “malicious allusions to the private lives of the authors,” and concedes that “the critical values of the reviewers were neither uniform nor well established.” Coleridge’s unhappiness with the vicious, opinionated reviews in the periodicals prompted his attempt to devise a critical method that would supplant mere opinions with reviews based on a set of sound literary principles. However, because such norms and conventions were associated with rationality, the very target of most Romantic poetry, criticism needed to head in a different direction. As Eagleton suggests it had to “corner for itself some of the creative energy of poetry itself, or shift to a quasi-philosophical meditation on the nature and consequences of the creative act,”. The Romantic poet and critic thus began to produce criticism that explained and justified not only creativity itself, but also his own creative practices, even his own poetry. T. S. Eliot reports, for example, that “Wordsworth wrote his Preface to defend his own manner of writing poetry, and Coleridge wrote the Biographia to defend Wordsworth's poetry, or in part he did.”

Paul A. Cantor, in his study of twentieth-century attacks on Romantic criticism, acknowledges the self-serving quality of the image put forth by Romantic poets who saw themselves as isolated and inspired geniuses possessed of special gifts unavailable to the masses. According to this image, explains Cantor, “the artist stands above society as a prophetic visionary, leading it into the future, while free of its past and not engaged in its present activities (in the sense of being essentially unaffected and above all uncorrupted by them.)”
In addition to the primacy of the poet, the aesthetic theories associated with Wordsworth and Coleridge in particular, were critical of earlier poets' poetic diction, which to the Romantics, was affected and artificial. They preferred, according to William K. Wimsatt and Cleanth Brooks “the primitive, the naïve, the directly passionate, the natural spoken word.”

Wordsworth argued that there should be no difference between the language of prose and that of poetry, thus defending his use, within the *Lyrical Ballads*, of the everyday language of the middle and lower classes. Wimsatt and Brooks write that “Wordsworth’s primitivism was part of a general reaction, setting in well before his own day, against the aristocratic side of neo-classicism.”

But where Wordsworth associated poetic diction with artifice and aristocracy and his own poetic language with nature and democracy, Coleridge saw the issue differently. According to Wimsatt and Brooks, “to Coleridge it seemed more like an issue between propriety and impropriety, congruity and incongruity. In effect he applied the classic norm of decorum.”

Current scholarly work on Romantic literary theory often suggests that many of the Romantic critics were far ahead of their time, anticipating the work of various late twentieth-century thinkers. One example is provided by Kathleen M. Wheeler, who states that “Coleridge's concept of polarity, of opposition, is in many ways anticipatory of Derrida's concept of difference … for Coleridge, as for Derrida, relations and oppositions form the substances of experience.” Wheeler also suggests that the work of several German Romanticists, whose writings were well known to Coleridge, is also directly related to Derridean deconstruction and he notices that “these ironists (Ludwig Tieck, Karl Solger, Friedrich Schlegel, Novalis, Jean Paul, and others) developed concepts of criticism as play, destructive creativity (deconstruction), language as essentially about itself, an aesthetics of incomprehensibility, the reader as creative
author, ideas about the unity of poetry and philosophy, literature and criticism, and criticism as art, “22. Along similar lines, Wellek asserts that the work of German Romanticist Tieck anticipates the theories of Sigmund Freud. “Freud could not have stated more clearly the association of art and lust than did Tieck,”23 claims Wellek. Abrams makes a similar claim for John Keble's *Lectures on Poetry* (1844), insisting that they “broach views of the source, the function, and the effect of literature, and of the methods by which literature is appropriately read and criticized, which, when they occur in the writings of critics schooled by Freud, are still reckoned to be the most subversive to the established values and principles of literary criticism.”24

Despite efforts to position the English Romantics within a continuum of criticism extending from Plato and Aristotle to Jacques Derrida and the post-structuralists, several literary scholars still insist that the theories of Wordsworth and Coleridge were radically different from their predecessors. Patrick Parrinder claims that their poetry and criticism constituted nothing less than a cultural revolution. Parrinder validates “their claim to have overthrown the eighteenth-century canons of taste and to have reconstituted the genuine tradition of English poetry,”25 and believes that their efforts to establish a new literary paradigm was aided, in part, by their self-conscious awareness of the revolution they were creating. Parrinder notices that “they not only produced the new poetry but the essential commentaries upon it,”26. Eliot concurs, maintaining that:

Wordsworth is really the first, in the unsettled state of affairs in his time, to annex new authority for the poet, to meddle with social affairs, and to offer a new kind of religious sentiment which it seemed the peculiar prerogative of the poet to interpret.27
Until about ten years ago scholars of Romanticism generally accepted Rene Wellek's classic modern definition of their subject: “Imagination for the view of poetry, nature for the view of the world, and symbol and myth for poetic style.”28 Today that synthesis has collapsed and debate about theory of romanticism is vigorous from cultural studies, feminist scholarship, etc.

Between 1978 and 1983, McGann worked to clarify the distinction between ‘the romantic period’, that is, a particular historical epoch, and ‘romanticism’, that is, a set of cultural-ideological formations that came to prominence during the romantic period. The distinction is important not merely because so much of the work of that period is not ‘romantic’, but even more, perhaps, because the period is notable for its many ideological struggles. A romantic ethos achieved dominance through sharp cultural conflict”29.

Joanny Moulin in his *Remenant Romanticism in Modern Poetry*, focuses on the role of romanticism in the modern culture and believes that Romanticism is a key revolutionary moment in Western culture, out of which emerges our modern notions of the self and the unconscious, our attitude to nature, and our belief in individuality, as well as the radical concepts of political, social and sexual liberation.

He describes Romantic art as an illusion of self-conscious. And Praz, in the same source, describes Romantic as a freedom from bilateral thinking. And Romanticism as a critical shift:

…exemplified in the days of Deconstruction, with studies like those written by Paul de Man from the 1950s on, that were later gathered in *The Rhetoric of Romanticism* (1984), which contradicted the approach of so-called New Criticism that tended to see the great romantic texts as eternal monuments that reached to a canonical Empyrean above the historical contingences of their production”.30.
Under the pens of these Modern writers, the Romantic texts lived again, sometimes in rather shocking and apparently unnatural ways. Then, while Deconstruction had striven to shake the Romantic poems loose from internal closure, New Historicism restored them to their historical context, yet no longer merely to read them as reflectors of their times, but in ways that showed how they too cast a new light on their historical epochs and perhaps even proved them to have played no negligible part in shaping the History of ideas. One exemplary work among many others in this vein is no doubt Jerome McGann’s *The Romantic Ideology* (1983), which demonstrates how much twentieth-century academic and critical responses to Romantic poetry are still dominated, more or less consciously, by ideas and beliefs that are the produce or the inheritance of Romanticism. One case in point, in this respect, is Harold Bloom’s deservedly successful Romantic critical reading of the Romantics. This new readability of the Romantics, in its various guises, amounts to the realization that their key preoccupations had surprising correspondences with those of modern and post-modern times. Naturally, this may be the result of an optical illusion, easily explained away as a projection of the critic’s ideas onto the studied object. After all, this is the romantic vice of empathy, which Keats had been guilty of with Spencer, or Hazlitt with Shakespeare. But another way of looking at the same phenomenon would consist in saying that this shows the virtue of the ancestors, as John Joughin does in *The New Aestheticism* (2003), considering that the greatness of a literary text of the past is measurable to its capacity to resist critical interpretation and to keep generating new readings. This generative remainder would then testify to the remanence of a literary work.
But the remanence of Romanticism is of another order, for it cannot be convincingly put down to the individual genius of one or several authors, it is only because there was indeed a plethora of Romantic poets of unequal merits, who were, in fact, very far from sharing any clearly discernible common set of opinions or values. Remanent Romanticism may be accounted for by the realization that the Romantic period is a chapter in a long-lasting epistemological narrative. Romanticism cannot satisfactorily be envisaged as a transitory moment of rupture in the supposedly linear continuum of literary history, any more than Modernism or the Renaissance.

More than any other period of British literature, Romanticism is strongly identified with a single genre. Romantic poetry has been one of the most enduring, best-loved, most widely read, and most frequently studied genres for two centuries and remains no less so today.

