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**GOVT ARTS & SCIENCE COLLEGES AND
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ENGLISH STUDY MATERIAL

UNIT-I-British Literature

PROSE and POETRY

by

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PROSE INTRODUCTION

The French poet Paul Valéry compared prose to walking and verse to dancing. Verse is the more stylized form, while prose is functional, and used for non-literary purposes also. But this does not mean that prose is a lower form; prose can employ all the rhetoric techniques (like simile, metaphor, personification, hyperbole,

understatement, irony etc.) that verse uses. Prose, too, can be rhythmic, though rhythm in prose is different from the music of poetry. Literary genres can use either prose or verse. Traditionally, the epic has always been in verse, but the qualities of an epic can be found in Leo Tolstoy's War and Peace, written in prose. The novel is usually written in prose, but the great Russian poet Pushkin's Eugene Onegin is a novel written in verse. Inspired by Pushkin, Vikram Seth has written a novel in the form of sonnets: The Golden Gate. Drama can be either in verse or prose. Greek drama, and Elizabethan drama which followed that tradition, was in verse. Shakespeare's tragedies are great poetic dramas, but he has many prose passages in his comedies, which are interspersed with songs. Modern English drama is in prose: TS Eliot is the only playwright to successfully attempt poetic drama. Poetry confers a certain heightening, prose is derived from the Latin word meaning "direct, straightforward". There are different literary forms of prose. The short story and the novel, the fictional forms of prose, do not concern us in this block.

We shall devote our attention to the main non-fictional forms: the essay, biography and autobiography, and the travelogue. "Essay" is derived from the French word meaning "attempt". An essay is a prose composition of moderate length devoted to some particular topic. Essays are of two types: formal essays and personal essays. Formal essays, written by scholars in any field with the sole purpose of conveying ideas, are also referred to as articles. (Journals like Critical Quarterly or the Journal of Commonwealth Literature publish articles of literary criticism.) A formal essay discusses the topic concerned in all objective and impersonal manner. Its primary purpose is to impart knowledge.

The personal essay, written in a light style, seeks to entertain the reader. The style of the essay is often conversational; it can be anecdotal, and generally reveals

the personality of the author. In English literature, The Essays of Elia, written by Charles Lamb are famous specimens of the personal essay.

A biography is the story of the life of an individual. Unlike history, which concentrates on facts and figures, a biography tries to project the personality of the subject, helping the reader to share that person's hopes and fears. In an autobiography, the author is his own biographer, so it tends to be more subjective. Events are seen through the consciousness of the protagonist; of course, the passage of time may give much objectivity to the recollection.

Another big difference between a biography and an autobiography is that an autobiography is more selective in the incidents it describes. A biography can cover the whole life of the subject from birth to death, and even discuss his reputation after his death. An autobiography is necessarily incomplete, but it has the great advantage of presenting events at first hand. The writer can describe what he has experienced personally.

A travelogue is an account of the writer's travels. In this autobiographical account, the focus is on the places and people he has met in his travels, not on events in the author's own life, or his personality. English literature has a strong tradition of travelogues. Addison (1672- 1719), the father of the periodical essay, wrote a travelogue, so did the early English novelist Tobias Smollett (1721-1771). Indian English literature too has many travelogues, starting with Dean Mahomet's The Travels of Dean Mahomet through Several Parts of India (1794).

Let us now examine the different varieties of prose employed by writers, whether in fiction or non-fiction. There are three main varieties: descriptive, narrative and expository prose. These are not exclusive categories – a writer may use two or all three types in the same passage.

Descriptive prose can be used to describe a person, a thing, or a place. A good description vividly recreates the object or event in such a way that we feel that we ourselves have seen, heard and experienced it. Some descriptions can be impressionistic, that is, they present things from a particular, very personal point of view; an impressionist description reveals not just the object, but the sensibility of the person who is observing it.

On the other hand, we can have descriptions, especially of places. Which have a kind of photographic realism. When we read the passage, we feel that we are looking at photographs or videotapes of the place. Narrative prose describes events; a narrative deal with what happens over the course of time. It is the action which absorbs our attention. Narration can be slow or fast. It can be exciting, colorful and heightened, or matter-of-fact and factual. It can be highly imaginative, or purely objective. A narrative can deal with external happenings – public events or interpersonal relationships. The writer can also narrate internal events, the changing feelings and emotions.

Non-fiction prose forms like biographies, autobiographies and travelogues deal with factual narratives, while novels and short stories deal with events born of the writer's imagination. Of course, there can be no rigid rule; good historical novels incorporate a lot of historical facts into the narrative, while autobiographies can be so imaginative that the facts are not important. We also have a kind of fiction based on actual events; such a novel is called a "faction" (fact + fiction) or "non-fiction novel". Truman Capote's novel, *In Cold Blood* (1966), deals with crime and punishment in Kansas, based on interviews with the accused. Norman Mailer used the term "true life novel" for his work *The Executioner's Song* (1979), because it chronicles the life and death of Gary Gilmore, a murderer who demanded his own

execution in Utah. Novels and short stories give more scope for the writer to employ different narrative voices, but narrative prose has an important place in non-fiction too.

Expository prose defines or explains a subject. Scholarly writing on science, technology, philosophy, religion, political science, economics etc. falls under the category of expository prose. It presents details concretely and clearly in a logical sequence. The aim of the writer is not to describe something or narrate a story, but to present facts and ideas. Good writers use many devices to present their subject effectively: these include the use of examples to illustrate their point, varying their tone from one of public rhetoric to one of personal conversation, narrating interesting anecdotes, presenting analogies in support of their argument, and use of figures of speech like simile, metaphor and personification

Much of non-fiction prose is explicatory in nature, but this does not mean that expository prose has no place in fiction. Many great novels, such as Tolstoy's, present the writer's views on life and society. Whether it is fictional or non-fictional, prose should be read as closely as verse. In analyzing prose, we should examine the diction of the writer the words he uses, the range of his vocabulary. The syntax and structure of the sentences deserve attention. Are they short or long? Does he use simple sentences, or does he prefer complex sentences with many clauses and qualifying parenthetical comments? The Victorians had perfected the periodic sentence: long, elaborate sentences with many balanced clauses. We should also examine rhythm, how the sentences flow. The structure of paragraphs, and the writer's use of punctuation, also reveal his style. But it is not possible to analyse the style in isolation from the meaning. The literary meaning of anything depends on

how it is said, a simple paraphrase of what is said does not constitute the full meaning of the text under analysis.

EMERGENCE OF PROSE IN OLD ENGLISH LITERATURE

There was a decline in the knowledge of Latin, so the King Alfred (847-899), a ruler of Wessex and the Anglo-Saxons translated some popular books only to encourage learning among clergy in his own tongue. These works are his contribution to literature. The five important translations by Alfred, the King are the Pastoral Care of Pope Gregory, the History of the World of Orosius, Bede's Ecclesiastical History, Boethius' Consolation of Philosophy and the Soliloquies of St Augustine, though it should be noted that Alfred's claim to the translation of Bede is disputed. The Anglo-Saxon Chronicle was inspired by Alfred, who himself may well have dictated some of the entries more particularly those dealing with his own campaigns.

