



**Research Article**

**THE FRENCH REVOLUTION AND THE ROMANTICS: BLAKE, WORDSWORTH AND COLERIDGE**

**Walid Ali Zaiter**

Department of Languages and Translation, Taibah University, Saudi Arabia

**ARTICLE INFO**

**Article History:**

Received 10<sup>th</sup> May, 2019

Received in revised form 2<sup>nd</sup> June, 2019

Accepted 26<sup>th</sup> July, 2019

Published online 28<sup>th</sup> August, 2019

**Key words:**

The French Revolution, Romanticism, Blake, Wordsworth, Coleridge, and the Bastille

**ABSTRACT**

The French Revolution and Romanticism are two cardinal movements which have produced great politicians, thinkers, dramatists and poets; the former is political the latter literary and philosophical. This paper discusses the impact of the French Revolution on the poetry of Blake, Wordsworth and Coleridge-the older generation of the Romantics; their poems reflected the spirit of the age; the French Revolution is a dramatic event in the human history which inspired the intelligencia of literary, political and artistic circles. Following the destruction of the Bastille, its effects hit first the French and then the event impacted England and the rest of the world. This paper also analyzes this impact on the poems under scrutiny; namely, Blake's *The French Revolution* (1791), Wordsworth's *The Prelude* and Coleridge's "The Destruction of the Bastille".

*Copyright©2019 Walid Ali Zaiter. This is an open access article distributed under the Creative Commons Attribution License, which permits unrestricted use, distribution, and reproduction in any medium, provided the original work is properly cited.*

**INTRODUCTION**

The French Revolution, a turning point in the human history, targeted change, whose events extended for a decade from 1789 till 1799. It has inspired politicians, artists, thinkers, poets, novelists and dramatist from all over the world; the destruction of the Bastille was an event which started new political history in France spreading across, England. This Bastille event has had a great impact on Romanticism, a reaction against both the old regime and the Enlightenment. Thus, the destruction of the Bastille was the spark which ignited the change that led to liberty, democracy and fraternity.

Thus, the French Revolution inspired Romantic writers and gave them an opportunity to reflect "the spirit of the age." The reaction of the English Romantic writers to the French Revolution came to be called "English Romanticism" as opposed to "French Romanticism" and "German Romanticism"[2]. The mottoes of the French Revolution have always been emblems for Romantic poets such as Blake, Wordsworth and Coleridge Their reflections on the French Revolution produced *The French Revolution*, *The Prelude*, and *The Destruction of the Bastille*."

One of the greatest effects of the revolution is the emergence of Romanticism, a term "usually used to describe a literary and philosophical movement that occurred in the late eighteenth century and early nineteenth centuries. The term is often used to distinguish the thought and literature of the period from that of the late seventeenth and eighteenth centuries, or of the Enlightenment" [3].

*\*Corresponding author: Walid Ali Zaiter*

Department of Languages and Translation, Taibah University, Saudi Arabia

Thus, when the revolution impacted the French literature, it was called French Romanticism. In the same vein, when the revolution influenced English literature, it was called English Romanticism.

***The impact of the French Revolution on Blake's poem The French Revolution (11791)***

"The French Revolution began life as a political coup de theatre. Its effects were immediate and lasting. It was the fall of the Bastille that" [4] inspired the old generation of the Romantics, Blake, Wordsworth and Coleridge to immortalize the revolution in their poems above mentioned. According to Istvan D. Racz, the poem was part of a longer poem which Blake could not finish during his life time. In the poem, Blake "contrasts images of war with the notion of pacifism. Pacifism is the ruling principle of the poem" [5]. For Racz, this means that Blake calls for peace instead of war. Racz cites only three lines of a quatrain to support his argument, but he neglects the fact that the poem is a representation of the French Revolution at the very start of it. He cites only one theme of the poem, that is pacifism.

Awful up rose the king, him the Peers follow'd; they saw the courts of the Palace

Forsaken, and Paris without a soldier, for the noise was gone up

And follow'd the army, and the Senate in peace, sat beneath morning's beam

These are the concluding lines of Blake's epic. Racz has deleted the beginning of the quatrain which reads: "A faint heat from their fires reviv'd the cold Louvre; the frozen blood

reflow'd. Thus, the bloodshed in the revolution caused it to stop, which is a logical conclusion of the poem; in all wars and revolutions a peace treaty is made at the end. The National Constituent "swept away the ancient regime" and substituted it with "a national system based on the division of France into departments, districts, cantons, and communes administered by elected assemblies" [6]. Now the French enjoy their right of voting-one step of democracy. This would not have happened without a price whose cost was the death of thousands and thousands of the French people.