To literary scholars, romantic poetry is poetry written in the Romantic period (1790-1830). Indeed Blake, Coleridge, Byron, Shelley, Wordsworth, Scott, and Keats displayed what the common reader still expects of poetry: soaring imagination, emotional intensity, freshness of individual experience, plus a deep sense of myth and mystery in natural events. There also arose the notion of Fine Arts, which was created out of nothing (or at least out of its own matter, and certainly for its own sake) and therefore superior to an Applied Art adulterated with practical or commercial considerations. From movements leading to Romanticism arose aesthetics (the philosophy art), with all its current problems, and our contemporary art that illustrates or challenges these conceptions.

Contemporary theory and literary criticism has begun to question the greatness of Romantic poetry, pointing out that we cannot characterize a period by a handful of works without examining the 5,000 other contemporary verse publications. It was indeed the Victorians who
elevated the chosen few to superstar status; half of the popular Palgrave's Golden Treasury consists of Romantic poetry, by isolating a “purity” of art, which could then be merchandised for trade and empire. However, current theory also derives from Romantic sources. Too often it is created out of suspect material Freudian psychiatry (a trivializing myth), continental philosophy (misunderstood) and left wing political theory (historically unsupported). We still live in the shadow of the Romantics.

The arts have always been part of civilized living, and the continuing need for a popular romantic poetry is shown by the hundreds of thousands monthly who visit romantic sites. There have been returns to Romanticism – Dylan Thomas, Vernon Watkins, Thomas Blackburn – and their American contemporaries: Robert Bly, James Wright, Robert Duncan, W.S. Merwin and Charles Olson – which may argue for a poetry that vividly reveals, evokes and convinces us of the significance and wonder of our lives.

C. M. Bowra in his book *The Romantic Imagination* identifies a single characteristic which can differentiate the English Romantics from the eighteenth century poets. This characteristic, due to him, is the importance which they attach to the imagination and in the special view which they held of it. On this, despite significant differences on points of details, Blake, Coleridge, Wordsworth, Shelley, and Keats agree, and for each it sustains a deeply considered theory of poetry. In the eighteenth century imagination was not a cardinal point in poeitical theory. For Pope and Johnson, as for Dryden before them, it has little importance, and when they mention it, it has a limited significance. They approved of fancy, provided that it is controlled by what they call “judgment,” and they admire the apt use of images, by which they mean little more than visual impressions and metaphors. But for them what matters most in poetry is its truth to the emotions, or, as they prefer to say sentiment.31
As it is an objective attempt to rethink Romanticism, this research studies three poets. Each of them represents one phase of Romanticism; adds distinguished colour to the romantic rainbow and shows identified shades giving supremacy to the Romantic Movement: Coleridge, for example, super-naturalized romanticism and consequently romanticized supernaturalism; Keats Hellenized romanticism and consequently romanticized Hellenism; Yeats modernized romanticism and consequently romanticized modernism.

Coleridge’s theory of imagination is supernaturalism with its vagueness, ambiguity, indefiniteness and panic; but the dramatic-poetic treatment he adopted is totally romantic. Keats was a pure poet as he does not project any theory in his poetry; he was a pure romantic who wrote poetry for the sake of poetry. He beautifies romanticism and romanticizes beauty but he was greatly inspired by Greek art, culture and mythology. Yeats modernized Romanticism in terms of themes i.e. chaos, wars, political corruption, etc; but as his expressions are concerned, he is romantic.

Though each of the three poets has his own theory of imagination, no one of these theories can be applied separately. All the romantic threads are interwoven in the poetry of each of them i.e. one can find some modern trends in the poetry of Coleridge, some modern aspects in the poetry of Keats, and pure romance mixed with aspects taken from Greek mythology in the poetry of Yeats.

Like Yeats, the romantic modernist, Coleridge was a potential political thinker. Lucy Newlyn and Edmund Hall (eds.) in their book *The Cambridge Companion to Coleridge* comment on the political trends of Coleridge who, as they state, can be considered as a political thinker due to the political interest he showed during different stages in his life, i.e.,
youth and manhood. His political interests were revealed clearly and boldly in his literary works, i.e. lectures, essays, poetry, etc:

Throughout his life, S. T. Coleridge was a politically engaged thinker. From his student days as an undergraduate at Jesus College, Cambridge, when he participated in agitation in support of his hero, William Frend, to his later years as the ‘Sage of Highgate’ criticising the pervasion of materialist thinking and commercial ethics through all aspects of life, Coleridge was a deeply political man. His writings reveal him as someone who closely followed the contemporary political scene as it unfolded during one of the most turbulent and exciting periods in the nation’s history, a man steeped in the leading ideas of European political philosophy. Coleridge gave political lectures, wrote leaders, essays and editorials for the press, in which he commented on the major issues of the time, published journals full of political comment, and produced three substantial political treatises. As a young man he published sonnets on key political figures of the time, such as Burke, Pitt, Priestley and William Godwin; poems of political and religious dissent; and a number of poems about his response to the French Revolution, most notably ‘Fears in Solitude’ and ‘France: An Ode’. All this is remarkable in a writer known chiefly as the composer of several of the greatest poems in the English language32.

They find out that Coleridge’s political interests are not revealed only in his oeuvre but rather they are transformed into real Coleridgean political attitudes that are received and surrounded by highly difficult arguments:

If the range and scope of Coleridge’s political oeuvre is daunting, equally difficult are the arguments which surround it. In his own time Coleridge was known as one of the English ‘Jacobins’, a vague and imprecise term which was used, often pejoratively, to indicate a supporter of the French Revolution and Parliamentary reform and opponent of the repressive measures of the government of William Pitt. He was the disciple of the dissenter Joseph Priestley and the close friend of the radical political lecturer John Thelwall. In later life it was claimed he reneged on his support for radical politics and religion, becoming, in the years of post-war reaction, a supporter of the established Church and State. Most typical of this view of Coleridge was that of his erstwhile admirer, William Hazlitt, who represented
the former radical as an apostate who ‘at last turned on
the pivot of a subtle casuistry to the unclean side’.

Coleridge’s political trends are not away from his rooted oriental
romance. This fact improved when he together with his fellows
Wordsworth and Southy constituted ‘The Lake School’:

Coleridge with his fellow poets William Wordsworth
and Robert Southey thus constituted what Francis
Jeffrey labelled the ‘Lake School’ of poets, men who
had turned their backs on radical and reformist youth,
retreating to the Lake District and replacing ideas of
political renewal with escapist visions of natural
sublimity. This picture was echoed by Byron’s attack on
the three ‘epic renegades’ in the Dedication to the first
Canto of Don Juan (1818).

His political point of views are influenced and informed by his religious
faith and beliefs:

……..his political opinions were always informed by his
religious beliefs, however his faith altered. Such a
consistency of belief would grant support to Coleridge’s
own claim that there was ‘not a single political Opinion’
which he held in youth that he did not continue to hold
in later life (Friend, 719)….Coleridge had been
radicalised at Cambridge though his association with
William Frend. It was probably Frend who converted
Coleridge to Unitarianism, a dissenting sect of
Christians who wished to return to the doctrinal purity
of the early Church. They believed that many, if not
most, of the beliefs of the established Church were, in
fact, corruptions. These corruptions involved such key
beliefs as the divinity of Christ and the atonement.

Yeats, in the middle phase of his career, frequently returned to the
theme of the Irish politics in particular; this theme represents the response
and reaction of Yeats, the Irish poet, as an individual to the turmoil and
violence which was on the one hand tearing his country apart, and on the
other hand setting it free. In his poem *Easter 1916* his concern is to
commemorate the individuals who suffered and died in the struggle to
bring about what he calls ‘A terrible beauty’, and in his *Nobel lecture* he
drew attention to the ‘monstrous savagery’ perpetrated on both sides of the conflict\(^\text{37}\).

Yeats tells that all these acquaintances were the members of this same comic world and played their own roles here. Now they have resigned from their roles, since they are deceased. Their heroic sacrifice transformed them utterly. What is ultimately born out of this eternal transformation is a kind of terrible beauty, since this beauty can only provide us with the picture of a number of graves. These people’s hearts were united by having one purpose alone. Now they are all lying in their graves. They are all deceased and beyond recall but still, to hinder the life’s natural course they have taken refuge permanently inside the hearts of every Irishman like a stone. Time passes, huge changes take place in nature, but still no changes occur around this stone. In the midst of all living activity it stays like a great burden. The insurrection that they made proved an utter failure but still these martyrs owe us an admiration for their self-sacrifice, since their intention was noble.

