

THE THREE SCHOOLS OF ENGLISH ROMANTICS AND THE POEMS REFLECTED OF THE TIME

*TIGA KELOMPOK PENULIS SEPAHAM DALAM PERIODE ROMANTIK
INGGRIS DAN PUISI YANG TERCERMIN DARI PERIODE TERSEBUT*

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ABSTRACT

NUR FAIZAL. *The Three Schools of English Romantics and The Poems Reflected of The Time* (Under the supervision of Burhanuddin Arafah and Mustafa Makkah).

The research is aimed to present prominent ideas of three schools – Lake school, Cockney school and Satanic school – in revealing the natural beauty and human dignity represented from the ideas. These all signify the English Romantic works of the time.

The writer carried out language based approach and used descriptive qualitative method in his analysis of the selected works of the three schools. This research was written based on primary and secondary data. Primary data were collected from the poem of the three schools; Tintern Abbey, La Belle Dame sans Merci, and Ozymandias. The secondary data were taken from various books, articles, website on internet, and PDF. Then, the data were analyzed by using structural approach through intrinsic and extrinsic elements.

The result shows that romantic human dignity and beauty of nature of Romantic period greatly influence the Romantic works at that time. The three schools of English Romantics were known as the pioneer of such significant ideas. They introduced the terms of human dignity and beauty of nature from their literary works mostly in poems. The poems then emerged in Romantic period as the product of these new terms or newly innovative poetic system in poetry.

ABSTRAK

NUR FAIZAL. *Tiga Kelompok Penulis Sepaham pada Periode Romantis Inggris dan Puisi Mereka Tercermin dari Periode Tersebut* (dibimbing oleh Burhanuddin Arafah and Mustafa Makka)

Tujuan penelitian adalah mempresentasikan ide-ide yang menonjol dari tiga kelompok penulis – Lake, Cockney dan Satanic – dalam mengungkap keindahan alam dan martabat manusia yang mewakili ide tersebut. Semua hal ini menandakan karya-karya Romantis Inggris pada periode tersebut.

Penulis melakukan pendekatan berbasis bahasa dan menggunakan metode kualitatif deskriptif dalam analisisnya pada karya-karya yang dipilih dari ketiga kelompok penulis tersebut. Penelitian ini ditulis berdasarkan data primer dan sekunder. Data primer diambil dari puisi dari ketiga kelompok; Tintern Abbey, La Belle Dame sans Merci, dan Ozymandias. Data sekunder diambil dari buku-buku, artikel website dari internet dan PDF. Lalu, data dianalisis menggunakan pendekatan struktural melalui unsur intrinsik dan ekstrinsik.

Hasil menunjukkan bahwa martabat manusia dan keindahan alam pada periode Romantis berpengaruh sangat besar terhadap karya Romantis pada periode tersebut. Tiga kelompok penulis Romantis Inggris dianggap sebagai pelopor ide yang signifikan tersebut. Ketiga kelompok penulis tersebut memperkenalkan istilah martabat manusia dan keindahan alam dari karya-karya sastra mereka yang sebagian besarnya dalam bentuk puisi. Puisi-puisi tersebut kemudian muncul dalam periode Romantis sebagai hasil dari istilah-istilah baru tersebut atau sistem baru yang inovatif dalam puisi.

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CHAPTER I

INTRODUCTION

A. Background

Romantic age is a term used to describe life and literature in England in the late eighteenth 1780 until early nineteenth centuries. Many writers in this period turned away from the values and ideas characteristic in the previous period became more honest, daring, individual, and imaginative to literature and life. In general, the Romantic writers placed the individual rather than society and emphasized a love of nature. They believed in the possibilities of progress and improvement, for humanity as well as for individuals. They also emphasized on the frankness, revealing what it is as they saw, heard, and felt. These new attitudes and approaches were closely linked to a political event - the French Revolution, which began in 1789.

Romanticism in literature was the reaction of the society not only to the French Revolution of 1789 but also to the Enlightenment connected with it. The common people did not get what they had expected: neither freedom nor equality. The bourgeoisie was disappointed as well, because the capitalist way of development had not been prepared by the revolution yet. The feudal suffered from the Revolution that had made them much weaker. Everybody was dissatisfied with the result. In such a situation the Romantic writers decided to solve the social problems by writing.