Unlike Racz's interpretation of the poem, being based solely on peace, one may argue otherwise; Blake's epic poem *The French Revolution* is a poetic and romantic description of the revolution. It documents it poetically with the aid of Blake's power of imagination and his apocalyptic vision. To portray the depiction of the revolution Blake minutes it with a romantic eye of a poet who experienced its events and some of its aftermath. Blake employs in the opening of the poem, in a quatrain, crucial words such as the cloud, vision, the Prince, the scepter, cruelty, mountains, Europe and others as the fabric of his poem, each of which represents a role to play in the poem: the poetics of Blake and the poetics of the French Revolution-icons which the Romantics employed in their poetry and prose. This is self-evident in the works of not only Blake's poetry but also in Wordsworth's and Coleridge's. "For many years, the revolutionary Romanticism and poetic experiments of the 1790s have been understood as response to the American and French Revolutions, and the intellectual influence of Rousseau"[7]. These influences can be traced in the poetry of the Romantics above mentioned.

As for the genetics of Blake's epic poem and "the events it covers, the whole poem of seven books would scarcely have covered more than a year, and perhaps less, so that poem was probably drafted somewhere in mid -1790." To understand the context of the poem from historical point of view, Stevenson the editor of Blake's *The Complete Poems* suggests a very good reading of the poem with interesting notes [8].The beginning of the poem reads;

The DEAD brood over Europe: the cloud and vision descends  
over cheerful France;  
O cloud well appointed! Sick, sick, the Prince on his couch!  
Wreath'd in dim  
And appalling mist; his strong hand outstretch'd, from his  
shoulder down the bone,  
Runs aching cold into scepter, too heavy for mortal grasp-no  
more  
To be swayed by visible hand, nor in cruelty bruise the mild  
flourishing mountains.

This Quintin is the poetic and historical interpretation of the revolution in Blake's imagination and personal experience recording the beginning of the revolution-the literary history of it. Each word whether, phrase, or verb resembles a process producing a change of the status quo from the ancient rule of the feudal system to the new regime of liberty and democracy; this cost France deaths of many souls but the result of which produced happiness to the French. It was a new era of their history. Blake's vision could see through the cloud and mist of the ancient regime loaded with tyranny of bourgeoisie and clergymen for thousands of years have stopped and replaced by new phase of happy life; the cost was dearly but the consequences were fruitful; the prince has no longer grasps the

scepter, a symbol of his rule. The opening part of the poem is an introduction leading to the conclusion of it; to gain liberty the French had paid their lives and destroyed the symbol of cruelty, the Bastille. By destroying it the French became as free as birds. This event is a turning point in the history of the French; it is as important as the revolution itself. Blake writes:  
Clouds of wisdom prophetic reply, and roll over the palace  
roof heavy.

Forty men, each conversing with woes in the infinite shadows  
of his soul,

Like our ancient fathers in regions of twilight, walk, gathering  
round the king;

Again the loud voice of France cries to the morning, the  
morning prophecies to its clouds.

For the commons convene in the Hall of the Nation. France  
shakes!

And the heavens of France  
Perplexed vibrate round each careful countenance! Darkness  
of old times around them

Utters loud despair, shadowing Paris; her grey towers groan,  
and the Bastille trembles.

In these lines Blake's diction permeates the poem loaded with metaphors peculiar to Blake: clouds of wisdom whose role is to foresee the future of France as a new republic. The clouds here represent the wise men who listen the cries of France—a personification of freedom of speech to declare change of the old regime. Consequently, Blake can tell prophetically that morning prophecies are replies to the clouds of wisdom representing the action taken by wise men gathering in the Hall of the Nation. Their decision makes France shake—a personification of change due to the power of men causing the change; the Darkness of old times, a metaphor of the old regime. The end result of the wise men action plan makes the Bastille tremble, a personification of the government prison in which prisoners are kept against their will. Now the old regime is collapsing. In this respect Hoagwood argues