The themes of Yeast’s poetry transcend political argument, and the Ireland we see in his poems owes as much to the ancient myths and legends which had fascinated him during his visits to his grandparents in Sligo, as to the political events of his day. He expressed his Nationalism through a passionate desire to revive the Irish literary tradition, and worked towards this end by founding clubs and societies, and by setting up an Irish national theatre. He wanted to revive the spirit of the ancient oral tradition of Gaelic folklore and song, to bring the imagination and speech of the country, all that poetical tradition descended from the middle ages, to the people of the town. It seemed as if the ancient world lays all about us with its freedom of imagination, its delight in good stories, in man’s force and woman’s beauty, and that all we had to do was
to make the town think as the country felt; yet we soon discovered that
the town could only think town thought.\textsuperscript{38}

What caused Yeats’ interest in politics and forced him to be involved
in the political issues are the political situation in Ireland at his time and
his love for the revolutionist woman Maud Gonne. Regardless the cause
of his political interest, Yeats is like Coleridge, his religion is not far
away from his political trends because his Irish mystical was the basis of
both his poetical production and his political thoughts. Kerry Bolton
comments on this fact:

Moving to London in 1897, Yeats joined the Hermetic
Order of the Golden Dawn, one of the primary
influences in the revival of interest in metaphysics. For
Yeats the mystical was the basis of both his poetry and
his political ideas. Yeats was particularly interested in
the Irish mystical tradition and folklore. He saw the
peasantry and rural values as being necessary to revive
against the onslaught of materialism. He aimed to found
an Irish Hermetic Order substituting the alien Egyptian
deities of Golden Dawn ritual with those of the Irish
gods and heroes. Yeats saw the mythic and spiritual as
the basis of a culture, providing the underlying unity for
all cultural manifestations, a "unity of being," where,
writing in reference to the Byzantium culture:

"[The] religious, aesthetic and practical life were one...
the painter, the mosaic worker, the worker in gold and
silver, the illuminator of sacred books were absorbed in
the subject matter, and that of the vision of a whole
people."\textsuperscript{39}

Keats, the pure romantic poet who projected no theory in his poetry,
employed some supernatural characters in a way gets his readers to forget
about the ugliness and the scary nature of these characters. Like
Coleridge, Keats introduces supernatural characters; but presenting these
characters is completely different from the Coleridgean presentation.
Characters like Lamia, the serpent woman who disguised herself in a
form of a beautiful woman; and the merciless lady in \textit{La Belle Dame Sans}
Merci, who enslaves men by her magnificent eyes and magic beauty, both are supernatural. The dramatic-poetic treatment Keats adopted while presenting his supernatural characters is significantly distinguished. He introduces them in a way gets us to concentrate on the beauty of both characters rather than on the ugliness of their inner nature.

Timothy Sexton proves the same fact in his article *Gothic Elements in Keats' The Eve of St. Agnes and Coleridge's Christabel*, when he finds out that the similarity between Keats and Coleridge in their engagement of supernaturalism ends when they use this supernaturalism to serve their purposes. In other words, the treatment of the aspects of supernaturalism by both Coleridge and Keats is completely different. To prove his thesis, Sexton gives two examples Keats’ *The Eve of St. Agnes* and Coleridge’s *Christabel*:

The Romantic and Post-Romantic poets both engaged many gothic techniques within their poetry, but the particular and specific uses of these literary aspects could vary greatly according to the thematic needs of the poems. Both John Keats’ “The Eve of St. Agnes” and Samuel Taylor Coleridge's "Christabel" use gothic elements to enhance the ominous and mysterious mood set forth by both authors, but the similarity between them ends at the point where both Keats and Coleridge engage these elements for their specific purposes. The two poems differ by the how the aspects of the supernatural being utilized further the awareness of the supernatural.  

Sexton in this article studies the gothic elements in both Keats’ *The Eve of St. Agnes* and Coleridge's *Christabel* and how those two romantic poets engage these elements to serve their own purposes which are different from the gothic purposes and the technique each of the two poets adopted to employ these elements in his own way to satisfy his own needs:

Whereas Samuel Taylor Coleridge introduces a character who seems to possess supernatural powers and tendencies, the characters in Keats’ "St. Agnes" work within their gothic confines merely to embrace the superstition that is clearly at work. Madeline
enthusiastically accepts the promise of the superstition of St. Agnes' Eve: "She sighed for Agnes' dreams, the sweetest of the year" (63). Madeline then almost immediately proceeds to go about following the regimen dictated by the superstition exactly as outlined. Her lover Porphyro is a prototypical gothic hero. He's clearly the good guy, and there cannot be any question concerning that fact, but it is also quite true that he uses what can only be termed questionable means to win Madeline's love. Truly, he is as dark a character as Heathcliff from Emily Bronte's Wuthering Heights or Rochester from the lesser Bronte's Jane Eyre. "Ethereal, flushed, and like a throbbing star / Seen mid the sapphire heaven's deep repose; / Into her dream he melted" (318-320). John Keats' use of the gothic in his poem has much in common with Samuel Taylor Coleridge's use in "Christabel," but where "St. Agnes" differs from Coleridge's memorable poem about transsexual vampirism is in the methods by which each poem reaches out to the reader in order to pull that reader in to test his acceptance of the supernatural versus his acceptance of the power of superstition among characters of a certain era.

If Keats, like Coleridge, employed supernatural techniques; Yeats, the "self-styled last Romantic" as O' Neill described, who was living outside of the historical confines of Romanticism, inhabits a state of mind not far from the Romantic sense. He celebrates supernaturalism like Coleridge and Keats and believes that "the natural and the supernatural are knit together"; finds in the Greek mythology a rich field to symbolize his complicated ideas and correspond his most ambiguous and arguable modern-romantic thoughts.

One of the Greek Myths used in Leda and the Swan, expresses Yeats' view of history. The legend of the girl Leda being ravished by the Greek God Zeus in the guise of a swan is interpreted by Yeats to illustrate his view of history. The mating of Zeus with Leda gave rise to the Greco-Roman civilization with the birth of Helen. Helen was responsible for the Trojan War and Troy’s destruction as well as Agamemnon’s downfall. Agamemnon was the King of Argos and as the commander of Greek
army he went to Troy to recover Helen. Agamemnon was murdered by
his wife Clytemnestra, as he returned home after Trojan victory. At the
end of the poem the poet questions whether Leda was fully aware of the
significance of the forced mating. In other words, the incident either
simply refers that man is merely instrument of impersonal forces, or he
has a portion of divine intelligence himself.

Yeats uses another Greek myth in *No Second Troy* to highlight the true
nature of Maud Gonne. The title makes it clear that he equates her with
Helen, the destructive force of Troy. Yeats says that Maud Gonne was
capable of making man so violent that she could stir up masses against
aristocracy. But this is not her fault. With her usual nature, she cannot be
peaceful, because she has a mind full of nobleness and simplicity and her
beauty is like a tightened bow, high and solitary and most stern, a
phenomenon which is hard to find in the present age. He concludes that,
if there was another Troy for her to burn, she could be responsible for
burning it just in the same way Helen was responsible for burning of the
city of the Troy.

Yeats is one of the most problematic writers. His production, whether
poetry, prose, plays or essays, arguably belong to different ideological
positions i.e. radical nationalist, classical liberal, reactionary,
conservative and millenarian nihilist. Particularly, these works arguably
belong to each of the major historical traditions: the Modernist, the
Victorian, and the Romantic. The various and sometimes contradictory
positions Yeats adopted are called identities; but Richard Ellmann, in his
pivotal study *Yeats: The Man and the Masks*, saw these identities as
‘masks’44.

Aditya Nandwany in his *W. B. Yeats: An Evaluation of his Poetry*,
believes that having different identities cannot be confined to Yeats only
because, as he thinks, splitting oneself into different identities can be
applied on many of Yeats’ contemporary friends which make this feature seems to be something in the air in the 1880 and 90s:

Among his friends Yeats is not alone in splitting his personality and trying on different identities. There must have been something in the air in the 1880s and 90s: Dr. Jekyll and Mr. Hyde and Dorian Gray (and his portrait) among the fictional schisms, George William Russell and William Sharp among the real ones. Russell, Mystic, poet and artist, published under the pseudonym A.E.; he and Yeats intersected in their fascination with Theosophy, Irish matters and dreams. A.E. is represented here by manuscript material and sketch by John Yeats.

William Sharp is an even more curious case. After publishing literary biographies under his own name, in 1893 he began to write poetry on Celtic subjects under the name of Fiona Macleod45.

As a problematic poet, Yeats’ career proves what O’Neill called the self-styled last romantic. The three words O’Neil used seem to describe exactly what type of poet W. B. Yeats is.