Besides the translations, there were other didactic works in different departments. There is a considerable stock of sermons-some of them imaginative and strong in narrative, like the one on the Harrowing of Hell in the Blickling Homilies, and others, like the Sermones Catholici of Aelfric, softer and gentler in their tone, more finished in their rhetoric. These may not appeal to every reader; but the same might be said of the works of many later divines than Aelfric.

Most important of the early prose texts during middle English Literature is the Ancrene Riwe which was written for three noble ladies who had become anchoresses. It is a manual designed to guide in the life they had chosen. The other work is the Azenbite of Inwyte written by Dan Michel of Northgate in 1340 and comes from Canterbury. It is a translation of a French work and a bad one at that. It is of less literary value and chiefly known as dull piece of work.

The Age of Chaucer (1350-1400) observed the foundation of an English Prose style. Although much of old English prose consists of translations from Latin and is clearly influenced by the originals, it is by no means correct to consider the prose of the period as lacking in originality or personal qualities. The prose of Mandeville and Malory is a good example of original and individual works. Latin and French were losing grip and the language was settling to a standard with the growing desire of an English Bible that instigated the pace of the development of Prose in Standard English.

The two tales of Chaucer in the Canterbury Tales (The Tale of Melibee and the Parson's Tale) are not as impressive in style and utterly filled with tedious moralizing with copious use of vocabulary. Among the other prose works come an early translation of Boethius and a treatise, composed for the instruction of this little son Lewis on the astrolabe (a popular the then astronomical instrument).

OTHER PROSE WRITERS FROM THE AGE OF CHAUCER

John Wycliffe (1320-1384)

He was born in Yorkshire and educated at Oxford, took holy orders and even took a prominent part in the ecclesiastical feuds of the day. He was strong in the criticism of the abuses, too popular at that time, and the only influence of this powerful friends saved him from the fate of the heretic. He wrote many book in the support of revolutionary opinions and issue a large number of tracts and pamphlets in English. Wycliffe attacked the privileged status of the clergy, which had bolstered their powerful role in England. He then attacked the luxury and pomp of local parishes and their ceremonies. His great work, which earned him his title on Jutner of English prose," is the translation of the Bible which published in series during 1380s. Wycliffe himself translated the gospels, and much more of the New

Testament; the rest was finished by his followers, especially by Nicholas of Hereford. These translations were made from the Latin Vulgate, not from the original Greek and Hebrew, and the whole work was revised in 1388 by John Purvey, a disciple of Wycliffe.

For the reason of his scathing attack on the privileged clergy and Roman Catholicism, he is termed as 'the evening star of scholasticism and as the morning star of the English Reformation. Wycliffe's followers, known as Lollards, followed his lead in attacking the veneration of saints, the sacraments, monasticism, and the very existence of the corrupt Clergy.

John Mandeville

Another piece of prose called the Voyage and Travel of Sir John Mandeville, written in excellent style in the Midland dialect, appeared about 1356 in England. For years this interesting work and its unknown author were subjects of endless dispute. In reality, this collection of travelers' tales is simply a compilation from Odoric, Marco Polo, and various other sources. The original work was probably in French, which was speedily translated into Latin, then into English and other languages; and wherever it appeared it became extremely popular, its marvelous stories of foreign lands being exactly suited to the credulous spirit of the age.

Sir Thomas Malory (Died 1471)

Sir Thomas Malory is famous for the work Morte d' Arthur that was completed in 1470 and then published in 1485 with the establishment of the first printing press in England by William Caxton in 1476. Like Travels of Mandeville, it is also a compilation of the French Arthurian romances. Of Sir Thomas Malory, the author,

Caxton in his introduction says that he was a knight, and completed his work in 1470, fifteen years before Caxton printed it.

Malory groups the legends about the central idea of the search for the Holy Grail. Though many of the stories, like Tristram and Isolde, are purely pagan, Malory treats them all in such a way as to preserve the whole spirit of medieval Christianity as it has been preserved in no other work. It was to Malory rather than to Layamon or to the early French writers that Shakespeare and his contemporaries turned for their material; and in our own age he has supplied Tennyson and Matthew Arnold and Swinburne and Morris with the inspiration for the "Idylls of the King" and the "Death of Tristram" and the other exquisite poems which center about Arthur and the knights of his Round Table.

15th CENTURY ENGLISH PROSE

The promising prose writers of the century sought to impart directness, vigour and simplicity. It was due to their efforts that the prose of the age developed and various kinds of prose works were written. It is interesting to observe that English prose writers attempted different kinds of prose during this period. Fisher and Cranmer (1489-1556) popularized theological writings and historical prose was presented in The Chronicle of England by Capgrave (1393-1464) who wrote in a business like fashion. Philosophical prose appeared in The Governance of England by Fortescue (c. 1394-1476). Elyot (c. 1490-1546) popularised educational prose and prepared the way for medical prose in the Castle of Health. William Tyndale's translation of the Bible is highly praiseworthy.

Reginald Peacock (1392-1461)

He belongs to the category of the important prose writers of the 15th century. Peacock's prose is often found rugged and obscure still it is marked by his preference for English words over Latin. His two works were "The Repressor of over-much Blaming of the Clergy (c. 1445) and The Book of Faith. His books were among the earliest of English controversial works and they mark a victory over the once all-important Latin.

Sir John Fortescue (1394-1476)

He was an important prose writer who made some contributions in the development of 15th century English prose. In contrast to Peacock, he stands for clarity of ideas. Fortescue avoids Peacock's pattern of long complicated sentences. H. S. Bennet in his Chaucer and the Fifteenth Century writes "in common with other 15th century writers Fortescue is not capable of writing a highly complex prose but what straight forwardness, simplicity and clear thinking could accomplish may be seen in almost every pages of The Governance of England".

Winnam Caxton (1422-1490)

The English printer was also a remarkable prose writer of the 15th century. Printing was brought to England by Caxton (c. 1476), and for the first time in history it was possible for a book or an idea to reach the whole nation. Schools and universities were established in place of the old monasteries; Greek ideas and Greek culture came to England in the Renaissance, and man's spiritual freedom was proclaimed in the Reformation.

It would be difficult to overestimate the debt of Caxton to English literature. He printed almost every English work of real quality known in his days including Chaucer and Malory. In addition Caxton made and printed twenty four translations

from French, Dutch and Latin texts, of which the most remarkable were the two earliest, the Recuyell of the Histories of Troye (1471) and the Game and Playe of Chesse (1475). At first he wanted to employ the elegant and ornate style but soon he became conscious of his limitations and switched to a simpler style. To make himself more certain of being understood he sometimes placed the French word beside the English word. This practise was especially cultivated by Caxton. He avoided rustic terms and became intelligible to all his readers. The best of his prose can be found in his explanatory prefaces.