The ideology of prophecy flourished in England during and after Civil War, and, . . . , during and after the French Revolution. . . Historically interest in prophecy has also involved philosophical speculation, however, and so interpretation of prophecy is not so simple as direct as conversion to political terms. Instead, a refined aesthetic, able to deal with politics, philosophy, religion, and art at once. The Romantic writers, in their own time of revolution, inherited this rich legacy and put it in use. Their tool for the construction of prophecy was identical with the traditional tool for its interpretation: symbolism, or the simultaneous multiplicity of meaning. As Blake and Shelly knew, visionary symbolism had been studied systematically for centuries before they wrote. . . All the major Romantic poets and many of the minor ones either wrote Romantic prophecies or wrote poems incorporating elements of the form [9].

This is what Blake has done in his poem *The French Revolution*. He employs his own prophecy and ideology to depict the tenets of the revolution as cheerful when clouds of wisdom will transform France from a state of tyranny into a state of bliss. This prophecy invokes "contemporary political events." With the aid of prophecy which is "sublime allegory; it does not predict specific temporal events, but refers to an eternal present in the mental life of mankind" [9]. Thus, in Blake's poem the French Revolution recurs in the minds of

people as wholly as any religious event; it provokes people's minds to react against tyranny of any kind, religious, political, social or economic. These were responsible for revolution to happen. That is why most critics of Blake and Shelly consider them as prophets whose role to bring change by means of "the intellectual philosophy"[9]. If you stir the minds of people your message is far more stronger than thousands of soldiers armed with all kinds of weaponry.

### ***The impact of the French Revolution on Wordsworth's The Prelude (1850)***

Like Blake, Wordsworth had documented the "historical moment" [10] as a spark of inspiration leading to writing *The Prelude* and as a reaction to the French Revolution. In the "*The Prelude's* books [ix and xi], the poet critiques the mockery of history from his perspective as firsthand witness of events, or times in revolutionary France." Thus, these books provide a "living relationship to the present time of its composition" [11]. This is the role of a poet to turn history into poetic creation, making history more appealing to the reader of his epic poem. Wordsworth's plan in depicting the French Revolution was to write three books of poetry, each of which covers certain episodes of his life and experience with the revolution. In book nine, Wordsworth reveals some personal events he encountered with his French friend Michel Beaupuy. In this book, the poet narrates their vibrations about many topics such as history and change in the sense that "the transformation of history. . . or ideology, and how this ideology works as instrument in the direction of revolutionary change—for good or for ill." The following lines from book nine portray Wordsworth's attitude towards the French Revolution from two perspectives: history and ideology by discussing these with his French friend. The concluding lines that start from line 555 to the end of book nine represent Wordsworth's diction of discourse based on autobiographical incidents which he records in these lines. Thus, history and politics overlap creating a wonderful narrative of the young poet who reflects the young republic.

The two verse paragraphs below celebrate the historical narrative with the imaginative eye of the poet aided with memory of the place and his 'imbecile mind.'

Oh, happy time of youthful lovers, (thus  
The story might begin,) oh, balmy time,  
In which a love-not, on a lady's brow,  
Is fairer than the fairest Star in Heaven!  
So might-and with that prelude 'did' begin  
The record; and, in faithful verse, was given  
The doleful sequel.

But our little bark  
On a strong river boldly hath been launched;  
And from the driving current should we turn  
To loiter willfully within a creek,  
Howev'r attractive Fellow voyager!  
Would'st thou not chide? Yet deem not my pains lost:  
For Vaudracour and Julia (so were named  
The ill-fated pair) in that plain tale will draw  
Tears from the hearts of others, when their own  
Shall beat no more. Thou, also, may'st read,  
At leisure, how enamour'd youth was driven,  
By public power abased, to fatal crime,  
Nature's rebellion against monstrous law;  
How between heart and heart, oppression thrust

Her mandates, serving whom true love had joined,  
Harassing both; until he sank and pressed  
The couch his fate had made for him; supine,  
Save when the stings of viperous remorse,  
Trying their strength, enforced him to start up,  
Aghast and prayerless. Into a deep wood  
He fled, to shun the haunts of human kind;  
There dwelt, weakened in spirit more and more;  
Nor could the voice of Freedom, which through France  
Full speedily resounded, public hope,  
Of personal memory of his own worst wrongs,  
Rouse him; but, hidden in those gloomy shades,  
His days he wasted,—an imbecile mind. [12]