He is the revolutionist poet who revolted against the boundaries of any of the poetic traditions. For this purpose, Yeats stylizes himself on his own way paying no attention to the traditions of any of the historical periods; following no particular theory; applying, at the same time, what suits his purposes and satisfies his needs, regardless to which tradition these techniques, methods, styles, themes…etc. belong. The style Yeats invented for himself seems to be a type of modern romantic stream in which the Modern, Victorian and the Romantic elements are molten within one container, which is Yeats’ creative mentality, and then, treated and presented in a romantic stylish way.

What proves O’Neil’s conclusion is the real character of Yeats whose behavior throughout his life shows that he was inhabited by the genuine romantic sense. He is such a man who spent almost all his life waiting for the love of a woman in spite of the frequent rejections he received from
her. This proves the fact that the emotions of such a person are superior to his mind. And he decided to make magic, as he said: “the most important pursuit of my life”\textsuperscript{46}. Yeats’ up-normal interest in occult proves that his imagination is superior to reality. Moreover, his celebration and glorifying of the Irish nature is one of the romantic features in his unique self-style that distinguishes him among the English poets and assures clearly the individual faith that inhabits in his mind.

Margaret Mills believes that Yeats’ most extensive engagement with the occult was in the automatic experiments with his wife Georgie Hyde Lees. Such engagement resulted in the strange book \textit{A Vision} which can be bothersome to many of his readers. She claims that this book is a strange book and tries to give a brief description of it to show its strangeness:

\textit{A Vision}, especially in its second, heavily revised, and much more widely published edition (the only version more or less consistently in print), spends a significant percentage of its pages preparing readers to encounter its strange of the universe through geometric symbolism. An introduction recalls the arrival of the System, as Yeates called it, in messages from realms beyond that were relayed by spirit Communicators through Mrs. Yeats, Who practiced what might now be called channeling to receive answers to her husband’s questions. Then a second introductory section tells another rambling story, obviously fictional, building on an elaborate hoax proposed in the first edition to explain where the mysterious symbols originated. This tale introduces new characters who take part in strange events that signal the operations of the system in daily life: like Yeats, apparently, they “can embody truth but…cannot know it”\textsuperscript{47}.

Seeking for what is true Yeats has his own philosophy which is, as Mills believes, “Truth is labyrinthine…; distinctions between matters of art and “those things that they were emblems of … are blurred beyond recognition”\textsuperscript{48}. She thinks that from this point the uncomfortable experience of reading Yeats’ \textit{A Vision} begins.
Academic studies of English poetry tended for several generations to regard literary criticism as something amenable to quasi-scientific methods, so that any number of Yeats’ critics and teachers managed to admire the poetry but to regard the “embarrassing” beliefs as trivial and irrelevant. In an often-repeated remark, even as careful a reader as W. H. Auden could ask, “How on earth, we wonder, could a man of Yeats’ gifts take such nonsense seriously?” Various other issues including literary Celticism, nationalism, revisionism and postcoloniality, have all been of greater interest to publishers and buyers of books about an Irish writer than material about philosophical and religious traditions that are difficult and predominantly English or European. In Religious life Yeats was arguably at his most bourgeois and British as well as at his silliest.

The 1890s were a time of great turmoil and rapid development for Yeats. During this period, he worked on a number of editorial projects and published several collections of poetry. The influences during this period of his life would remain relevant throughout his work: Celtic myth, William Blake, and the Occult. As Yeats became more deeply involved first in Theosophy (religious philosophy or speculation about the nature of the soul based on mystical insight into the nature of God) and then in Hermeticism i.e. the study and practice of occult philosophy and magic, associated with writings attributed to the god Hermes Trismegistus, and the correspondences among those traditions, the writings of Blake and Celtic myths became more apparent to him. From that material he began to construct a unique occult symbolic system for a proposed Celtic Mystical Order. Yeats’ occult philosophy was set forth in his 1901 essay “Magic.” Although it was much elaborated in A Vision (1925), it was never rescinded:

I believe in the practice and philosophy of what we have agreed to call magic, in what I must call the evocation of spirits, though I do not know what they are, in the
power of creating magical illusions, in the visions of truth in the depths of the mind when the eyes are closed; and I believe in three doctrines, which have, as I think, been handed down from early times, and been the foundations of nearly all magical practices. These doctrines are --

1. That the borders of our minds are ever shifting, and that many minds can flow into one another, as it were, and create or reveal a single mind, a single energy.

2. That the borders of our memories are as shifting, and that our memories are a part of one great memory, the memory of Nature herself.

3. That this great mind and great memory can be evoked by symbols.

His literary output during this early period was prolific. By 1895, A. H. Bullen had published a volume of Yeats’s collected works, and he was recognized as one of the major living writers in the English language. Despite his ultimate lack of success in establishing a Celtic Mystical Order, Yeats’ occult system remained the framework for most of his writings. Like the druid bards of his early poetry, Yeats came to see himself as an Irish visionary who would revive his country’s dormant spiritual heritage.

Both of the Irish luminaries, i.e. Yeats and Maud Gonne were members of an elitist, occult ruling class secret society which combined alleged ancient knowledge with highly ritualized ceremonies. Maud Gonne and Yeats are not normal lovers but rather occult lovers who were spiritually married.

One day Yeats arrived as usual to see Maud; but on this day she asked him: "Had you a strange dream last night?"

"I dreamed this morning for the first time in my life that you kissed me," he replied. Maud then described her own dream in which she saw a great spirit standing at her bedside. He took her to a great throng of spirits, and Yeats was among them. Her hand put into Yeats’ hand and she was told
that they were married. After that she remembered nothing. For the first time with "bodily mouth," Maud then kissed him.

The next day Willie, as Maud used to call him, found her sitting gloomily over the fire. "I should not have spoken to you in that way," she said, "for I can never be your wife in reality."
"Do you love anyone else?" Yeats asked.
"No." But she admitted that there was someone else, a child, and that she had to be a "moral nature for two."

Then bit by bit, she began to tell him the story of her life. Some of these things Willie had heard as rumors, twisted by scandal, and had chosen not to believe. Now he was learning the truth. As Yeats remembered it:

She had met in the South of France the French Boulangist deputy, (Lucien) Millevoye, while staying with a relative in her nineteenth year, and had at once and without any urging on his part fallen in love with him. She then returned to Dublin where her father had a military command. She had sat one night over the fire thinking over her future life, and chance discovery of some book on magic among her father's books had made her believe that the devil, if she prayed to him, might help her. She asked the Devil to give her control of her own life and offered in return her soul. At that moment the clock struck twelve, and she felt of a sudden that the prayer had been heard and answered. Within a fortnight her father died suddenly, and she was stricken with remorse.

Maud told Willie, as she used to call him, of her troubles with Millevoye and of the birth and death of her son. The idea came to her that the lost child might be reborn, wrote Yeats later, "and she had gone back to Millevoye, in the vault under (her son's) memorial chapel. A girl child was born.
A few days later they undertook a silent trance, and both experienced a vision about which they agreed not to speak until it was over. Maud thought herself a great stone statue through which passed flame. She was unmoving, enduring, and perpetual, like the stone and earth of the country she loves, fired by the life force and passion of those who lived on the land.

Yeats felt himself becoming flame and mounting up through and looking out of the eyes of a great stone Minerva. With his creative spark of artistic genius, he needed a form through which to flow. This form was Maud, embodying for him the spirit of the land itself of Ireland.

This experience confirmed that theirs was a "spiritual marriage," coming from the beings which stand behind human life. They were to receive initiations for founding an Irish Mystery School. Theirs was not a marriage of the body but a sacred rite for linking the Bard and the Earth Mother. Maud learned in a trance, induced by staring at a talisman devised by Willie, that the initiation of the cauldron or cup is a purification, that of the stone power, that of the sword knowledge and subtlety, and that of the wands a supernatural inspiration. For Maud and William these were the four suits of the Tarot, as well as the four treasures of the “Tuatha de Danaan”53.

No poet of the twentieth century could more persuasively impose Yeats’ personal experience onto history by way of his art; and no poet could more successfully plumb the truths contained within the “deep heart’s core,” even when they threatened to render his poetry clichéd or ridiculous. His integrity and passionate commitment to work according to his own vision protects his poems from all such accusations. To contemporary readers, Yeats can seem baffling; he was opposed to the age of science, progress, democracy, and modernization, and his occultist and mythological answers to those problems can seem horribly
anachronistic for a poet who died barely sixty years ago. But Yeats’ goal has always been to arrive at personal truth; and in that sense, despite his profound individuality, he remains one of the most universal writers ever to have lived.