John Fisher (1459-1535)

Being the Bishop of Rochester and a religious divine, he opposed Henry VIII during Reformation, consequently he was imprisoned and finally beheaded. He wrote much in Latin and in English and he is represented by a small collection of tracts and sermons and a longer treatise on the Psalms. Though they are of no great quantity, his prose works are in the nature of much importance. They are the first of the rhetorical religious books that for several centuries were to be an outstanding feature of English prose. In addition they mark a distinctive step ahead in the evolution of English prose style. They are written in the style of an orator: the searching after the appropriate word, the frequent use of rhetorical figures of speech and a rapid and flowing rhythm. In the style of Fisher we can observe the beginning of an ornate style. Fisher proved to be the direct ancestor of the prose style of the great 17th century prose writer Jeremy Taylor.

Hugn Leamer (1465-1555)

He is another prose writer of the 15th century who was punished by Henry VIII because of his resistance against some of his reforms. Latimer's prose work consists of two volumes of sermons published in 1549. These works are remarkable for their plain and dogmatic exposition, their graphical power and their homely appeal. He is first among the writers of plain style.

Sir Thomas More (1478-1535)

He is much known for his Latin works owing to their elegance and wit. This includes Utopia which presents the picture of an imaginative ideal state based on the socialistic pattern. More's Utopia, published in 1516 in Latin is a powerful and original study of social conditions, unlike anything which had ever appeared in any literature. In this Utopia we find for the first time, as the foundations of civilized society, the three great words, Liberty, Fraternity, Equality, which retained their inspiration through all the violence of the French Revolution, and which are still the unrealized ideal of every free government. It was first published in England as an English translation by Ralph Robinson in 1551.

His English prose works include The Lyfe of John Picus, The Historie of Richard III and a number of tracts and letters. He writes ably and clearly but with no great distinction of manner. He is the first writer of the middle style. Brief Introduction of Utopia : The book explores the notion of a perfect (and imaginary) society. More divides this classic work into two books. More wants to describe the things that are wrong with civilization before he introduces the island nation known as Utopia in Book Two.

In Book One entitled as Dialogue of Council Thomas More and his friend, Peter Giles, interrogate a wayward traveller named Raphael Hythloday. During their intense meeting, the three men converse, exchanging philosophical ideas. More and

Giles are impressed by Hythloday's immense knowledge and ask him why he does not seek employment in the service of a king.

Book two entitled Discourse on Utopia begins as More, Ciles and Hythloday have a meal together. Hythloday shares details about Utopia with his two companions. He explains key features such as geography, community, family, marriage, education and social structures which illuminate the work-life patterns of Utopia. He also explains Utopia's government, law, politics, work, slaves, property and economics. Some of the basic instances are like divorce is permitted for special circumstances, education is a cultural regulation.

NON-FICTION WORKS OF ELIZABETHAN AGE (16th CENTURY PROSE)

The Elizabethan Age has well been called as a young age. It was full of boundless vigour, reawakened intellectual esteem and soaring imagination. The best of the age is found in drama and next in poetry. As prose, unlike verse, does not admit any substantial restriction hence Elizabethan prose developed substantially. For the first time prose had risen to a position of first rate importance. The dead weight of the Latin tradition was passing away and English prose was acquiring a tradition and a universal application. During the 15th century Latin dominated as the medium of expression while English came to its own in the 16th century. With the arrival of mass printing, English prose became the popular medium for works aiming both at amusement and instruction. The books which date from this period covered many departments of learning. The early Elizabethan use of prose was rich, gaudy and overflowing. It is far from commonly accepted principle of simplicity as it was colourful, blazing, rhythmic, indirect and polished. During the early years Sixteenth Century Prose was cultivated by Elyot, Cavendish, Cheke, Willson and Ascham.

English prose up to 1579 does not show any marked progress and after this date it registered a rapid growth and improvement. The later 16th century prose took its various forms such as Prose romances, Pamphlets, Translations, Critical prose, Sermons, Dramatic prose, Character writing, Essays etc.

During the later half of the 16th century a number of prose romances were produced. They were all written in Euphuistic style, a prose style cultivated by John Lyly.

All through the period there was a flood of short tracts on religion, politics, and literature. In its buoyancy and vigour, its quaint mixture of truculence and petulance, Elizabethan pamphleteering is refreshingly boyish and alive. It is keenly satirical, and in style it is unformed and uncouth. The most notable among the pamphleteers were Thomas Nashe (1567-1601), Robert Greene (1560-92) and Thomas Lodge (1558-1625). These pamphleteers cultivated a journalistic style characterised by a new vigour and force.

Sermon writings rose to a level of literary importance in this period. Donne was the most notable and his sermons contain his finest prose work. Numbered 160 Donne's sermons show his unflinching faith in God and Christianity and his oratorical skill. Donne's sermons, of which the finest is probably Death's Duel (1630), contain many of the features of his poetry. The other prominent sermon writers are James Ussher and Joseph Hall.

The zeal for learning and spirit of adventure, which were prominent features of the early Elizabethan age, were strongly apparent in the frequent translations. The translators cared little for verbal accuracy, and sometimes were content to translate from a translation, say from a French version of a Latin text. They worked in many varied fields. The translators worked in many varied fields. Of the classics, Virgil

was translated by Phaer (1558) and Stanyhurst (1562); Plutarch's Lives (a work that had much influence on Shakespeare and other dramatists) by North (1579); Ovid by Golding , 1565 and 1567), Turberville (1567), and Chapman "(1595); Homer by Chapman (1598) All was in English by 1581, and Suetonius, Pliny, and Plutarch's Mora's were translated by Holland. Among the translations of Italian works were Machiavelli's Arte of Warre (1560)- his more "famous and influential The Prince was not translated until 1640 Castiglione's The Courtyer, translated by Hoby (1561); "the palace of pleasure by Painter (1566) a work Which was used by Shakespeare, Marstone Webster, and Massinger, and accounted for much of the horror of later Elizabethan tragedy; and Ariosto's Orlando Furioso, translated by Harrington (1591). From France were drawn Florin's translation of the Essays of Montaigne (1603) and Dannett's Communes (1596), While Spain "provided North with The Dial of Princes (1557).

Beginning in the pamphlets, character sketches, and other miscellaneous writings English essay developed in the works of Bacon. The English essay has its roots in the Elizabethan period, in the miscellaneous work of Lodge, Lyly and Greene and other literary free lancers. Sidney's Apologie for Poetrie attains a rudimentary essay form. But the first real English essayist was Bacon who published a short series of essays in 1597. In him we have the miscellany of theme and the brevity and the musings of the philosopher.

Sir Thomas Elyot (1490-1546)

He is the author of The Governance of England (1531). The book is a fine specimen of a perfect combination between matter and manner. Elyot's style is classical and he is rather too much given to long sentences. He lacks the deliberate classical plainness of his younger contemporary Ascham.