In England, the Romantic authors were individuals with many contradictory views. All of them were against immoral luxuries of the world, against injustice and inequality of the society, and suffering and human selfishness. The French Revolution gave life and breath to the dreams of some Romantic writers for a society in which there would be liberty, equality and fraternity for all. (McDonnell, 1983: 300)

Critics and reviewers contemporary with these writers treated them as independent individuals, or else grouped them (often invidiously, but with some basis in literary fact) into a number of separate Schools: (1) the Lake School of Wordsworth, Coleridge and Robert Southey, (2) the Cockney school of Leigh Hunt, Hazlitt and John Keats and (3) the Satanic School of Byron, Shelley, and their followers. (Abrams et al, 1968:1197)

Many of the major writers felt that there was something distinctive about their time which was not at all a shared doctrine or a literary quality but a pervasive intellectual climate. Some of them called such a climate as “the spirit of age”: Keats said “Great spirits now on earth are sojourning” which due to their experimental boldness and creative power mark a literary renaissance (Abram et al, 1968: 1197). It is such massive achievements of the period that this study tries to explore and present the significance of the reflected works that the three schools had produced.

William Wordsworth, Coleridge, John Keats, Percy Shelley, and Lord Byron were popular poets in England romantic period. Wordsworth

(1770 – 1850) and Coleridge (1772 - 1834) were the first generation of romantic poet while John Keats, Percy Shelley and Lord Byron were the second generation of this period. They all together with another writers in romantic period owned the romanticism spirit producing great works. These were approved in 1802 when Wordsworth published *Preface to Lyrical Ballads*, Coleridge with his *Biographia Literaria* (1817), Shelley wrote *A Defence of Poetry* in 1821, it was published in 1840, John Keats's with his Poem *La Belle das Siem Merci*, William Blake's *Songs of Innocence* (1789) and *Songs of Experience* (1794).

They were all from different schools – Lake School, Cockney School and Satanic School. Lake school was located in Northern England, in Lake District, Westmorland and Cumberland Counties. The Lake School greatly influenced the younger generation of English romantic poets, including Byron, Shelley, and Keats, who were, nevertheless, resolute critics of the political views of the Lake Poets.

The rationale of this study is to bring simultaneously the works of the three school scholars and to signify their own concerns with the life of the period. Wordsworth's *Tintern Abbey* has successfully promoted the roofless church, though it does not have any relationship to the abbey itself. Circumstances of the abbey in which natural beauty is amazingly and delightly colored the site are portrayed in Abbey's early lines of the poem.

Keat's *La Belle Dame sans Merci* recount and readorne the nostalgic medieval worrier time and the knights. Words and phrases of old are suitably fill the lines that illustrate the events when supernatural situation accompanied by natural or real one. Meanwhile Shelley's *Ozymandias* proclaims the mighty and despair – nothing remains, decay, bondless and bare; grand ideas of his own power and the kings in relation to Greek names of Ramses II of Egypt.

There all are essential quality of Romanticism in which distinguished works has risen from the previous period to the existing one compatible to the sensibility of the great period.

B. Research Questions

1. What distinguished ideas in terms of natural beauty and human dignity do the three schools – Lake school, Cockney school and Satanic school– have in relation to the works they have produced?
2. How do such distinguished ideas signify English Romantic literary works of the time?

C. Objectives of the research

1. To reveal the prominent ideas the three schools – Lake school, Cockney school and Satanic school –have in relation to the works they have produced.

2. To present the significant ideas that signify the English Romantic works of the time.

D. Significance of the Research

The study offers an attempt to reveal that the English Romantic period has not been matched by almost all ages of English literature in the range and diversity of its achievements. The existence of the three schools – Lake school, Cockney school and Satanic school with their ideas and their works have proved their individual share in contributing an essential literary quality of the period. It is, therefore this research to a certain extent informative on English Romantic literature in which its spirit is marked by a certain kind of literary renaissance or it was a time of promise, a renewal of the world and of letters as Keats and Hazlitt state. (Abrams et.al:1968)

E. Sequence of the Chapter

The content of the writing can be found in the sequence of chapter. Therefore, the structure of the writing including the skeletons of ideas will be explained in the writing. Hopefully it could help the readers before they read the content of this writing. The sequence of chapters in this writing divided into five chapters.

Chapter I is Introduction consists of eight sub chapters, namely Background, Scope of the Research, Research Questions, Objective of the Research, Rationale of the Research, Significance of the Research, Expected Outcome, and Sequence of the Chapter.

Chapter II is Review of Related Literature, consists of four sub chapters, namely Previous Studying, Theoretical Framework and Conceptual Framework.

Chapter III is Research Design and Methodology, consist of four sub chapters, namely Methodology, Data Collection and Data Analysis, Population and Sample.

Chapter IV is Findings and Discussion, consist of the interpretation of the three poems of each schools, the term of human dignity and beauty of nature in each poems and how the ideas signify the Romantic period.

Chapter V is Conclusion and Suggestion, consist of sum up significant ideas of the previous chapters and offer suggestions. The last is Bibliography

CHAPTER II

REVIEW OF RELATED LITERATURE

A. Previous Studies

This thesis is not the first research that analyzes about Romanticism works. There are some theses about Romanticism works that have been done before.