Linda Sue Grimes in her article *Four Modernist Poets: Yeats, Pound, Eliot, Auden*, believes that in spite of the fact that Yeats was interested in Irish mythology; he created his own mythology which she considered one of the main links of Yeats to modernism. She comments:

Yeats’ major claim to the Modernist label results from his attempt to create his own mythology; although he studied Irish mythology and fables, he followed his own idiosyncratic line of thinking that he attempted to outline in his tract called *A Vision*. This work is a delicious dissonance of disingenuous drivel. Yeats’ reputation was saved by the fact that he did condescend to write a substantial number of genuine poems.

Some critics believe that Yeats started his long literary career as a romantic poet and gradually evolved into a modernist one. When he began publishing poetry in the 1880s, his poems had a lyrical, romantic style, and they focused on love, longing and loss, and Irish myths. His early writing follows the conventions of romantic verse, utilizing familiar rhyme schemes, metric patterns, and poetic structures. Although it is lighter than his later writings, his early poetry is still sophisticated and accomplished. Several factors contributed to his poetic evolution: his interest in mysticism and the occult led him to explore spiritually and philosophically complex subjects. Those critics think that the cause of this transition happened when Yeats’ frustrated romantic relationship with Maud Gonne caused the starry-eyed romantic idealism of his early work to become more knowing and cynical. Additionally, his concern with Irish subjects evolved as he became more closely connected to nationalist political causes. As a result, Yeats shifted his focus from myth and folklore to contemporary politics, often linking the two to make
potent statements that reflected political agitation and turbulence in Ireland and abroad. Finally, and most significantly, Yeats’ connection with the changing face of literary culture in the early twentieth century led him to pick up some of the styles and conventions of the modernist poets. The modernists experimented with verse forms, aggressively engaged with contemporary politics, challenged poetic conventions and the literary tradition at large, and rejected the notion that poetry should simply be lyrical and beautiful. These influences caused his poetry to become darker, edgier, and more concise. Although he never abandoned the verse forms that provided the sounds and rhythms of his earlier poetry, there is still a noticeable shift in style and tone over the course of his career\textsuperscript{55}.

Yeats’ ideas on Romanticism seem to be against the current idea of periodicity. He tends to think of Romanticism in terms of the “Big Six” figures, i.e. Blake, Wordsworth, Coleridge, Byron, Shelley and Keats and thinks of these figures as the ones generated by the traditions from Dante and Spenser through Milton to the “Big Six” and on up to the present time in a spiraling manner. George Bornstein in his article “Yeats and Romanticism”, comments on this Yeatsian recognition on Romanticism:

In that sense Romanticism denoted not a specific historical epoch but rather a set of qualities that began much earlier, reached one peak of development in the Romantic period proper, and remained available to later artists like himself. Yeats regularly maintained the importance of Romanticism to his own epoch. For instance, he ringingly opened his 1890 review of an arts and crafts exhibition at William Morris’s by declaring that “The movement most characteristic of the literature and arts and to some small extent of the thoughts, too, of our century has been Romanticism”\textsuperscript{56}.

Yeats is highly affected by the poetic career of Blake Byron and Shelley and attracted by their own philosophy of imagination which he explored in details: “He wore a shirt like Shelley’s, and tied his tie in the
manner of Byron”⁵⁷. Yeats’ poems reflected the strategies and values of both of them. The Byronic isolated and impassioned heroes flicked noticeably in Yeats’ 1880s and 1890s plays and poems⁵⁸. And Blake’s ideas about imagination, including its capacity to oppose nature are clear in Yeats who “found too in Blake a unified conception of the poetic book as embracing not only the words of the text but also the pattern of arrangement of the poems, the illustrations that accompanied them, and the entire physical layout of a volume”⁵⁹. From Shelley, he tracked his use of recurrent patterns of symbolism. *The Rose* is a good place to see Shelley’s influence on Yeats. The rose is repeatedly identified as Yeats’ version of Intellectual Beauty and compared and contrasted to that of Shelley; but “the quality symbolized as the Rose differs from the Intellectual Beauty of Shelley and Spenser in that I have imagined it as suffering with man and not as something pursued and seen from afar”⁶⁰.

Blake’s doctrine of contraries seems to be the most important way in which Blake influenced Yeats. Yeats recalled this influence in his difficult book *A Vision*, when he wrote “my mind had been full of Blake from boyhood up and I saw the world as a conflict- Spectre and Emanation- and could distinguish between a contrary and a negation. ‘Contraries are positive’, wrote Blake, ‘a negation is not a contrary’” (VP 72).⁶¹

Art and nature is one particular pair of contraries that especially fascinated Yeats. Contrary to the stereotype of nature-loving Romantic poets, Blake regarded physical nature as antagonist to imagination, always ready to lead it astray. George Bornstein comments on the way this pair of contraries handled by Yeats in his poetic works:

Yeats took over Blake’s projection of nature and arts or intellect as contraries or antinomies. In “Coole Park, 1929,” for example, he celebrates “Great works constructed there in nature’s spite,” where the rhyme word “spite” carries overtones suggesting both “in spite
of” and “in order to spite” nature. Similarly in a draft of “Sailing to Byzantium,” the speaker exclaims “I fly from nature to Byzantium.” Like Blake’s, Yeats’ imaginative speakers seek to move beyond nature into a more permanent world of spirit or intellect or art. In the late “An Acre of Grass” he invokes Blake along with two Shakespeare’s most passionate characters in an effort to get beyond the merely physical world:

Grant me an old man’s frenzy’
Myself must I remake
Till I am Timon and Lear
Or that William Blake
Who beat upon the wall
Till Truth obeyed his call… (VP 575)62

Yeats spent four years working upon the ‘Prophetic Book’ of William Blake and influenced by Blake’s awareness of the importance of the material features of the text. Yeats responded fervently, from his teens onwards, to the physical features of the literature he read, especially the romantic literature. “My own memory proves to me that at 17 there is an identity between the author’s imagination and paper and bookcover one does not find in later life. I still do not quite separate Shelley from the green covers, or Blake from the blue covers and brown reproductions of pictures, of the books in which I first read them.”63

The actual influence of Blake, Shelley and Byron on Yeats does not deny the motif of other romantics’ effect in one way or the other. Wordsworth, the pioneer of Romanticism, who capitalizes nature and its aspects in reference to the great reverence he had to it, glorifies some other aspects too. The most apparent example in Wordsworth's poetry, is probably in "The World Is Too Much with Us." While he seems to capitalize oddly (as "is" is capitalized in the title, there were some other interesting capitalizations in this poem that suggest a strong reverence of nature. The word "Nature" is capitalized, along with "Sea" and "God." Most people capitalize the word "god," as it is frequently used as a proper noun. By using both in the same poem, as proper nouns, Wordsworth
elevates both the sea and nature to a level similar to god. It suggests that in some way they are sentient forces, with a will of their own. He likewise capitalizes "Fountains, Meadows, Hills, Groves, Clouds, Moon, Rose and Nature" in *Ode*. Again he seems to be suggesting that nature is some sort of god-like force. He also capitalizes "Soul, Philosopher, Child, Beast, and Creature," which again seems to suggest a special reverence for these romantic images or ideas.

The most obvious "Romantic" motif that appears in Yeats' work is the references to Greek mythology. This reference can be found in the highly symbolic poem *Leda and the Swan*. This poem is a story about Zeus raping Leda, and thus conceiving Helen, (as well as Pollux, one of the twins in the Gemini constellation) who would eventually be the legendary cause of the Trojan war, and many of the events surrounding it, which Yeats references when he says "The broken wall, the burning roof and tower/ And Agamemnon dead." Agamemnon was one of the Greek generals, who is killed by his wife Clytemnestra, Helen's non-divine half-sister, after the Trojan war. The most notable telling of this story is in *The Orestia by Aeschylus*.64

Yeats has been listed as nationalist for his Irish nationalist spirit and his patriotic Irish enthusiasm. He belongs to the Anglo-Irish Protestant groups supported a literary revival whose writers wrote in English but who attempted to incorporate Irish dialects and syntax, as well as ancient myths and legends, into their works.