George Cavendish (1497-1562)

He wrote the biography of Cardinal Wolsey (Thomas Wolsey, Late Cardinall, his Lyffe and Deathe). Cavendish wrote in a rhetorical style and with no simplicity.

Sir John Cheke (1514-1557)

His actual composition was in Latin. He wrote the Heart of Sedition. In this work Cheke shows himself vigorous in arguments and eloquent in impression. One of the most erudite men of his time, Cheke was an indefatigable translator. Sir Thomas Willson (1524-1581)

His main works are Logique (1551) and Art of Rhetoric (1553). In this book he recommends purity and simplicity of the language. He lays emphasis on the necessity of writing English for Englishmen. He also wrote A Discourse upon Usury by way of Dialogue and Orations (1572), and he was the first to publish a translation of Demosthenes into English. Roger Ascham (1515-1568)

He is the representative of the earliest school of Elizabethan prose. Born at Yorkshire and educated at St. John College, Cambridge, Ascham became a teacher of Greek in 1540. He participated in the literary and religious controversies of his time but managed a firm position on the shifting ground of politics. He was appointed tutor to Young Elizabeth (1548) and secretary to Queen Mary. He is among the pioneers of English prose and the most popular educationalist of his times. His two chief works are Toxophilus (1545) and The School Master. The first is a treatise, in dialogue form, on archery and the next is an educational work containing some ideas that were fairly fresh and entertaining. He was a man of moderate literary talent, of great industry, and of boundless enthusiasm for learning. Though he was strongly influenced by classical models, he has all the strong Elizabethan sense of

nationality. In Toxophilus he declares his intention of writing the English matter in English speech for the Englishmen.

The Schoolmaster, written in simple, lucid English prose and published posthumously in 1570, is Ascham's best-known book. It presents an effective method of teaching Latin prose composition, but its larger concerns are with the psychology of learning, the education of the whole person, and the ideal moral and intellectual personality that education should mold. His success in tutoring three females – Lady Jane Grey, Queen Mary, and Queen Elizabeth-has led some to consider Ascham an early proponent of education for girls.

Francis Bacon (1561-1626)

Francis Bacon was born on January 22, 1561 in London, England. Bacon served as Lord Chancellor of and attorney general of England. He had to resign amid the alleged charges of corruption. His significant work was philosophical. Bacon practiced Aristotelian ideas, commenting for an empirical, inductive approach, called as the scientific method that is the foundation of modern scientific inquiry. His father was Lord Keeper of the Seal whose name was Sir Nicholas Bacon. His mother's name was Lady Anne Cooke Bacon who was his father's second wife and daughter to Sir Anthony Cooke. He was a humanist who was tutor of Edward VI.

When he was counsel and statesman in his career, Bacon frequently wrote for the court. In 1584, he composed his first political memorandum, A Letter of Advice to Queen Elizabeth. In 1592, to make the anniversary of the queen's coronation memorable, he noted down an entertaining speech in eulogy of knowledge. The year 1597 defined Bacon's first publication, a collection of essays dedicated to politics. The collection was further stretched and republished in 1612 and 1625.

In 1605, Bacon published *The Advancement of Learning* in an unsuccessful attempt to recover followers for the sciences. In 1609, he returned from political and scientific genres when he composed on the *Wisdom of the Ancients*, his analysis of ancient mythology

Bacon then went back to writing about science, and in 1620, released *Novum Organum*, presented as Part Two of *The Great Saturation*. In 1622, he composed a historical work for Prince Charles, its title was *The History of Henry VII*. Bacon also wrote *Historia Ventorum* and *Historia Vitae et Mortis* in the same year. In 1623, he released *De Augmentis Scientiarum*, a continuation of his view on scientific reform. In 1624, his works *The New Atlantis* and *Apothegms* were written. *Sylva Sylvarum*, which was written in 1627, was the last of his written works.

Although Bacon's body of work filled with a fairly wide range of subjects, all of his writing has one thing in common: It displayed Bacon's longing to influx antiquated systems.

Bacon's great claim to prominence is not that he entered Trinity College, Cambridge, at the age of 12, not that he was Lord Chancellor of England under James I, nor even that he has been reputed the real writer of Shakespeare's plays, but that he was a philosopher of the first rank and the effective founder of the modern, experimental, scientific, approach to understanding. Earlier to Bacon, 'learning largely meant remembering the classics, especially Aristotle, and agreeing to every dictate of established religion. In *The Advancement of Learning*, he contrasted that the only knowledge of significance was that which could be found by observation- 'empirical knowledge is placed in the natural world. He achieved the idea of state funding for experimental science and the creation of an encyclopedia. In *Novum Organum* (1620), he restated the task of natural science, as a way of improvising

human power over nature, and his *The New Atlantis* (1626) is a kind of scientific novel describing another Utopia as seen by Bacon. The inhabitants of Atlantis have banished Philosophy and applied Bacon's method of investigating Nature, using the results to better their own condition. They have a wonderful civilization, in which many of our later discoveries-academies of the sciences, observatories, balloons, submarines, the modification of species, and several others-were foreshadowed with a strange mixture of cold reason and poetic intuition. The expression "Knowledge is Power" is dedicated to him.

In other works the *History of Henry VII* is a calm, dispassionate, and remarkably accurate history, which makes us regret that Bacon did not do more historical work. Besides these are metrical versions of certain Psalms, which are valuable, in view of the controversy anent Shakespeare's plays, for showing Bacon's utter inability to write poetry and a large number of letters and state papers showing the range and power of his intellect.

Bacon's famous *Essays* is the other work of prominence in literature. His *Instauratio* was in Latin, written mostly by paid helpers from short English abstracts. He regarded Latin as the only language worthy of a great work; but the world neglected his Latin to seize upon his English, marvelous English, terse, pithy, packed with thought, in an age that used endless circumlocutions. The first ten essays, published in 1597, were brief notebook jottings of Bacon's observations. Their success astonished the author, but not till fifteen years later were they republished and enlarged. Their charm grew upon Bacon himself, and during his retirement he gave more thought to the wonderful language which he had at first despised as much as Aristotle's philosophy. In 1612 appeared a second edition containing thirty-eight essays, and in 1625, the year before his death, he republished the *Essays* in their

present form, polishing and enlarging the original ten to fifty-eight, covering a wide variety of subjects suggested by the life of men around him.

Concerning the best of these essays there are as many opinions as there are readers, and what one gets out of them depends largely upon his own thought and intelligence. In this respect they are like that Nature to which Bacon directed men's thoughts. The whole volume may be read through in an evening; but after one has read them a dozen times he still finds as many places to pause and reflect as at the first reading. If one must choose out of such a storehouse, we would suggest "Studies," "Goodness," "Riches," "Atheism," "Unity in Religion," "Adversity," "Friendship," and "Great Place" as an introduction to Bacon's worldly-wise philosophy.

Edmund Spenser (1522-1599)

Edmund Spenser, who was called the poet's poet by Charles Lamb, has written letters and also a longish prose work, a kind of state paper done in the form of a dialogue known as A View of the Present State of Ireland (1594). His opinions in the book are highly hostile to the Irish and his methods if put in force, would amount to pure terrorism.