The previous researcher is Christina Resnitiwati with the title *Romanticism in Ode to The West Wind by Shelley* in 2005. This thesis attempted to analyze and explore its meaning through its intrinsic components, revealing its romantic aspects in the poem accordingly.

The second previous researcher is Alexandra Paterson with the title *Keats as a Reader* in 2010. This research aimed to examine the poetry of John Keats through an exploration of Keats' attitude toward reading.

The third previous researcher is Charles Ngiewih Teke's *Towards a Poetic of Becoming: Coleridge's and Keats's Aesthetic between Idealism and Deconstruction* in 2004. This research tried to deal with a new aspect in reading and interpreting Romantic, evident in both writers' works.

The next previous researcher is Poon Lai-King with the title *Metaphor and Romantic Poetry with reference to the poem of Keats and Wordsworth* in 1990. The analysis was to identify how the selected poets' self-definitions, consciousness of time, and death and history are subtly

inscribed in their tropes so that metaphor is not so much a form of deviation as it was a process of mediation.

The differences between this research and the previous studies above can be seen from the aim of the study. In this research the writer aims to find out the distinguished ideas of three schools members in relation to the works they have produced and to show their significant ideas contributed to the English Romantic period. The study will bring out what prominent role that the three schools have had to distinguish them from the work of other writers in Romantic period. To this end, the study will link various different ideas or concepts that almost spontaneously rose and occupied the period of English Romantics. The reflection of the works produced by the three schools becomes the quality essence of the study that it pursues.

B. Theoretical Framework

1. Language Based Approach

According to Moody in Brumfit (1983: 23), the approach recommend to recognize that every text is a complex entity, and capable of analysis and commentary from a variety of different points of view. He took Wellek and Warren's clear-minded exposition about the distinction between the extrinsic and intrinsic.

2. The Extrinsic

In various ways any text can be seen as determined by external factors which account for its existence or its special features. The principal ones would be such as follows (Moody in Brumfit, 1983: 23-24):

a. The biographical

Writer who produces literary work, lives in particular place at certain time and point in his life. It is important to know these facts at specific stage and to be aware how the writer's life influences the content and form of a particular text.

b. The historical

Literary text has been created at a certain time and may reveal the evidence of historical processes, whether economic, social, political, or ideological right up to the moment of a text's creation. This approach can be taken also to include the sociological, in which the text is seen to reflect various aspects of the social context in which it has been produced.

c. The aesthetic

Text can be seen to reflect various theoretical or practical movements, related to the processes of artistic creation, general problems of form, structure, uses of language, prosody, genres, etc.

d. The philosophical

At this level, we realize that texts can be shown to illustrate topics typically belonging to other disciplines such as, for example, ethics, metaphysics, psychology, theology, perhaps even science or mathematics.

3. The Intrinsic

Text cannot be used any means until the text has been read and reviewed, and the intrinsic approach consists of all the processes which are carried out, in their various sequences and at their various levels, in the course of a complete reading. Broadly, the main levels are (Moody in Brumfit, 1983: 24-25):

- a. *The grammatical.* The relations of units of expression both within the sentence, and between sentences.
- b. *The lexical.* This includes the denotations and connotations of words, and lexical groups, but also questions of register, style, and figurative language.
- c. *The structural.* The unity of complete texts of whatever kind, whether expository, narrative, argumentative or symbolic.
- d. *The cultural.* Here, we are concerned with the content, the message, what is presented, or stated, or implied, and its value in relation to the cultural context.

All in the extrinsic and the intrinsic approaches, we could state quite simply that the extrinsic approach is concerned with how the reader interprets the text, the intrinsic approach releases the fresh information he finds in it. The extrinsic approach involves what is implicit in a text, the intrinsic with what is made explicit. All texts sometimes may be encountered necessarily exhibit all the potential components.

C. Lake School

Lake School was the group of English romantic poets of the late 18th and early 19th centuries who lived in northern England, in the Lake District (Westmorland and Cumberland counties). The Lake Poets, William Wordsworth, Samuel Taylor Coleridge, and Robert Southey, in opposing the classicist and Enlightenment traditions of the 18th century, began the Romantic movement in English poetry. They warmly welcomed the French Revolution but later renounced it, rejecting the Jacobin terror. With time, the political views of the Lake Poets became increasingly reactionary; having rejected the rationalist ideals of the Enlightenment, they espoused belief in the irrational, in traditional Christian values, and in an idealized medieval past. The quality of their poetry also declined. However, their early, and best, works are to this day the pride of English poetry. One of their famous work was *the Lyrical Ballads* of 1798.

The Lake School greatly influenced the younger generation of English romantic poets, including Byron, Shelley, and Keats, who were, nevertheless, resolute critics of the political views of the Lake Poets. The Lake Poets influenced the development of all English poetry of the 19th and 20th centuries.