Yeats relied on the study of legend, mythology, and language to reveal the connection between the individual and the larger passions and dominant patterns of thought and being that makes-up the traditions of a people or a nation. In understanding these connections, one could arrive at a greater and truer reality than the everyday one we see around us. Yet in the first two stanzas of *Easter, 1916* one can detect some confusion on
the part of poet as he relates chance meetings before the uprising with those who later died and how they had seemed so ordinary; ironically, he seems startled by the posthumous discovery of the extraordinary within the ordinary. He exchanged with them "polite meaningless words" and mocked them behind their backs. One man seemed "sweet" and "sensitive" while another was a "drunken, vainglorious lout" yet they became the same, transformed through the sacrifice of their lives. The poet points out the tendency to transform martyrs into symbols by doing it rhetorically in the poem; their common purpose and subsequent death becomes, in the third stanza, a stone "To trouble the living stream". But their common sacrifice seems "troublesome" to the poet, it is a "terrible beauty," and Lloyd suggests what troubled Yeats was that "this transformation takes place not through the intermediary of poetry but in consequence of violence itself". Perhaps Yeats was reacting to a trend that Fitzpatrick notes took place in the year or so after the Uprising in which it became fashionable for youths to seek out arrest in order to attract admiration but Fitzpatrick also points out that while few nationalists believed violence was at all times an appropriate form of political expression "still fewer believed that it was never so". As Frantz Fanon would write years later, "decolonization is always a violent phenomenon". However, due to Frantz, Lloyd's contents that Yeats is concerned with the paradox suggested by the symbol of the stone that both marks the deaths of national martyrs while causing one to recursively question its foundational function in the creation of a future state. Yet in the end the legitimacy of the "transformation" of violence and death in the founding of a nation is irrelevant. One may wonder if their deaths were "needless" but "We know their dream; enough /To know they dreamed and are dead"; the legitimacy of the sacrifice is
achieved through the naming and remembrance of the martyrs led by the poet who writes "it out in a verse"\textsuperscript{70}.

The other issue brought out by Lloyd above\textsuperscript{71} is that in \textit{Easter, 1916} Yeats may be working out his realization that through their self-sacrifice, the national martyrs have asserted their complete identity with the nation, consequently displacing the poet's symbolic deployment of the lore of the country. Poetic reflection is relegated to a secondary place in which the poet records the transformation after it has occurred, evidenced in the passive "All changed, changed utterly"\textsuperscript{72}. Though Yeats acknowledges those who became national martyrs, it is clear that the poet is disturbed not only by the violence they engaged in but by the level of their sacrifice which in a very real way transcended language. And in transcending language, such a sacrifice not only displaces the poet's authority but subverts the faith that many cultural nationalists had in the power of literature and language to transform a nation. Conversely, \textit{Easter 1916} committed the remaining revolutionary leaders in blood to Pearse's vision of an Irish speaking republic, thus Gaelic revivalism became part of the official ideology of the nation\textsuperscript{73}. Or as Cleeve succinctly puts it, because of the tragic events that took place in \textit{Easter 1916}, "Political nationalism and the Cultural Revival Movement became one and the same"\textsuperscript{74}. And perhaps this uniting of forces, even at the expense of compromised ideology, gave the nationalist movement the final impetus it needed to secure an Irish Free State.

What is remarkable here is that the nationalist, Yeats, had indeed sought to marry Irishness and Romanticism, but he had still written about Irish materials in the manner of the English poets. We can hear a different note in the famous first stanza of \textit{September 1913}\textsuperscript{75}:

\begin{verbatim}
What need you being come to sense,  
But Fumble in the greasy till  
And add the half pence to the pence
\end{verbatim}
We can glimpse the complex impact of Romanticism on the mature Yeats by looking at one of his finest poems *The Tower*. That work of course, displayed not just any tower, but in particular the late medieval one at Ballylee, which Yeats bought in 1917 and after extensive restoration summered in with his family for a decade beginning in 1919. The tower is thus not merely a trope but rather a physical structure in Ireland itself. Indeed its very name embodies part of Yeats’ nationalist project. When he bought the tower, people called it “Ballylee Castle”; Yeats himself re-named it Thoor being his Ballylee as a gesture toward the Gaelic language, with “Thoor” being his version to the Irish word Tor (tower). Yeats featured the building in major poetry from *In Memory of Major Robert Gregory* to *Cool Park and Ballylee, 1931*, including *Meditations in Time of Civil War, The Phases of the Moon*, and *Blood and the Moon*. It also inspired the title of two of the major volumes of that period, *The Tower* and the *Winding Stair*.

The meanings spiraled outwards but always retained their association with the actual tower, and so with Yeats’ project to de-anglicize English Romanticism. Yeats exploited the appearance of towers in disparate traditions but always particularly stressed the Romantic and the Irish, sometimes in the same utterances. In a note to *The Winding Stair and Other Poems* of 1933, for instance, he proclaimed:

> In this book and elsewhere I have used towers, and one tower in particular, as symbols and have compared their winding stairs to the philosophical gyres, but it is hardly necessary to interpret what comes from the main track of thought and expression. Shelley uses towers constantly as symbols. . . Part of the symbolism of Blood and the
Moon was suggested by the fact that Thoor Ballylee has a waste room at the top. . . (VP 831)⁷⁶

Remaking Romanticism by fastening it to the Irish earth operates on both form and content throughout the great lyric that forms Part II of the *Tower*. The first stanza reads⁷⁷:

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I pace upon the battlements and stare
On the foundations of a house, or where
Tree, like a sooty finger, starts from the earth;
And send imagination forth
Under the day’s declining beam, and call
Images and memories
From ruin or from ancient trees,
For I would ask a question of them all. (VP 409-10)
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Yeats found identification between Gonne and Ireland. Both of them represent his Irish nationality. His approach to Ireland in *The Rose* reflects the influence of Gonne, whose dark beauty came to embody Ireland in his imagination; though Gonne was a fierce nationalist, however, Yeats treats his home country with a more romantic than nationalistic style.

The Romantic Movement is one of the largest literary movements and the most enduring in the history of the international literature. This conclusion comes as a result of the fact that the roots of romanticism go back to the age of Aristotle, strengthened during the Elizabethan era, flourished and reached its peak by the late 18th century to mid 19th century, and continues its flourishing up to the current moment. Even at the time when this movement is ignored or neglected, it creeps silently to a stronger and more effective renewal. And even at the time when other movements rise up like classicism, or modernism, they can hardly steal light from romanticism that showed its existence in one way or another even at the time when these movements were at their highest fame. This is because Romantic Movement influences every aspect of life. Not only does it affect literature, arts and intellect but rather individuals as well as
everyday life. In the modern age, which is distinguished by the technological and telecommunication revolution, witnesses the interaction between romanticism and information technology.

The common sense that Romanticism is entirely irrelevant to technology and industrial advancements is totally mistaken and misleading because such assumption resulted as per the fact that romanticism has emerged as a reaction against such advancements. Unless these advancements dominated life in ugly way, Romanticism might have not been known. Meanwhile these advancements later on attributed in spreading romanticism in some way or the other.

The development of cinema, television, video, and digital information technology has provided the kind of intellectual distance necessary for students of information technology and culture to perceive the effects of our still dominant information technology, the printed book, upon literature. Increasingly, literary art, and cultural historians have discovered important relations among paper-making, print technology, modes of publication, economic factors, ideas of creativity, and the specific works of art and literature produced. What we are concerned about here is the interrelation between information technology together with industrial advancements and Romantic Movement which emerged as a reaction against the age of reason. What is actually noticeable is that these technological elements have been attributing in marketing Romanticism and romanticists.

The romantic movies and songs performed not only on the theatres where they can be watched by tens or hundreds of people; but rather displayed on special channels on television screens, YouTube, and can be downloaded on hard disks and pen drives. Users of ipad and iphone, and even of face book and twitter can exchange romantic songs and romantic web site links. Romantic literature whether prose or verse, romantic
poets, novelists, dramatists, artists, singers, musicians and articles, researches and studies on romanticism. They are all spread widely and easily and become accessible to the hands of all segments of society, even those who have no personal interest in romance and romantics.