John Lyly (1554-1606)

He was born in Kent, educated at Oxford, and, failing to obtain Court patronage, became a literary man in London. At first he had considerable success and entered Parliament; but at a later stage his popularity declined, and he died poverty-stricken in London. His first prose work Euphues, the Anatomy of Wit (1579) made him a foremost figure of his day. He repeated the success in Euphues and his England (1580). Euphuism is the first consciously fabricated prose style in English.

But his first prose work *Euphues, the Anatomy of Wit* (1579), made him one of the foremost figures of the day. He repeated the success with a second part, *Euphues and his England* (1580). The work is a kind of travel-romance, recounting the adventures of Euphues, a young Athenian. The narrative is interspersed with numerous discussions upon many topics. It was, however, the style of its prose that gave the book its great vogue. It is the first consciously fabricated prose style in the language. It is mannered and affected almost to the point of being ridiculous. Its tricks are obvious and easily imitated, and they were freely applied by the next generation: balanced phrases, intricate alliteration, laboured comparisons drawn from classical and other sources, and ornate epithets.

Thomas More (1478-1535)

Thomas More is popular for his 1516 book *Utopia* and for his untimely demise in 1535, after denying acknowledging King Henry VIII as head of the Church of England. He was canonized by the Catholic Church as a saint in 1935. Thomas More composed *Utopia* in 1516, which was the forerunner of the utopian literary genre. More did a duty as an important counselor to King Henry VIII of England, serving as his key counselor in the early 1500s, but after he refused to follow the king as head of the Church of England, he was tried for treason and executed (he died in London, England, in 1535). More is famous for coining the word “*Utopia*,” in reference to an ideal political system in which policies is governed by logics. He was canonized by the Catholic Church as a saint in 1935, and has been remembered by the Church of England as a “Reformation martyr.”

Many historical records suggest that Iuuias iuiore was born in London, Englanu, on February 7, 1478, although some scholars believe the year of his birth to be 1477. He attended St. Anthony's School in London, one of the best schools of his

day, and as a youth served as a page in the household of John Morton, archbishop of Canterbury and chancellor of England (and future cardinal). Morton is said to have thought that More would become a “marvellous man. More went on to study at Oxford University, where he seems to have spent two years mastering Latin and formal logic, writing comedies, and studying Greek and Latin literature.

More became close buddy with Erasmus during the latter's first trip to England. It was the starting of a lifelong comradeship and professional bonding, and the pair worked on Latin translations of Lucian's works during Erasmus' second visit. On Erasmus' third visit, in 1509, he stayed in More's home and wrote Praise of Folly, dedicating it to More. More is assumed to have written History of King Richard III (in Latin and in English) between 1513 and 1518. The work is considered the first masterpiece of English historiography (the study of history, or the study of a particular historical subject), and, despite remaining incomplete, influenced further historians, including William Shakespeare. In 1516, More published Utopia, a work of fiction mainly expressing a pagan and communist island on which social and political customs are purely governed by logic. The depiction of the island of Utopia originates from a mysterious wanderer to favour his position that communism is the mere cure for the egoism found in both private and public life-a direct jab at Christian Europe, which was seen by More as divided by self-interest and greed.

Utopia covered such far-reaching topics as theories of punishment, state-controlled education, multi-religion societies, divorce, euthanasia and women's rights, and the resulting display of learning and skill established More as a foremost humanist. Utopia also became the forerunner of a new literary genre: the utopian romance.

In 1520, reformer Martin Luther released three works which depict his principles of salvation, which, according to Luther, could be achieved through elegance alone; the series absconded certain Catholic practices and attacked others. In 1521, King Henry VIII replied to Luther with the help of More, in his Defence of the Seven Sacraments. By th liine, More had become treasurer of England's exchequer, but he also served as "Henry's intellectual courtier," secretary and confidant, and, in 1523, he was elected speaker of the House of Commons.

Richard Hooker (1554–1600)

He was born near Exeter, and educated at Corpus Christi College, Oxford. In 1582 he took orders, and later was appointed to a living in Kent, where he died. The greater part of his life was consumed into the work of the Laws Ecclesiastical Polity a theological and argumentative book; but, entirely apart from its subject, it could be read wherever men desire to hear the power and stateliness of the English language. The first four of “the eight books were issued in 1594; he finished one more; and though the remaining three were published under his name when he was dead, it is very doubtful if he was entirely responsible for them. In style, he is strongly affected by classical writers; but he usually writes with homeliness and point; his sentences are carefully constructed; the rhythm moves easily; and there is both precision and melody in his choice of vocabulary. His style is an early example of scholarly and accomplished English prose.

Sir Thomas Overbury (1581 – 1613)

He may be taken as typical of a fairly large class of Elizabethan writers. He was born in Warwickshire, educated at Oxford, and became a figure at the Court of King James. His chief friend at Court was James's favourite Robert Carr, with whom he quarrelled over a love-affair. For this, Overbury fell into disfavour, and was imprisoned in the Tower, where he was poisoned under mysterious and barbarous circumstances.

Overbury survives in literature as the author of a series of Characters (1614), though he is probably not the author of all of them. Based on the ancient Greek work of Theophrastus, the book consists of a number of concise character-sketches of well-known types, such as a Milkmaid, a pedant, a Franklin, and an Affectate Traveler. They are written from the point of view of the courtier and are epigrammatic and full of 'conceits' and wit. They show a close and penetrating observation and a fine sense of humour. But they are important for several reasons: they are a curious development of the pamphlet, which was so common at that time; they are another phase of the 'humours' craze, seen so strongly in the Jonsonian and other dramas; and they are an important element in the growth of the essay.

Thomas Nashe (1507-1001)

Nashe's exercise in euphuism is shown in The Anatomy of Absurdity (1589). The Anatomy of Absurdity is a quite safe and controlled work for Nashe. Its style is more euphuistic than any other of his works. Euphuism was the prose style made famous by John Lyly in the decade just prior to when Nashe brought The Anatomy of Absurdity to London. Its major features involve an obsessive pursuit of antithesis, and parallelism. In defense of art, Nashe renders the first of his many anatomies of Puritanism. The Puritans, he tells, are snobbish, ignorant, and subversive. They are against of learning and scare commonwealths with their insubordination. Critics

willingly say that An Almond for a Parrot welcomes trademarks of Nashe's mature invective style. In an Almond for a Parrot, as in The Anatomy of Absurdity, Nashe merges joy and sobriety. The mirth is clear from the opening address to the clown Will Kempe, in which the target is not so much Martin as the typical epistle to a noble or courtly patron.