1. William Wordsworth

Wordsworth studied at St. John's College in Cambridge and before his final semester, he set out on a walking tour of Europe, an experience that influenced both his poetry and his political sensibilities. While touring Europe, Wordsworth came into contact with the French Revolution. This experience as well as a subsequent period living in France, brought about Wordsworth's interest and sympathy for the life, troubles and speech of the common man. These issues proved to be of the utmost importance to Wordsworth's work. Wordsworth's earliest poetry was published in 1793 in the collections *An Evening Walk* and *Descriptive Sketches*..

In 1795 he met Samuel Taylor Coleridge with whom Wordsworth published the famous *Lyrical Ballads* in 1798. While the poems themselves are some of the most influential in Western literature, it is the preface to the second edition that remains one of the most important testaments to a poet's views on both his craft and his place in the world. In the preface Wordsworth writes on the need for common speech within

poems and argues against the hierarchy of the period which valued epic poetry above the lyric.

Wordsworth's most famous work, *The Prelude* (1850), is considered by many to be the crowning achievement of English romanticism. The poem, revised numerous times, chronicles the spiritual life of the poet and marks the birth of a new genre of poetry. Although Wordsworth worked on *The Prelude* throughout his life, the poem was published posthumously. Wordsworth spent his final years settled at Rydal Mount in England, travelling and continuing his outdoor excursions. Devastated by the death of his daughter Dora in 1847, Wordsworth seemingly lost his will to compose poems. William Wordsworth died at Rydal Mount on April 23, 1850, leaving his wife Mary to publish *The Prelude* three months later. (Hunter: 2009)

2. Samuel Taylor Coleridge

In 1799 Coleridge joined the Wordsworth, who was staying at the Hutchinson farm in Durham. Wordsworth was waiting for an inheritance to be settled so he could wed Mary Hutchinson; and Coleridge fell in love with her sister Sara, who appears in his journals and poems as "Asra."

From the time of his marriage on, Coleridge was searching for a vocation that would pay the rent, although the annuity of £150 from the Wedgwoods eased these concerns after 1798 and meant that he did not

need to take up a career as a Unitarian minister. It is interesting to speculate if he would have later returned to the Church of England without that timely annuity.

Perhaps because he conceived such grand projects, he had difficulty carrying them through to completion, and he berated himself for his indolence. It is unclear whether his growing use of opium was a symptom or a cause of his growing depression. *Dejection: An Ode*, written in 1802, expresses his despair at the loss of his creative powers. In 1804 he travelled to Sicily and Malta, working for a time as Acting Public Secretary of Malta under the Commissioner, Alexander Ball. He gave this up and returned to England in 1806; Dorothy Wordsworth was shocked at his condition upon his return. His opium addiction (he was using as much as two quarts of laudanum a week) now began to take over his life: he separated from his wife in 1808, quarreled with Wordsworth in 1810, lost part of his annuity in 1811, put himself under the care of Dr. Daniel in 1814, and finally moved in with Dr. Gilman in London where the doctor and his family managed for the next 18 years to keep his demon under control.

At this same time he was establishing himself as the most intellectual of the English Romantics, delivering an influential series of lectures on Shakespeare in the winter of 1811-12 and bringing out his *Biographia Literaria* in 1817. Among his contemporaries, he was best

known as a talker, in the tradition of Samuel Johnson: his *Highgate Thursdays* became famous. Coleridge's most important contribution was *The Rime of the Ancient Mariner* in *Lyrical Ballad* which he made with Wordsworth. (Glenn Everett: 2000)

3. Robert Southey

Robert Southey, the son of a linen draper, was born in Bristol in 1774. After his father's death an uncle sent him to Westminster School but he was expelled in 1792 after denouncing flogging in the school magazine.

In 1794 Southey met Samuel Taylor Coleridge in Bristol and the two men became close friends. They developed radical political and religious views and began making plans to emigrate to Pennsylvania where they intended to set up a commune based on communistic values. Southey and Coleridge eventually abandoned this plan and instead stayed in England where they concentrated on communicating their radical ideas. This included the play they wrote together, *The Fall of Robespierre*. Southey also wrote the republican play, *Wat Tyler*.

In 1795, he published his book *Poems* and the epic poem, *Joan of Arc*. Between 1796 and 1798 he wrote many ballads, including *The Inchcape Rock* and *The Battle of Blenheim*. Southey's poetry sold poorly and had to rely on the £160 a year allowance paid to him by his friend Charles Wynn.

In 1813 Robert Southey was appointed poet laureate. Southey was criticized by Lord Byron and William Hazlitt who accused him of betraying his political principles for money. In 1821 Southey commemorated the death of George III with his poem *A Vision of Judgement*. This included an attack on Lord Byron who replied with *The Vision of Judgement*, one of the great satirical parodies of English literature.