These lines speak of the poet's personal experience with his Fellow voyager and how he sees the French Revolution; his plan was to record the event faithfully by means of a prelude in which he depicts a story of two lovers invoking "Vaudracour and Julia" as a metaphor that "plays an important role in 1805 version. written in the contemporary and popular form of melodrama, this tale expresses a belated protest against the ancient regime's abuses of citizens' natural right" [13]. His reaction was fleeing from the place because "the voice of freedom" then did not represent the public hope of change—the ancient regime. His negative participation in the revolution made him regret "his days he wasted—an imbecile mind." Here one could hypothesize that Wordsworth is escapist from the revolution and his role is merely of an observer and objective one leaving it to the French to take any action proper to the event.

However, in book ten of *The Prelude*, Wordsworth is recording the change which the French had dreamt to happen and it did happen. He writes:

The state-as if to stamp the final seal  
On her security, and to the world  
Show what she was, a high and fearless soul,  
Exulting in defiance, or heart stung  
By sharp resentment, or be like to taunt  
With spiteful gratitude the baffled League,  
That had stirred up her slackening faculties  
To a new transition-when the king was crushed,  
Spare not the empty throne, and in proud haste  
Assumed the body and venerable name  
Of a Republic. Lamentable crimes,  
'Tis true, had gone before this hour, dire work  
Of massacre, in which the senseless sword  
Was prayed to as a judge; but these were past,  
Earth free from them forever, as was thought,—  
Ephemeral monsters, to be seen but once!  
Things that could only show themselves and die.

In this passage, Wordsworth documents the transformation from monarchy to democracy and the cost the French paid for it-what the sword did as a weapon to a kill and a judge as the only means to finish the old regime. It is a metaphor of transformation that has a double fold, to kill and to be a symbol for justice though described as 'senseless' but its power could bring the ephemeral monsters die for ever and with it the Republic has risen. It has become a state of a high and fearless soul—a personification of new power with new soul born new from the past with its lamentable crimes. It is all over now. This transition of thought and attitude compared to what Wordsworth wrote in book nine in the passages above

mentioned shows that “as The Prelude “was written several years after the walks he had taken with Beaupuy, in the light of Revolution controversy and the political stances adopted by the Bukeans and Paineites, is now able to make a balanced judgment of his own position in the debate” [14]. This is true when we realize that Wordsworth’s Prelude “ describes particular incidents in his life and bases general philosophical and moral reflections on them” [15]. The poet had lived the experience of the French Revolution and here in book ten he is giving it a second thought as he develops in mind and thought as a poet of nature, politics and philosophy.

However, In book eleven of The Prelude Wordsworth portrays the aftermath of the revolution. No more terror took place. Unfortunately, France started her imperial project by waging war against many countries, one of which was England to whom Wordsworth belonged. Now at the outset of book eleven book, he chronicles as a historian, poet, thinker and a philosopher certain events which struck deep his consciousness. And his attitude towards them. He records and postulates what the French had accomplished at the outset, during and after the revolution. He has not forgotten the role of his country, Britain in destroying the French liberty by “opposing” it. Also he comments on the paradox of the French Revolution: asking for freedom and becoming oppressors.

From that forth, Authority in France  
Put on a milder face; terror had ceased,  
.....  
Yet, in me, confidence was unimpaired;  
The Senate’s language, and the public acts  
And measures of the Government, though both  
Weak, and of heartless omen, had not power  
To daunt me; in the People was my trust:  
And in the virtues which my eyes had seen,  
I knew that wound external could not take  
Life from the young Republic; that new foes  
Would only follow, in the path of shame,  
Their brethren, and her triumphs be in the end  
.....  
But from these bitter truths I must return  
To my own history. It hath been told  
That I was led to take an eager part  
In arguments of civil polity,  
.....  
In the main outline, such it might be said  
Was my condition, till with open war  
Britain opposed the liberties of France.  
This threw me first out of the pale of love;  
Soured and corrupted, upwards to the source,  
.....  
But now, become oppressors in their turn,  
Frenchmen had changed a war of self- defense  
For one of conquest, losing sight of all,  
Which they had struggled for : up mounted now,  
.....  
Thus, O Friend!  
Through times of honor and through times of shame  
Descending, have I faithfully retraced  
The perturbations of a youthful mind  
Under a long-lived storm of great events  
A story destined for thy ear, who now,  
Among the fallen of nations, does abide,  
.....