It is difficult to imagine what Wordsworth would have done with a PC or how Keats would have felt after his first look at *Chapman’s Homer* by clicking a hyperlink on a website designed in Flash. However, farfetched though it might seem, the computer and its versatile capabilities were not too distant from the Romantics. At a time when it was fashionable to philosophize about the clockwork mechanism of the universe and to conceive of engines that could reason, the basic principles of information technology were already current in Romantic philosophy and science. Looking back, it seems that things could indeed have turned out very differently for the Romantics, if we are to go by William Gibson and Bruce Sterling's alternative history novel, *The Difference Engine*, where a computerized Victorian England which is governed by Byron and where a certain Mr. Keats’s reputation lies in his expertise in creating multimedia presentations. Though Gibson and Sterling's 'steam punk' world is a fantasy, the machine after which they named their novel was already partly built during the lifetime of some of the Romantics. The Difference Engine, built by Charles Babbage, and the Analytical Engine, which he later outlined, have been universally acknowledged the predecessors of the modern computer and Babbage himself has been called the ‘Father of Modern Computing’. The story of computing, however, remains incomplete without mention of another important Romantic connection: Lady Ada Lovelace, the mathematically gifted daughter of Lord Byron, also called the ‘Enchantress of Numbers’. Even as one listens to an MP3 on the latest i-phone today, the possibilities that Lovelace saw for programming Babbage's engines two centuries ago are
now coming to fruition. The technology for the media may have moved far beyond the gears and levers of Babbage's engines; the concept of multimedia is, however, not as ‘new’ as is sometimes thought to be.\(^78\)

The relation between the literary historical eras is predominantly has a form of battles in which no movement utterly loses to the other because no movement can end the other. The relation between Romantic Movement and other movements is remarkably interactive. If it reacted to Classism as well as Neoclassicism and Enlightenment together with Modernism almost contrastively; it reacts to Postmodernism interactively.

Neoclassicism stresses the general, the urbane, the sensual, the keen and sober while Romanticism stresses the particular, the rustic, the visionary, the dreamy and frenzied. Furthermore, Neoclassicism values sense, wit, intellect, decorum, restraint, laws, civilization, tight close form, etc., it was an artistic manifestation of aesthetic and cultural ideals, while the Enlightenment was a wider philosophical and political movement focusing on the human condition. It brought reason to political discussion. The enlightenment philosophers believed that there were natural laws to the universe and that these laws could be discovered through rational thought. It sought to mobilize the power of reason in order to reform society and advance knowledge and promoted intellectual.\(^79\)

Romanticism values feeling, imagination, inspiration, sincerity, freedom, caprices, primitivism, loose open form, etc.; whereas Neoclassicism is head, bright, Apollonian, mimetic, mechanic, static, satiric, and commentary, Romanticism is heart, melancholy, Dionysian, expressive, organic, dynamic, lyric, and prophetic; and finally if one movement is an artificer, a mirror, and a believer in stability and the sinful nature of man; the other is a creator, a lamp, and a believer in mutability and the natural goodness of man.
Romanticism, in its first battle, seems to defeat the Enlightenment at the period from the beginning up to the mid nineteenth century, but Enlightenment was never utterly defeated because it turns back by the fourth quarter of the nineteenth century to produce Modernism. Washabaugh in his book *A Life of Response: American Cultural Anthropology*, comments on this fact:

At end of the nineteenth century increasing scrutiny was directed to the Romanticists' ideals of liberated minds and soaring spirits. The debacle of French Revolution, for one thing, demonstrated to disgruntled Romanticists that what soars in the human spirit is not always conscious, and not always cousin to mathematical reasoning and philosophical logic. In the fourth quarter of the nineteenth century, the scrutiny of Enlightenment intellectualism turned nasty and produced a counter-Romanticist movement called Modernism.

What is amazing here is that as Modernism is extension of Enlightenment; postmodernism is extension of Romanticism. Tung is one of the critics who pretend that Postmodernism can be traced back to Romanticism and both movements are dominated by Hebraic spirit. Because he thinks that traditions of both Hebraic together with Hellenism are the main roots of the history of western literature:

The history of Western literature is a dualistic history. It begins with two separate traditions: Hellenism and Hebraism. The spirits or values these two traditions represent seldom blend equally at any supposed period of the history. The Classical period and the Modernist movement are dominated by Hellenistic qualities whereas the Romantic period and the Postmodern movement are dominated by Hebraic spirits. In fact, the Postmodern style seems to be the result of pushing the Romantic movement, with its Hebraic/Dionysian tendencies, to an extreme. Many Postmodern characteristics can be traced back logically to Romantic attributes. This logical inference can be confirmed through factual evidence. After considering the seven factors—world, medium, language, author, reader,
work, and theme—in involved in literature as a means of communication, we cannot but admit that the Romantic spirit of loving freedom, change and difference has really brought about the Postmodern style, the fin-de-siècle trend of worshiping Chaos, of anti-form, anti-art, anti-literature. But this, we can predict, is likewise only a phase of the changing history. When the Hellenistic/Apollonian values become dominant again, the golden age of art may return with a new vigor.

Tung agrees with Horton and Hopper when they believe that the theories of the Romantic Movement together with many of the nineteenth century German philosophers confirmed the intuitive approach to knowledge upon which Hebraism was built. But what is important to trace here is the genuine relation between romanticism and postmodernism. The studies that investigate the links between Romanticism and postmodernism are almost insufficient. Williams in his thesis *Re-Envisioning Romanticism as Postmodern Fantasy: A Case Study of William Blake and Robert Jordan*, investigates these links. His thesis:

…argues that American postmodern fantasy fiction (epic fiction with human protagonists in magical and mystical realms) re-envisions the themes and devices of English Romanticism’s mystical poetry (poems employing mythology and the supernatural to critique society) and re-applies Romantic poets’ use of secondary realms, female empowerment, and apocalypse in order to help define America’s postmodern culture.

He discusses how the apocalyptic temperaments in mystical Romantic poetry and postmodern fantasy fiction, got both authors, i.e. Blake and Jordan not to be able to identify what the future may bring due to technological developments and wars that took place during their lives. The images Blake and Jordan base their narratives on could offer possible explanations as to why they do not offer readers a utopian end to their narratives. He found out that the image of “Blake’s Circle of Destiny
from Night I and Jordan’s Wheel of Time are images that signify the repetition of man and history. Both cyclic images are foundations for the structure of the narratives; humanity falls, reforms, and reunites, only to repeat the process. 

A similar study has been done by Levin, who found in Wordsworth’s *The Prelude* a good soil for the latest genre of Postmodernism that emerged later on. This pseudo-autobiography, though not published during Wordsworth’s own life, remains, as Bialostosky points out, a primary target of almost every literary practitioner of the postmodern and post-postmodern age. The paper Levine presented aims at addressing the critical desire concerning Wordsworth’s *The Prelude*, especially in terms of postmodernism’s yearning to relate to Romanticism because he found out that the postmodern trend of disrupting hegemony has led to a reshaping of not only Romantic studies, but also English studies as a whole. He mentioned a good example to show the relation between these two movements i.e. Orrin Wang’s *Fantastic Modernity* where Wang utilizes “aporia” as a trope that exists both in the Romantic written text and Romantic historicity. Wang takes the Romantic to the postmodern and vise-versa in his lucid examination of Romantic history (from Jacobinian idealism during the French Revolution to the 1960’s American counter-culture movement) and Romantic art (from Percy Shelley to Emerson, in a gesture of trans-Atlantic Romanticism) as he exposes the arc-like relationship between Romanticism and postmodernism. As Wang states, “Modernity’s paradoxical yearning, then, helps us to see how much Romanticism is actually postmodern and how much postmodernism is still Romantic.”

His goal is an attempt to equate these two gigantic “isms;” i.e. Romanticism and Postmodernism, yet he displays how the specifics of a Romantic text lend themselves to an understanding of postmodernism and
vice-versa. As opposed to the contemporary trend of excessive theorizing, his focus on the particulars of the poetry will help in further displaying these connections. His close-reading of Wordsworth’s poetry will hopefully elucidate the contemporary desire to bring these two “schools of thought” together. Simply his paper is an attempt to answer the question why the postmodern are fascinated with Romanticism.

The extension, or if it can be said so, the persistence of romanticism in even the recent phase of history has been irresistibly fascinating. Edward Larrisy’s edited book, *Romanticism and Postmodernism*, can be considered as the first book to consider the mutual impact of Romanticism and Postmodernism. The book is a collection of essays by prominent critics and literary theorists who explore the continuing impact of Romanticism on a variety of authors and genres including Postmodern as well as Victorian and Romantic writers.