Southey wrote several books including: *The Book of the Church* (1824), *Sir Thomas More* (1829), *Essays Moral and Political* (1832) and *Lives of British Admirals* (1833). In 1835 Sir Robert Peel, the British prime minister, increased Southey's pension to £300 a year. Robert Southey died in 1843. (Carnall: 2004)

D. Cockney School

The Cockney School refers to a group of poets and essayists writing in England in the second and third decades of the 19th century. They were Hunt, Keats and Hazlitt. Cockney refers to the people who were born in certain area that is covered by sounds of Bow Bells. Cockney also refers to working-class Londoners, particularly in East End. Cockney means accent and form of English spoken by the group. The location of Cockney school is not clearly defined. In cockney school, Leigh Hunt was the original “cockney”, but Keats and Hazlitt could not be called “cockney”.

The term came in the form of hostile reviews in Blackwood's Magazine in 1817. John Scott died after a duel over the controversy. Leigh Hunt the supposed chief offender of the Cockney School.

Each of the writers was derided for a slightly different quality. Keats, for example, was accused of low diction for rhyming "thorns/fawns" in *Sleep and Poetry* and other rhymes which suggested a working class speech. Hunt and Hazlitt were similarly vilified for their diction, but the criticisms were more ideological with them than with Keats. John Wilson Croker perpetuated the term "Cockney School" beyond the pages of Blackwood's in 1818 when he attacked Keats's *Endymion* in the Quarterly Review. (Richardson: 1993)

1. Leigh Hunt

Hunt developed an interest in politics and poetry. Leigh Hunt became friends with other young writers who favored political reform including Percy Bysshe Shelley, William Hazlitt, Henry Brougham, Lord Byron, Thomas Barnes and Charles Lamb. Leigh Hunt worked as a drama critics for The News "Examiner". He has ever been arrested with his brother due to his writings about Prince Regent.

After his release from prison, Leigh Hunt traveled to Italy with Byron and Shelley. The three men published a radical political journal called The Liberal. By publishing the journal in Italy they remained free from the fear

of being prosecuted by the British authorities. The first edition was mainly written by Leigh Hunt but also included work by William Hazlitt, Mary Shelley and Lord Byron's *Vision of Judgement* and sold 4,000 copies. The venture was abandoned after four editions and in 1823 Leigh Hunt returned to Britain.

In later life, Leigh Hunt's books included *Lord Byron* and *Some of his Contemporaries* (1828), *Christianism* (1832), *Poetical Works* (1844), *Autobiography* (1850) and *Table Talk* (1851). (Holden: 2005)

2. William Hazlitt

William Hazlitt was the son of a Unitarian minister. He went to Paris in his youth with the aim of becoming a painter, but gradually convinced himself that he could not excel in this art. He then turned to journalism and literature, and came into close association with Wordsworth, Coleridge, Lamb, Hunt, and others of the Romantic School.

He was, however, of a sensitive and difficult temperament, and sooner or later quarreled with most of his friends. Though a worshiper of Napoleon, whose life he wrote, he was a strong liberal in politics, and supposed himself persecuted for his opinions.

Of all Hazlitt's voluminous writings, those which retain most value to-day are his literary criticisms and his essays on general topics. His clear and vivacious style arose at times to a rare beauty and when the temper of

his work was not marred by his touchiness and egotism he wrote with great charm and a delicate fancy.

The essay *Of Persons One Should Wish to Have Seen* shows in a high degree the tact and grace of Hazlitt's best writing, and his power of creating a distinctive atmosphere. It would be difficult to find a paper of this length which conveys so much of the special quality of the literary circle. (Maclean: 1944)

3. John Keats

Keats met Leigh Hunt, an influential editor of the *Examiner*, who published his sonnets "On First Looking into Chapman's Homer" and "O Solitude." Hunt also introduced Keats to a circle of literary men, including the poets Percy Bysshe Shelley and William Wordsworth. The group's influence enabled Keats to see his first volume, *Poems by John Keats*, published in 1817. After that Keats published *Endymion*, a four-thousand-line erotic/allegorical romance based on the Greek myth of the same name, appeared the following year.

Keats spent the summer of 1818 on a walking tour in Northern England and Scotland, writing some of his finest poetry between 1818 to 1819 Keats mainly worked on *Hyperion*, a Miltonic blank-verse epic of the Greek creation myth. He stopped writing "Hyperion" upon the death of his brother, after completing only a small portion, but in late 1819 he returned

to the piece and rewrote it as "The Fall of Hyperion" (unpublished until 1856). That same autumn Keats contracted tuberculosis, and by the following February he felt that death was already upon him, referring to the present as his posthumous existence. In July 1820, he published his third and best volume of poetry, *Lamia, Isabella, The Eve of St. Agnes, and Other Poems*. The three title poems, dealing with mythical and legendary themes of ancient, medieval, and Renaissance times, are rich in imagery and phrasing. The volume also contains the unfinished *Hyperion*, and three poems considered among the finest in the English language, *Ode on a Grecian Urn*, *Ode on Melancholy*, and *Ode to a Nightingale*. The book received enthusiastic praise from Hunt, Shelley, Charles Lamb, and others, and in August, Frances Jeffrey, influential editor of the *Edinburgh Review*, wrote a review praising both the new book and *Endymion*. (Brown: 1937)