Thus I soothe  
The pensive moments by this calm fire-side  
And find a thousand bounteous images  
To cheer the thoughts of those I love, and mine.  
Our prayers have been accepted; thou wilt stand  
On Etna’s summit, above earth and sea  
.....

Not in vain  
Those temples, where in their ruins yet  
Survive for inspiration, shall attract  
The solitary steps: and on the brink  
Thou wilt recline of pastoral Arethuse  
Or, if that mountain be in truth no more,  
Then, near some other spring-which by the name  
Thou gratest, willingly deceived-  
I see thee linger a glad votary,  
And not a captive pining for the home.

With these concluding lines, Wordsworth, concludes *The Prelude* of France books, nine, ten and eleven. It is “ the magnum opus of the great decade and Wordsworth’s fullest attempt to deal with the French Revolution,” which “is written from an ideological perspective that is thoroughly Burkean” [16]. I do not agree with this statement that the poem is written from Burkean perspective. It contradicts the title of the poem. The poet then has not grown up in mind, experience and career. The concluding lines of the poem prove otherwise.

**The impact of the French Revolution on Coleridge’s “The Destruction of the Bastille”**

Now we can move to the last poet under discussion, Coleridge was inspired by the French Revolution. Like Blake, and Wordsworth, Coleridge was one of the Romantics who wrote about the revolution. His poem “The Destruction of the Bastille” (1789) copes with the trend then or the spirit of the time in the nineteenth century. Coleridge’s reaction to the French revolution was inspirational. Had not Blake and Wordsworth experienced the revolution, Coleridge would not have written his poem above mentioned, He was “profoundly influenced by the French Revolution and the revolutionary enthusiasm of Wordsworth. When the Bastille was thrown open and the prisoners released to bask in the sunshine of freedom, he wrote: “Liberty the soul of life, shall reign / Shall throb in every pulse, shall flow thro’ every vein [vein]” [17]. The couplet is cited from stanza V in “The Destruction of the Bastille.” Liberty is a metaphor of life whose blood runs in every vein, a personification of liberty as a body and soul. The combination is essential for life. The French need it to have liberty.

To place Coleridge’s poetry about the French Revolution in the right context, it is necessary to realize that “ Coleridge’s poems on the French Revolution are structured by contrasts between landscapes corresponding to the familial and the analytical. The voice of political prophecy speaks through a hypermasculine, hyperMiltonic sublime that transforms history into allegory. One can find this kind of sublime in “The Destiny of Nations,” “The Destruction of the Bastille,” (1789) “ Ode to the Departing Year,” “France: An Ode,” and “ Religious Musings.” (1795). In this regard and at the time of the Romantics, their writing using landscapes was associated with sublime. Coleridge’s response to the landscapes which his age defined as most sublime, that is, at once exemplifies the characteristic values of Romantic aesthetics, and communicates their menacing or awesome qualities with such

physical and emotional detail as to make them a compelling aspect of the readers' own experience. As with his many evocations of sublime feeling, therefore, Coleridge's landscape-descriptions combine elements unique to their historical context with a force and individuality which raises them well above the merely generic" [18]. Thus Burkean sublime was an aesthetic to employ when describing great events or places, one of which was the French Revolution.

Since history is important in tracing the development of the poet's mind, experience and career, Coleridge's writing between 1789 and 1798 is "often characterized by a youthful enthusiasm for political and social change-as well as for the philosophical and religious enlightenment of his fellow men of all classes-that remains impressive in its vigour, intensity and passion" [19]. This trend is applicable not only to the Romantics but also to all poets around the globe. Therefore, Coleridge's Romanticism as a school of thought would have seen in the French Revolution a rich material sufficient to provide new diction, sublime, creative imagination and prophecy to embody in his poetry and philosophy. Consequently, Coleridge reflecting on revolution's place and time as a turning point in history; he captured this event in his imagination and transformed it into a poem, "The Destruction of the Bastille" which records his attitude toward this event. He writes:

Heard'st thou you universal cry,  
And dost thou linger still on Gallia's shore?  
Go, Tyranny! Beneath some barbarous sky  
Thy terrors lost and ruin'd power deplore!  
What tho' through many a growing age,  
Yet Freedom rous'd by fierce Disdain  
Has wildly broke thy triple chain,  
And like the storm which Earth's deep entrails hide,  
At length has burst its way and spread the ruins wide.  
.....  
Shall France alone a Despot spurn?  
Shall she alone, O Freedom, boast thy care?  
Lo, round thy standard Belgia's heroes burn,  
Tho' Power's blood stain'd streamers fire the air,  
And wider yet thy influence spread,  
Nor ev'r recline thy weary head,  
Till every land from pole to pole  
Shall boast one independent soul!  
And still, as erst, let favour'd Britain be  
First ever of the first and freest of the free! [20]

These lines are cited from the first and the last stanzas of the poem; the first is an introduction to his political argument in which his poetic language is laden with imagery which celebrates the end of the old regime; Coleridge addresses it to go and describes it as 'tyranny'; he also welcomes the birth of new born soul-the new republic whose head influenced the world and particularly Britain which is across the channel from France; he also wishes his country to be the first to receive freedom and become free of the old system. The cost of this is "tho' Power's blood stain'd streamers fir the air." In this light, Coleridge's poem "may serve as a good example of the lacuna within Romanticism's relation to the transformations in sovereignty that the revolution represents" [21]. Thus the last stanza reveals Coleridge's attitude towards the French Revolution by comparing it with the Glorious Revolution in Britain which took place a century before that of the French. Coleridge "alludes to the Glorious Revolution and the

celebrated constitutional amendments it brought Britain. In doing so, he acknowledged the prevalent Whig attitude that the French Revolution was bringing France in line with an enlightened constitution that had existed in England since 1668" [22]. This attitude here towards the French Revolution is of a juvenile spirit of a young poet.

However, his political stands had changed as he grew older in his career and became more mature in experience and knowledge. His ode," The Destruction of the Bastille" is different from his other poems he wrote about home and foreign affairs. In his poems and his prose, Coleridge writes in different tones according to arising circumstances.

The revitalization of Coleridge's literary career in the immediate post-Napoleonic period was indebted to a textual corpus that he had created two decades earlier during the post-revolutionary ferment of 1790s. this is certainly the case with poetry.. "Frost at Midnight," and "The Ancient Mariner," both written in the late 1790s and both republished in 1817, feature revisions that give a mutually reinforcing testimony of the pressures Coleridge was under. Foremost was the burden of a radical past, kept in the public domain by the efforts of enemies in the press, which he desperately wanted to be rid off in a society that was steadily hardening against dissent" [23]. These pressures made Coleridge change his political and religious attitudes in his poetry and prose. To understand Coleridge's poetry-"Frost at Midnight,""The Ancient Mariner," "The Destiny of Nations," "Ode to the Departing Year," "France: An Ode," "Religious Musings" are complementary poems to his early ode "The Destruction of the Bastille," (1789) in thought, philosophy and politics.

## CONCLUSION

Blake, Wordsworth and Coleridge were influenced by the French Revolution. Consequently, they lived its political, economic and social ordeals; their cries through poetic works have inspired their contemporaries and for ages to come. They depicted the revolution through vision, prophecy, philosophy and politics. By so doing Blake's *The French Revolution* (1791) is a reflection of an event which shook the world then and whose aftermath produced fruitful outcomes such as democracy, liberty and change of the old regime. However, in Wordsworth's *Prelude* and Coleridge's poems above mentioned are criticism of the revolution from the state of being peaceful to becoming oppressive dominating the world by waging wars. Each poet used his poetics of imagination, language and diction to capture this moment in history which produced a new democracy which has lived up to this minute; its cost was dear but its effects are still a source of inspiration for critics, politicians, artists, poets, novelists, dramatist, philosophers, and what have you. Had not the French Revolution occurred, Romanticism would not have accomplished its tents as a political, philosophical movement reacting against the old regime, the traditional thought and social injustice in the nineteenth century ; it documented the revolution as a historical event and turned into hope for change in a very unprecedented way. The Romantics above mentioned made the revolution a source of inspiration and a critique of its doctrines.