J. Drummond Bone in his article *A Sense of Endings: Some Romantic and Postmodern Comparisons* in the same book focuses on the way the literary works can be ended whether these works are romantic or postmodern in an attempt to find a link between these two movements via the sense of endings of these works. He pointed out that:

> It is the world of progressive universal poesy, and of the idealization of the fragment. And it is this strand which lies beneath the modern critics’ connection of Romanticism with Postmodernism, a critical connection, as Marilyn Butler has suggested, which possibly owes a significant amount to the continental roots of its makers. But in so far as Romanticism in Britain is an adoption of the autobiographical imperative, and in so far as it can be seen as iconoclastic historical moment (leaving the adoption of secular irony aside which is almost wholly irrelevant for British Romanticism). He found in the late poetry of Byron postmodern endings i.e. the endings of late Byron look postmodern and contrastingly he found in some postmodern works romantic endings. He hinted also that the great interest
in Shelley in the postmodern critical discourse has its own significance which is mostly the prominent link of this romantic poet with the postmodernists:

Late Byron is as much post his own romanticism as Postmodernism is and is not postmodern. Byron’s endings look postmodernist, his attitude to experience as art looks post-modern, and in contrast postmodernist endings substituting aesthetic for metaphysical transcendence can look remarkably Romantic. On closer inspection, late Byron therefore might usefully be thought of as less protopostmodernist than some of his Romantic colleagues. It is not likely to be accidental that Shelley has loomed so large in postmodernist critical discourse.

Geoff Ward in his article *A Being all Alike? Teleotrophic Syntax in Ashbery and Wordsworth*, tries to:

…reside not simply in the idea that the Romantic-Postmodernist link is an interesting two-way thoroughfare for readings to traverse, but that versions of the conjunction of experience and alterity … recur in the significant poetic texts of both periods. Likewise, in both periods the cruces of this alterity are bound in important ways to ambiguities in the power of consciousness to access the past.

Both the Ashbery’s poetry of the 1990s as well as the revised version of *The Prelude* is of syntax rather than of images. In spite of the fact that the poetry of Ashebery, the American poet, is characteristically postmodern, it is “characterizing ultimate meaning as a performative orientation rather as an epistemological or other achievement”, which is “typically of Romanticism and of the Romanticism within Postmodernism”.

Ward at the end of this essay concludes that some Romantic features in the poetry of the two postmodernists i.e. Ashbery and Dewdney because, from his point of view, Romanticism is the only concept that can accept and include syntax in that prominent way:

…Christopher Dewdney’s organism and his cultural eclecticism, Ashbery’s echoes of faded Victoriana in ‘Coventry’, Wordsworth’s self-immersion and self-estrangement which is bequeathed to later writers as a
style, and perhaps the whole issue, now, of poetry and our curious faith in it, a form of spilt religion however vestigial, are all Romantic, darkly Romantic. Perhaps Romanticism is the only single concept which can include syntax, and not the other way about.\(^6\)

Larrissy’s collection of essays includes another interesting essay by Roberts entitled *Romantic Irony and the Postmodern Sublime: Geoffrey Hill and ‘Sebastian Arrurruz’*. In this essay, Roberts considers the relations between Postmodernism and Romanticism from the perspective of irony and sublime by reading Geoffrey Hill’s *The Songbook of Sebastian Arrurruz*. He introduces to his essay as follows:

> In this article I want to consider some of the relations between Romantic irony, as that attitude was formulated and practiced by F. W. Schlegel and other members of the German Romantic movement and certain forms of postmodernist irony, which will here be understood primarily with reference to Lyotard’s concept of the figural and his account to Postmodernism in terms of Sublime. These relations will be brought into focus by a reading of Geoffrey Hill’s ‘The Songbook of Sebastian Arrurruz’; at the same time I shall propose that Hill has affinities with Postmodernism which have not been adequately recognised.\(^7\)

The above discussed essays and books consider some features like the apocalyptic temperaments, the postmodern trend of disrupting hegemony, the conjunction of experience, concentrating on syntax, irony, images, and the sense of endings, that function as links or strings from Postmodernism to Romanticism and backward from Romanticism to Postmodernism connecting the two movements in a way that calls into our attention the conclusion made by many critics, Tung one of them, who believes that Postmodernism is mere extension of Romanticism and consequently Postmodernism can be traced back to Romanticism.

Actually, the relation between Romanticism and the two other movements Modernism and Postmodernism is incredibly overlapping and difficult to point out. The concept of New Romanticism emerged as a result of this overlapping relation. New Romanticism is a response to
both the Modernity and the Post modernity, just as Romanticism was a reaction to the Enlightenment. The category of the everyday has been central to both the modern and the postmodern. Modernity can be characterized by an anxiety to reconstruct the everyday in the name of this or that universalism. Post modernity can be described as the neurosis to deconstruct it along the heterogeneous lines of race, gender, and place. New Romanticism attempts to both—neither reconstruct and—nor deconstruct the commonplace. It seeks to come to terms with the commonplace as it is while at the same time imagining how it could be but never will be. It presents us with the impossible possibility of another here-and-now.

The New Romantic engagement with the commonplace is often mistaken for the postmodern interest in it. Indeed, the two concepts, Romanticism and postmodernism, can be easily confused. De Mul has asserted that Romanticism can be understood as the irresolvable tension between postmodernism and modernism. Whatever other implications might have, it implies that it inevitably has quite a few traits in common with both. Like Romanticism then, the postmodern discredits the teleological enthusiasm of its predecessor and distrusts its belief in Reason. Like Romanticism, also, postmodern turns to pluralism, to irony and deconstruction; it relishes chaos and ambiguity, and evels in fragmentation. But there is, as de Mul has noted, a crucial difference: in Romanticism, this rather ‘postmodern’ irony is employed to hold the somewhat ‘modern’ aspiration in check; in the postmodern it is used to annihilate it. Romantic irony is intrinsically bound to desire; postmodern irony is inherently tied to apathy. The Romantic art work deconstructs the modern piece by emphasizing what it cannot present, what it cannot signify: that which is beyond reason; the postmodern work deconstructs it
by emphasizing exactly what it presents, by exposing precisely what it signifies\textsuperscript{98}.

The brief discussion on the resilient nature of romanticism, its resistance to the pressures and onslaughts of literary movements, and intellectual discourses establish the fact that Romanticism still continues. It has continued ontological as well as level of practice and perception. It has been quite active in an attitude towards art literature and other discourses. The stylistic stances of the writers and poets have been justifying the fact.

It kept up itself right from Plato and Aristotle to the Medieval Ages through Elizabethan Era to the Age of Reason which posed threats in terms of prescriptive style and intellectualism. Inuring the high times of modernism and even after, despite radical socio-culture transformations and technological advancements, romanticism betrays its manifestations in some way or the other. The poets chosen for the analytical study have manifest various dimensions of romanticism right from romantic period to the postmodern era when all traditional notions are changed and authoritarianism is seriously interrogated on romanticism strongly indicates in its emergence as a movement.
NOTES

3. Ibid., p. 1104.
7. Ibid.
9. Ibid.
12. Ibid.
14. Ibid.
15. Terry Eagleton.
19. Ibid.
20. Ibid.
22. Ibid.
26. Ibid.
27. T. S. Eliot.
29. Ibid.
33- Howe xi, 34 in Lucy Newlyn and Edmund Hall.
34- Lucy Newlyn and Edmund Hall.
35- Friend, 719 in Lucy Newlyn and Edmund Hall.
36- Lucy Newlyn and Edmund Hall.
41- Ibid., p.2.
45- Ibid., p. 69.
46- Ibid.
48- Ibid.
50- Margaret Mills. pp. 146&147.
53- In the Mythological Cycle of early Irish literature, the four treasures (or jewels) of the Tuatha Dé Danann are four magical items which the mythological Tuatha Dé Danann are supposed to have brought with them from the four island cities Murias, Falias, Gorias and Findias, when they arrived in Ireland. “Four Treasures of the Tuatha Dé Danann”, *Wikipedia the Free
Encyclopedia.


57- Ibid., p.21.

58- Ibid.

59- Ibid.

60- Ibid., p. 22.

61- Ibid., p. 25.

62- Ibid.

63- Ibid.


66- Ibid., p. 405.


68- Ibid., pp.71-2.

69- Ibid., p.85.

70- Ibid.


72- Ibid., p.84.


74- Ibid., p.24.

75- George Bornstein., pp. 27- 28.

76- Ibid., pp. 28-29.

77- Ibid., p. 29.


84- Ibid., p. 44.


86- Ibid., p.91.


92- Ibid., p. 84.


94- Ibid., p. 95.

95- Ibid.

96- Ibid., p. 97.