E. Satanic School

The Satanic School was a name applied by Robert Southey to a class of writers headed by Byron and Shelley, because, according to him, their productions were characterized by a Satanic spirit of pride and audacious impiety. The term was, therefore, initially coined in Southey's *A Vision of Judgement* (1821) as one of opprobrium and moral condemnation. Charles Baudelaire's *poète maudit* would emerge from the

Byronic hero. Thomas Carlyle responded to this new anti-hero and accused Byron and Shelley of wasting their breath in a fierce wrangle with the devil, having not the courage to fairly face and honestly fight him. Byron, in the materials surrounding *Manfred*, would suggest that these characters are not paragons of bourgeois virtues but are, rather, creatures of fire and spirit. (Metzger: 1993)

According to Peter McInerney (1980), among Romantics sympathy for the Devil arose from the impact of his splendid performance as Satan, in *Paradise Lost*. Blake's and Shelley's notorious expressions of support are famous examples of the allure of his Romanticized agony. In *The Marriage of Heaven and Hell* -- the title itself a provocation to the pious -- Blake insisted Milton wrote *At liberty of the Devils and Hell* because he was a true Poet and of the Devil's party without knowing it. In his *Defense of Poetry*, Shelley argued that Milton's Devil as a moral being is far superior to his God. Among Romanticists, these oracular sayings have engendered what Shelley elsewhere calls "a pernicious casuistry" - the practice of underestimating the faults of Romantic Satanists, and the tendency to overestimate the wrongs they suffer. Rationalizations of Satan's evil deeds and cant about the divine repression of his supposed virtues, have sometimes resulted in dangerous critical temporizing about the destructive behavior of Satan's Romantic sons.

1. Byron

Lord Byron, was born 22 January 1788 in London with a clubfoot and was taken to Aberdeen by his mother Catherine Gordon to attend a grammar school. At the age of ten, he inherited the estate and title of his great uncle and moved into the ruins of Newstead Abbey with his mother, who hired a doctor to cure his clubfoot.

In the early 19th century, Lord Byron had achieved superstardom through his poetry and lifestyle. He had his first book of poems called 'Hours of Idleness' published in June 1807. Poetry was the rock n roll of the age and Byron had achieved cult status as the archetypal romantic poet. (McGann: 2002)

According to Abrams (1968:1199), some of Byron's works were *Childe Harold's Pilgrimage Canto I - IV*, *Manfred*, *the Oriental Tales*, *Don Juan*, and *Darkness*.

2. Percy Bysshe Shelley

Percy Bysshe Shelley was one of the major English Romantic poets and is critically regarded as among the finest lyric poets in the English language. A radical in his poetry as well as his political and social views, Shelley did not achieve fame during his lifetime, but recognition for his poetry grew steadily following his death. Shelley was a key member of a close circle of visionary poets and writers that included Lord Byron; Leigh

Hunt; Thomas Love Peacock; and his own second wife, Mary Shelley. Shelley is perhaps best known for such classic poems as *Ozymandias*, *Ode to the West Wind*, *To a Skylark*, *Music*, *When Soft Voices Die*, *The Cloud* and *The Masque of Anarchy*. His other major works include long, visionary poems such as *Queen Mab* (later reworked as *The Daemon of the World*), *Alastor*, *The Revolt of Islam*, *Adonaïs*, the unfinished work *The Triumph of Life*; and the visionary verse dramas *The Cenci* (1819) and *Prometheus Unbound* (1820). (Bieri: 2008)

G. Overview

They were not only differ in location, but also different in defining concept the poet and the poem. Wordsworth said that it was the spontaneous overflow of powerful feelings but according to Shelley, poets are the mirrors of the gigantic shadows that futurity casts upon the present. Keats also give opinion about this case by saying “if poetry comes not as naturally as the leaves to a tree, it had better not come at all”. Coleridge defined his essential role of passion in art “deep thinking is attainable only by a means of deep feeling”. (Abrams, 1968: 1199)

H. The Works of Three Schools

1. Lake School's Work

Tintern Abbey was a famous architectural in south-west England. The Abbey was founded in 1131 by Walter de Clare Forcistericia, monks from France. The roofless church that remains was developed between 1220 and 1227 and completed in 14th century. This Wordsworth's poem was greatly contributed to its fame but it does not mention the Abbey.