But his career was made with the publication of Pierce Penniless His Supplication to the Devil (1592). Pierce was not just Nashe's most reputed work; it came to be his thinking, much more so than the hero of his proto novel, The Unfortunate Traveller (1594), completed in June of 1593." Years later Nashe would agree that many of his writing was useless except Pierce Penniless which had successfully published. The only extant example of this manuscript industry is Nashe's erotic poem in the vein of Ovid's Amores, "The Choice of Valentines," attributed to the "Lord S" – either the earl of South Hampton or Ferdinando Stanley. The couplets of this poem chronicle the speaker's visit to a prostitute's stoppage, where his failure to maintain an erection leads his mistress to find an artificial substitute. It was, however, Gabriel Harvey– the Cambridge scholar and doctor of law from Saffron Walden–rather than any mistress who gave Nashe his best opportunity to demonstrate machismo in print."

The year 1593 was a landmark for Nashe, for he composed two other major works: The Terrors of the Night and Christ's Tears over Jerusalem. Both have typical histories. The initial one was started in February, when Nashe was meeting Robert Cotton. But it was not published at that time, might be because it was rumoured with a controversial witch trial. Nashe extended some material to the pamphlet in 1594, and in October it was registered again and soon published."

The Unfortunate Traveller is remembered as Nashe's chief work. He dedicated the work to the Earl of Southampton. His narrator, Jack Wilton, is self-conscious about the story-about whether readers will appreciate it, about how the relationship between narrator and the characters go on. "The Choice of Valentines," an erotic poem of tentative date, and a epithet sent to William Cotton in 1596 were preserved in some manuscript. The letter declares that Nashe still is overcoming by the official censure of Christ's Tears; struggled in his attempts to create something for the theater and the press, caught between London audiences and country friends, and mirthfully obscene. For much of the 1590s Nashe appears to have been poor. In Have with You he even humiliates Harvey's charge that lack of money has landed him in the Fleet."

Nashe's final satire on Gabriel Harvey, Have with You to Saffron Walden, is a satiric-biography, filled with a fictive epithet from Harvey's tutor, which deals with Harvey's birth, and a portrait. Written in banishment from the Isle of Dogs scandal, Lenten Stuff insists that seriousness is the best course to take for some proser. The satire-dedication to a barber, the eulogy of red herring, and the funny retelling of Hero and Leander mark a fiction which is playful. The word lenten in the title refers to the season when Nashe began to write the text. In 1598, during Lent, he was working upon his last chief pamphlet, Lenten Stuff, an explanation of Yarmouth with a satire for its chief resource, the red herring."

The Pamphleteers

All through this period there is a flood of short tracts on religion, politics, and literature. It was the work of a host of literary hacks Who earned a precarious existence in London. These men represented a new class of writers. The Reformation had closed the Church to them; the growth of the universities and of learning continually increased their numbers. In later times, journalism and its kindred careers

supplied them with a livelihood; but at this time, they eked out their existence by writing plays and squabbling among themselves in the pages of broadsheets.

In its buoyancy and vigour, its quaint mixture of truculence and petulance, Elizabethan pamphleteering is refreshingly boyish and alive. It is usually keenly satirical, and in style it is "unformed and uncouth". The most notorious of the pamphleteers were Thomas Nash (1567 — 1601), Robert Greene (1560-1592), and Thomas Lodge (1558-1625).

The Sermon-Writers

At the beginning of the seventeenth century, the sermon rose to a level of literary importance not hitherto attained, and afterwards rarely equalled.

John Donne (1573-1631)

Donne has written a considerable bulk of prose in theological stream. The Pseudo Martyr (1610) was a defence of the oath of allegiance, while Ignatius His Conclave (1611) was a satire upon Ignatius Loyola and the Jesuits. The best introduction to Donne's prose is through his Devotions (1614), which gave account of his spiritual struggles during a serious illness.

His finest prose works are his Sermons, which are counted for 160. Donne was the powerful preacher in London and a public figure capable of wielding great influence. The finest of Donne's sermons is Death's Duell (1630).

James Ussher (1581-1656) was born in Dublin and was descended from an ancient Protestant family. He was educated at Trinity College, Dublin, and rose to be Bishop of Meath and Archbishop of Armagh (1625). In 1640, he visited England, where, owing to the disturbed state of Ireland, he had to remain for the rest of his life. His many sermons, discourses, and tracts show learning, adroit argument, and a

plain and easy style. His Chronologia Sacra was for a long time the standard work on Biblical chronology.

Joseph Hall (1574-1656)

He was educated at Cambridge, took orders, and became a prominent opponent of the Puritans, among whom was Milton. He was appointed Bishop of Exeter (1627) and of Norwich (1641). When the Puritans rose to power, Hall's opinions brought him into disgrace. He was imprisoned, and, though liberated, forbidden to preach. He died in retirement

Hall's earliest work was in verse and consisted of a series of satires called Virgidemiarum (1597), which were condemned by the Church as being licentious. His theological and devotional works, the of his later years, are very numerous, and include tracts, sermons, and treatises. Though he is Often shallow and voluble, he writes with literary grace. He is without doubt the most literary of the theologians of the time.

17TH CENTURY PROSE

The development of English prose in the 17th century can be divided into two periods :

1. Prose in The Age of Milton
2. Prose during Restoration.

During the mid-17th century or rather the Age of Milton the development of prose carried on from the previous age. In spite of the hampering effects of the civil strife, the prose output was copious and excellent in kind. There was a notable advance in the sermon writing; pamphlets were abundant; and history, politics, philosophy and

miscellaneous kinds were well represented. There was a remarkable advance in prose style.

The prose of this age was cultivated in a style very different from the Elizabethan and Sixteenth century prose. The prose writers used a grand style which Bacon and Hooker never anticipated. It was loose in structure, over coloured, elaborate and wayward. The writers indulged too freely in the use of Latinised words of classical construction. Despite some drawbacks, the prose of this period has many qualities. It has the freshness of form. The Seventeenth century is the first great period of modern English prose when it was forming under the classical influence but independent of the French impact. In subject matter it represents the self-conscious and personal interest of the time. It was also a period of biography, autobiography, history and personal essays. The prose of this age possesses a strongly religious or theological and philosophical character.

The half century between 1625 and 1675 is called the Puritan Age. The period is known as for two reasons: first, because Puritan standards prevailed for a time in England; and second, because the greatest literary figure during all these years was the Puritan, John Milton. Historically the age was one of tremendous conflict. The Puritan struggled for righteousness and liberty, and because he prevailed, the age is one of moral and political revolution. In his struggle for liberty the Puritan overthrew the corrupt monarchy, beheaded Charles I, and established the Commonwealth under Cromwell. The age has no distinct limits, but overlaps the Elizabethan period on one side, and the Restoration period on the other.