## References

1. Austin, Frances. *The Language of Wordsworth and Coleridge*. London: Macmillan Education Ltd., 1989.

2. Banks, Brenda. "The Vaudracour and Julia": Wordsworth's Melodrama of Protest." *Nineteenth-Century Literature*. Vol. 44, No. 3, 1992, pp. 275-302.
3. Bosserhoff, Bjorn. *Radical Contra- Diction: Coleridge, Revolution, Apostasy*. UK: Cambridge Scholars Publishing, 2016.
4. Chandler, James K. *Wordsworth's Second Nature: A Study of the Poetry and Politics*. USA: The University of Chicago Press, 1984.
5. Coleridge, Samuel Taylor. *The Poems of Samuel Taylor Coleridge. 1787-1833*. Dj Vu editions. Global Language Resources Inc., 200.
6. Duff, David. "From Revolution to Romanticism: The Historical Context to 1800." Ed. Duncan Wu. *A Companion to Romanticism*. UK: Blackwell Publishers Ltd., 1998, 1999.
7. Ellison, Julie. *Delicate Subjects: Romanticism, Gender, and the Ethics of Understanding*. USA: Cornell University Press, 1990.
8. Gilroy, John. *Romantic Literature*. Lebanon: Liban Publishers, 2010.
9. Hadley, Karen. "The Crisis of Discourse and the Rise of History in *The Prelude* Revolutionary Books." *Critical and Historical Studies in Literature, Modern through Contemporary* Vol. III, No. 4. 2014, pp. 818-840.
10. Hoagwood, Terence Allan. *Prophecy and the Philosophy of Mind: Traditions of Blake and Shelly*. USA: The University of Alabama Press, 1985.
11. Kitson, Peter. J. "Beyond the Enlightenment: The Philosophical, Scientific and Religious Inheritance." Ed. Duncan Wu. *A Companion to Romanticism*. UK: Blackwell Publishers Ltd., 1998, 1999.
12. Kuiken, Kir. *Imagined Sovereignty Toward a New Political Romanticism*. USA: Fordham University Press, 2014.
13. Lotha, Gloria *et al.* (eds). "French Revolution 1789 - 1799." *Encyclopedia Britannica*, 2019.
14. Manley, Suzan. *Language, Custom and Nation in the 1790s: Locke, Tooke, Wordsworth, Edge worth*. UK: Ashgate Publishing Limited, 2007.
15. Mcphee, Peter. *The French Revolution 1789 – 1799*. UK: Oxford University Press, 2002.
16. Mondello, Kaitlin. "The "grim Unreality": Mary Shelley's Extinction Narrative in *The Last Man*." *Essays in Romanticism*. Eds. Vardy, Alan *et al.* Vol. 24, No. 2. 2017, pp. 163-178.
17. Racz, Istvan D. "History and Poetry: William Blake and The French Revolution." *Eger Journal of English Studies*. Vol II. 2007, pp. 39-45.
18. Shadow, Philip. "Britain at War: The Historical Context." *A Companion to Romanticism*. UK: Blackwell Publishers Ltd., 1998, 1999.
19. Sheikh, Mohammad Rizwan. "The Impact of French Revolution on Romantic Poets." *Indian Journal of Research*. Vol. 3, No. 8, pp. 1-2.
20. Stevenson, W. H. ed. *Blake: The Complete Poems*. 3<sup>rd</sup>.ed. London: Routledge, Taylor and Francis Group, 2014.
21. Tee, Mark Ve- Yin. *Coleridge, Revision and Romanticism: After the Revolution, 1793-1818*. London: Continuum International Publishing Group, 2009.
22. Vallins, David. (ed). *Coleridge's Writings on the Sublime*. UK: Palgrave Macmillan, 2003.
23. Wordsworth, William. *The Prelude or, Growth of a Poet's Mind; an Autobiographical Poem, 1805, 1850*. Dj Vu editions.

**How to cite this article:**

Walid Ali Zaiter (2019) 'The French Revolution And The Romantics: Blake, Wordsworth And Coleridge', *International Journal of Current Advanced Research*, 08(08), pp.19661-19666. DOI: <http://dx.doi.org/10.24327/ijcar.2019.19666.3806>

\*\*\*\*\*