Tintern Abbey by William Wordsworth

Five years have past; five summers, with the length
 Of five long winters! and again I hear
 These waters, rolling from their mountain-springs
 With a soft inland murmur.—Once again
 Do I behold these steep and lofty cliffs, 5
 That on a wild secluded scene impress
 Thoughts of more deep seclusion; and connect
 The landscape with the quiet of the sky.
 The day is come when I again repose
 Here, under this dark sycamore, and view 10
 These plots of cottage-ground, these orchard-tufts,
 Which at this season, with their unripe fruits,
 Are clad in one green hue, and lose themselves
 'Mid groves and copses. Once again I see
 These hedge-rows, hardly hedge-rows, little lines 15
 Of sportive wood run wild: these pastoral farms,
 Green to the very door; and wreaths of smoke
 Sent up, in silence, from among the trees!

With some uncertain notice, as might seem
 Of vagrant dwellers in the houseless woods, 20
 Or of some Hermit's cave, where by his fire
 The Hermit sits alone.

These beauteous forms,
 Through a long absence, have not been to me
 As is a landscape to a blind man's eye: 25
 But oft, in lonely rooms, and 'mid the din
 Of towns and cities, I have owed to them
 In hours of weariness, sensations sweet,
 Felt in the blood, and felt along the heart;
 And passing even into my purer mind, 30
 With tranquil restoration:—feelings too
 Of unremembered pleasure: such, perhaps,
 As have no slight or trivial influence
 On that best portion of a good man's life,
 His little, nameless, unremembered, acts 35
 Of kindness and of love. Nor less, I trust,
 To them I may have owed another gift,
 Of aspect more sublime; that blessed mood,
 In which the burthen of the mystery,
 In which the heavy and the weary weight 40
 Of all this unintelligible world,
 Is lightened:—that serene and blessed mood,
 In which the affections gently lead us on,
 Until, the breath of this corporeal frame
 And even the motion of our human blood 45
 Almost suspended, we are laid asleep
 In body, and become a living soul:
 While with an eye made quiet by the power

Of harmony, and the deep power of joy,
We see into the life of things. 50

If this

Be but a vain belief, yet, oh! how oft,
In darkness and amid the many shapes
Of joyless daylight; when the fretful stir
Unprofitable, and the fever of the world, 55

Have hung upon the beatings of my heart
How oft, in spirit, have I turned to thee,
O sylvan Wye! thou wanderer thro' the woods,
How often has my spirit turned to thee!

And now, with gleams of half-extinguished thought, 60
With many recognitions dim and faint,
And somewhat of a sad perplexity,

The picture of the mind revives again:
While here I stand, not only with the sense
Of present pleasure, but with pleasing thoughts 65

That in this moment there is life and food
For future years. And so I dare to hope,
Though changed, no doubt, from what I was when first
I came among these hills; when like a roe
I bounded o'er the mountains, by the sides 70

Of the deep rivers, and the lonely streams,
Wherever nature led: more like a man
Flying from something that he dreads, than one
Who sought the thing he loved. For nature then
(The coarser pleasures of my boyish days, 75

And their glad animal movements all gone by)
To me was all in all.—I cannot paint
What then I was. The sounding cataract

Haunted me like a passion: the tall rock,
 The mountain, and the deep and gloomy wood, 80
 Their colours and their forms, were then to me
 An appetite; a feeling and a love,
 That had no need of a remoter charm,
 By thought supplied, nor any interest
 Unborrowed from the eye.—That time is past, 85
 And all its aching joys are now no more,
 And all its dizzy raptures. Not for this
 Faint I, nor mourn nor murmur, other gifts
 Have followed; for such loss, I would believe,
 Abundant recompence. For I have learned 90
 To look on nature, not as in the hour
 Of thoughtless youth; but hearing oftentimes
 The still, sad music of humanity,
 Nor harsh nor grating, though of ample power
 To chasten and subdue. And I have felt 95
 A presence that disturbs me with the joy
 Of elevated thoughts; a sense sublime
 Of something far more deeply interfused,
 Whose dwelling is the light of setting suns,
 And the round ocean and the living air, 100
 And the blue sky, and in the mind of man;
 A motion and a spirit, that impels
 All thinking things, all objects of all thought,
 And rolls through all things. Therefore am I still
 A lover of the meadows and the woods, 105
 And mountains; and of all that we behold
 From this green earth; of all the mighty world
 Of eye, and ear,—both what they half create,
 And what perceive; well pleased to recognize

In nature and the language of the sense, 110
 The anchor of my purest thoughts, the nurse,
 The guide, the guardian of my heart, and soul
 Of all my moral being.