The important prose writers of this period are Robert Burton, Sir Thomas Browne, Jeremy Taylor, Thomas Fuller, Izaak Walton and John Milton. Sir Thomas Browne (1605-1682) Sir Thomas Browne was a Doctor of Medicine and a man of

Letters. He was a physician who, after much study and travel, settled down to his profession in Norwich; but even then, he gave far more time to the investigation of natural phenomena than to the barbarous practices which largely constituted the "art" of medicine in his day. He was known far and wide as a learned doctor and an honest man, whose scientific studies had placed him in advance of his age, and whose religious views were liberal to the point of heresy. About 1635 he had already written *Religion Medici*, a confession of faith which circulated in manuscript among his friends. In 1643 he published the first authorized edition of the book. It is an interesting work for its display of scholarship and for its rich and dignified style. Its success may be due largely to the fact that, among thousands of religious works, it was one of the few which saw in nature a profound revelation, and which treated purely religious subjects in a reverent, kindly, tolerant way, without ecclesiastical bias. It is still, therefore, excellent reading

Two other works of Browne are *Vulgar Errors* (1646), a curious combination of scientific and credulous research in the matter of popular superstition, and *Urn Burial*, a treatise suggested by the discovery of Roman burial urns at Walsingham. It began as an inquiry into the various methods of burial but ended in a dissertation on the vanity of earthly hope and ambitions. From a literary point of view it is Browne's best work, but is less read than the *Religio Medici*.

Izzak Walton (1593-1033)

Walton was a small tradesman of London, who preferred trout brooks and good reading to the profits of business and the doubtful joys of a city life; so at fifty years, when he had saved a little money, he left the city and followed his heart out into the

country. He began his literary work, or rather his recreation, by writing his famous Lives, kindly and readable appreciations of Donne; Wotton, Hooker, Herbert, and Sanderson, which stand at the beginning of modern biographical writing.

A friend of John Donne is still famous for his Complete Angler, a treatise on angling which captivates the reader for the kingliness of its author's personality. While teaching his readers the secrets of angling he comments on a peaceful and quaint way upon weather and scenery and on many other subjects of general speculation. The Compleat Angler appeared in 1653, a more widely read book than any other book on the subject of fishing. It begins with a conversation between a falconer, a hunter, and an angler; but the angler soon does most of the talking, as fishermen sometimes do; the hunter becomes a disciple, and learns by the easy method of hearing the fisherman discourse about his art. The conversations, it must be confessed, are often diffuse and pedantic; but they only make us feel most comfortably sleepy, as one invariably feels after a good day's fishing. So kindly is the spirit of the angler, so exquisite his appreciation of the beauty of the earth and sky, that one returns to the book, as to a favorite trout stream, with the undying expectation of catching something.

Thomas Fuller (1608-1661)

He was born in Northampton-shire, his father being a clergyman. He Was educated at Cambridge, and took holy orders. He received various appointments, and by his witty sermons attracted the notice of Charles I. During the Civil War, he was a chaplain to the Royalist forces; but when his side was defeated, he made his peace with the Parliamentary party and was permitted to carry on his literary labours. He died the year after the Restoration

Fuller had an original and penetrating mind, a wit apt for caustic comment, and an industry that remained unimpaired till the end of his life. His literary works are therefore of great interest and value. His serious historical books include *The History of the Holy War* (1639), dealing with the Crusades, and *The Church History of Britain* (1655). Among his pamphlets are *Good Thoughts in Bad Times* (1645), and *An Alarum to the Counties of England and Wales* (1660). The work that has given him his reputation is his *The Worthies of England*, published by his son in 1662. It shows his peculiar jocosity at its best. *The Worthies*, the most widely read of his works, is a racy account of the important men of England. Fuller traveled constantly for years, collecting information from out-of-the-way sources and gaining a minute knowledge of his own country. This, with his overflowing humor and numerous anecdotes and illustrations, makes lively and interesting reading. Indeed, we hardly find a dull page in any of his numerous books.

Robert Burton (1577-1640)

He was the son of a "gentleman and was born in Leicester-shire". Burton was a clergyman of the Established Church, an incomprehensible genius, given to broodings and melancholy and to reading of every conceivable kind of literature. Thanks to his wonderful memory, everything he read was stored up for use or ornament, till his mind resembled a huge curiosity shop. All his life he suffered from hypochondria, but curiously traced his malady to the stars rather than to his own liver. It is related of him that he used to suffer so from despondency that no help was to be found in medicine or theology; his only relief was to go down to the river and hear the bargemen swear at one another.

His famous work, *The Anatomy of Melancholy*, was first issued in 1621, and then constantly revised and reissued. It is an elaborate and discursive study of

melancholy, its species and kinds, its causes, results, and cure. It is an eccentric book which starts with a tentative inquiry into the causes and remedies of melancholy and ends by being a well of erudition as it collects the allusions that affliction forms all possible sources. The book, though laboured and saturnine in tone, shows an underlying common sense and a true sympathy with humanity. It has exercised a strong fascination over many scholarly minds, including those of Dr Johnson and Charles Lamb. Its learning is immense and unconventional, being drawn from many rare authors; its humour curiously crabbed, subdued, and ironical; and its "melancholy," though pervading, is not oppressive. Both as a stylist and as a personality, Burton occupies his own niche in English literature.

John Milton (1608-74)

Milton was not only a great poet but also a finest writer of prose whose work is among the finest controversial writing in the language. Most of his prose was written during the middle period of his life (1640-60). The prose works have an unusual interest because they have a direct bearing on either his personal business or public interest. In all he has written twenty-five pamphlets (21 in English, 4 in Latin). He wrote his pamphlets on themes like divorce, episcopacy, politics, education, liberty of the press etc. His most famous prose work is *Areopagitica* (1644) which is a noble and impassioned plea for the freedom of the press. In Milton's time there was a law forbidding the publication of books until they were indorsed by the official censor. Needless to say, the censor, holding his office and salary by favor, was naturally more concerned with the divine right of kings and bishops than with the delights of literature, and many books were suppressed for no better reason than that they were displeasing to the authorities. Milton protested against this, as against every other form of tyranny, and his is the most famous plea in English for the freedom of the press.

While considering the prose style of Milton we must keep in mind how it was occasioned. His pamphlets were cast off at the centre of any controversy and precipitated into print while some topic was in urgent debate either in Milton's or in public mind. Hence, they are tempestuous and disordered in method and voluble, violent and lax in style. They reveal intense zeal and pugnacity, a mind at once spacious in ideals and intolerant in application, a rich fancy, and a capacious scholarship. They lack humour, proportion, and restraint; but in spite of these defects they are among the greatest prose compositions in the English language.

The other prose writers in the age of Milton were Izaak Walton, Earl of Clarendon and Thomas Hobbes. The period is almost devoid of narrative prose of the lighter sort, it is quite rich in sermons, pamphlets and other miscellaneous prose. The period has been called as “the Golden Age of English pulpit.”

Edward Hyde, Earl of Clarendon (1609-74), was born in Wiltshire, educated at Oxford, and studied law. A man of excellent address, he was a successful lawyer, and became a member of the House of Commons. At first he was attached to the Parliamentary side, but he separated from the party on account of their attitude to the Church. He changed over to the Royalists, and thenceforward became one of the foremost advocates of the King's cause. After the downfall of the Royalists he accompanied the young Charles into exile; and at the Restoration he was appointed Lord Chancellor and raised to the peerage as Earl of Clarendon. He was too severe for the frivolous Restoration times, was exiled (1667), and died in France. His body was buried in Westminster Abbey.

