

**MOVING FROM NATURE → BEAUTY IN THE ROMANTICS:**  
**Wordsworth (High Romantic), Shelley & Byron (Later Romantics)**  
 Dr. Katherine Harris

**Shelley's "A Defense of Poetry" (1822)**

- written in response to Peacock's "Four Ages of Poetry"
- **Reason**
  - instrument of imagination (lesser faculty)
- **Imagination**
  - mind contemplating the relations borne by one thought to another (spirit)
- **Poetry**
  - expression of the Imagination
  - image of life expressed in its eternal truth (it's all knowledge)
  - comprehends science
  - not subject to control of active power of the mind (it's uncontrollable)
  - makes the familiar become unfamiliar because it exposes **Beauty**
  - all language is poetry (only used by a poet)
  - as soon as a poet begins writing his/her poem, the inspiration is already on the decline because the creation is best only in the mind
    - exposure to the outside world will corrupt the creation
- **Poets**
  - legislators of the world
  - poets are privileged because they have insight and vision
  - poets have the ability to comprehend fundamental truths which ordinary people's habits keeps hidden from ordinary consciousness

Shelley	Wordsworth
Science is a part of the imagination (see Mary Shelley's Intro.)	Science is Reason and is therefore mechanical (not part of imagination)
Poetry is the remedy for public strife (see "England in 1819 & Mary Shelley's Intro.")	Poetry shouldn't be used for politics (partisan)
Poetry's composition is uncontrollable and not translated through the poet ("self")	The poet writes poetry after long contemplation and translates it through himself
Hope and hopelessness are essential contraries (like Blake; see "England in 1819")	Contraries cancel themselves out
Beauty is truth; uses images of Beauty in poetry to portray experiences that are beyond the physical senses (see "Hymn to Intellectual Beauty" & Byron's "She Walks in Beauty")	Nature is truth; uses landscape imagery in poetry to portray Nature