Nor perchance,

If I were not thus taught, should I the more 115
 Suffer my genial spirits to decay:
 For thou art with me here upon the banks
 Of this fair river; thou my dearest Friend,
 My dear, dear Friend; and in thy voice I catch
 The language of my former heart, and read 120
 My former pleasures in the shooting lights
 Of thy wild eyes. Oh! yet a little while
 May I behold in thee what I was once,
 My dear, dear Sister! and this prayer I make,
 Knowing that Nature never did betray 125
 The heart that loved her; 'tis her privilege,
 Through all the years of this our life, to lead
 From joy to joy: for she can so inform
 The mind that is within us, so impress
 With quietness and beauty, and so feed 130
 With lofty thoughts, that neither evil tongues,
 Rash judgments, nor the sneers of selfish men,
 Nor greetings where no kindness is, nor all
 The dreary intercourse of daily life,
 Shall e'er prevail against us, or disturb 135
 Our cheerful faith, that all which we behold
 Is full of blessings. Therefore let the moon
 Shine on thee in thy solitary walk;
 And let the misty mountain-winds be free

To blow against thee: and, in after years, 140
 When these wild ecstasies shall be matured
 Into a sober pleasure; when thy mind
 Shall be a mansion for all lovely forms,
 Thy memory be as a dwelling-place
 For all sweet sounds and harmonies; oh! then, 145
 If solitude, or fear, or pain, or grief,
 Should be thy portion, with what healing thoughts
 Of tender joy wilt thou remember me,
 And these my exhortations! Nor, perchance
 If I should be where I no more can hear 150
 Thy voice, nor catch from thy wild eyes these gleams
 Of past existence—wilt thou then forget
 That on the banks of this delightful stream
 We stood together; and that I, so long
 A worshipper of Nature, hither came 155
 Unwearied in that service: rather say
 With warmer love—oh! with far deeper zeal
 Of holier love. Nor wilt thou then forget,
 That after many wanderings, many years
 Of absence, these steep woods and lofty cliffs, 160
 And this green pastoral landscape, were to me
 More dear, both for themselves and for thy sake!
 (<http://www.shmoop.com/tintern-abbey/poem-text.html> Accessed on 7th
 March 2013)

2. Cockney School's Work

La Belle Dame sans Merci, one of John Keats last works, is a ballad which tells the story of a knight who falls in love with a mystical lady and suffers broken heart.

La Belle Dame sans Merci by John Keats

O what can ail thee, knight-at-arms,
Alone and palely loitering?
The sedge has wither'd from the lake,
And no birds sing.

O what can ail thee, knight-at-arms! 5
So haggard and so woe-begone?
The squirrel's granary is full,
And the harvest's done.

I see a lily on thy brow
With anguish moist and fever dew,
And on thy cheeks a fading rose
Fast withereth too.

10

I met a lady in the meads,
Full beautiful—a faery's child,
Her hair was long, her foot was light, 15
And her eyes were wild.

I made a garland for her head,
And bracelets too, and fragrant zone;
She look'd at me as she did love,

And made sweet moan. 20

I set her on my pacing steed,
 And nothing else saw all day long,
 For sidelong would she bend, and sing
 A faery's song.

She found me roots of relish sweet, 25
 And honey wild, and manna dew,
 And sure in language strange she said—
 "I love thee true."

She took me to her elfin grot,
 And there she wept, and sigh'd fill sore, 30
 And there I shut her wild wild eyes
 With kisses four.

And there she lulled me asleep,
 And there I dream'd—Ah! woe betide!
 The latest dream I ever dream'd 35
 On the cold hill's side.

I saw pale kings and princes too,
 Pale warriors, death-pale were they all;
 They cried—"La Belle Dame sans Merci
 Hath thee in thrall!" 40

I saw their starved lips in the gloam,
 With horrid warning gaped wide,
 And I awoke and found me here,
 On the cold hill's side.

And this is why I sojourn here, 45

Alone and palely loitering,

Though the sedge is wither'd from the lake,

And no birds sing.

(<http://www.shmoop.com/la-belle-dame-sans-merci/poem-text.html>.

Accessed on 9th March 2013)

3. Satanic School's Work

Ozymandias is a poem that told about a statue that represented an arrogant and powerful King.

Ozymandias by Percy Bysshe Shelley

I met a traveller from an antique land 2

Who said: "Two vast and trunkless legs of stone

Stand in the desert. Near them on the sand,

Half sunk, a shattered visage lies, whose frown

And wrinkled lip and sneer of cold command 6

Tell that its sculptor well those passions read

Which yet survive, stamped on these lifeless things,

The hand that mocked them and the heart that fed.

And on the pedestal these words appear: 10

"My name is Ozymandias, King of Kings:

Look on my works, ye mighty, and despair!"

Nothing beside remains. Round the decay

Of that colossal wreck, boundless and bare,

The lone and level sands stretch far away. 15

(<http://www.shmoop.com/ozymandias/poem-text.html>. Accessed on 8th January 2013)

I. Conceptual Framework