His great work, *The History of the Revolutions and Changes in England*, was begun as early as 1646 and finished during the years of his last exile. It was not published till 1704. To some extent the work is based on his own knowledge of the

struggle; it lacks proportion and complete accuracy; but the narrative is strong and attractive, and it contains masterly character-sketches of some of the chief figures in the struggle. It is composed in long, lumbering sentences, loaded with parentheses and digressions, but the style is readable. It is the most important English work of a historical nature up to the date of its issue.

Thomas Hobbes (1588-1679)

He was born at Malmesbury and was the son of a clergyman. He finished his education at Oxford and became tutor to the iuiure Earl of Devonshire. He supported the Royalist cause, was exiled by the Roundheads, and at the Restoration was awarded a pension. The remainder of his long life was devoted to literature.

Hobbes was particularly entranced by Galileo's reverse vision of dynamics. Contrary to Buridan, Galileo claimed that the natural state of objects was one of motion, rather than rest. Things, he argued always moved unless something stopped them. After meeting Galileo in 1636, Hobbes sought to apply this idea to a comprehensive social philosophy. He envisioned this in three parts. In the first part, of Body, he would relate the general laws of motion; in the second, of Man, he would show how humans can be considered bodies in motion (motivated by sensations, desires, appetites, etc.) and how they are impacted by external motions; in the third part, of the Citizen, he would give the results of these dynamic human interactions on the body politic.

Given the escalation of events between King and Parliament in England, Hobbes decided to reverse the order of appearance of the books. In 1640, he published his Elements (1640), containing a sketch of the second and third parts. As his book seemed to support the King against the claims of Parliament, Hujbes began fearing for his welfare, and so, later that same year, departed for Paris, where he

would remain in hiding for the next eleven years. Hobbes came into the orbit of Mersenne's circle once again and, for some of time, served as the mathematics tutor of a young, fugitive prince who would later become King Charles II.

In 1642, Hobbes's *De Cive* came out, a more detailed and formal analysis of the third part of his scheme. Seeing that it had little impact in England, Hobbes set out writing a new treatise which would explain his theory in a more down-to-earth manner. The result was *Leviathan* (1651).

Hobbes took an active part in the intellectual broils of the period. His famous book *Leviathan, or the Matter, Form, and Power of a Commonwealth* (1651) is partly political, partly a philosophical book, combining two central ideas which challenge and startle the attention, namely, that self-interest is the only guiding power of humanity, and that blind submission to rulers is the only true basis of government.

After the Restoration of 1660, King Charles II made Hobbes an intimate and granted him an pension. In the confusion after the Great Fire of 1666, the House of Commons placed Hobbes's *Leviathan* on a bill of proscribed books. Through the intervention of the king, the bill didn't pass through the Lords, but henceforth, the king asked that Hobbes vet his publications with him first. Hobbes complied and most of his remaining political works were published after his death. Two of them deserve special mention: his 1681 *Dialogue attacking Common Law* and defending royal prerogative and his 1682 *Behemoth*, a controversial history of the Long Parliament and the Civil War.

His final years were spent in writing his autobiography and translating the *Iliad* and *Odyssey* of Homer. Generally regarded as one of the most prominent "natural law" philosophers of the 17th Century, Hobbs had an enormous impact on

subsequent British political, social and economic theory. Bentham's utilitarianism has elements of Hobbesian hedonism. Naturally, his idea of a social equilibrium between contradictory self-interests is strikingly obvious in the various aspects of Adam Smith (although Smith was less willing to grant the hedonistic motivation bit) and the rest of economics to the modern day. The last part about the endogenous emergence and evolution of morals and social norms was pinched by both Hume and Hayek.

The counterpoint to Hobbes was John Locke and the more optimistic French tradition, particularly Jean-Jacques Rousseau and his English alter-ego, William Godwin.

John Locke (1632-1704)

Locke, who propounded tabula rasa theory, is famous as the author of a single great philosophical work, the Essay concerning Human Understanding (1690). This is a study of the nature of the human mind and of the origin of ideas, which, far more than the work of Bacon and Hobbes, is the basis upon which English philosophy has since been built. Aside from their subjects, both works are models of the new prose, direct, simple, convincing, for which Dryden and the Royal Society labored. They are known to every student of philosophy, but are seldom included in a work of literature.

The Preachers

This was also the age of the great preachers. Two at least among deserve to be mentioned here.

Jeremy Taylor (1613-1667)

He is the most prominent literary divine of the period. The son of a barber, he was born and educated at Cambridge, though latterly he removed to Oxford. Taking holy orders, he distinguished himself as an ardent expounder of the Royalist cause, and for a time he was imprisoned by the Parliamentary party. At the Restoration he was rewarded by being appointed to the Irish bishoprics of Down and Dromore. He died in Ireland.

A learned, voluble, and impressive preacher. Taylor carried the same qualities into his prose works, which consisted of tracts, sermons, and theological books. His most popular works, in addition to his collections of sermons, were *The Liberty of prophesying*, (1647), *Holy Living* (1650), and *Holy Dying* (1651). In his writings he is fond of quotations and allusions and of florid, rhetorical figures, such as simile, exclamation, and apostrophe; and his language, built into long, stately, but comprehensible sentences, is abundant, melodious, and pleasing.

Taylor was the greatest of the clergymen who made this period famous, a man who, like Milton, upheld a noble ideal in storm and calm, and himself lived it nobly. He has been called “the Shakespeare of divines,” and “a kind of Spenser in a cassock,” and both descriptions apply to him very well. His writings, with their exuberant fancy and their noble diction, belong rather to the Elizabethan than to the Puritan age.

Richard Baxter (1615-1691)

Very similar to Bunyan, he was poor and uneducated, a nonconformist minister, exposed continually to insult and persecution; and, like Bunyan, he threw himself heart and soul into the conflicts of his age, and became by his public speech a mighty power among the common people. Baxter went straight to his mark, appealing directly to the judgment and feeling of his readers.

The number of his works is almost incredible when one thinks of his busy life as a preacher and the slowness of manual writing. In all, he left nearly one hundred and seventy different works, which if collected would make fifty or sixty volumes. As he wrote chiefly to influence men on the immediate questions of the day, most of this work has fallen into oblivion. His two most famous books are *The Saints' Everlasting Rest* and *A Call to the Unconverted*, both of which were exceedingly popular, running through scores of successive editions, and have been widely read in our own generation. His lengthy autobiography *Reliquiae Baxterianae* is also popular piece of literature.

PROSE OF RESTORATION AGE

The chief thing to note in England during the Restoration is the tremendous social reaction from the restraints of Puritanism, which suggests a transition from one extreme to the other. For a generation many natural pleasures had been suppressed; now the theaters were reopened in 1660, and people observed a wild delight in the pleasures and vanities of this world which brought the end of the extreme Puritanism.

With the exception of the works of Dryden and Bunyan, the prose work of the Restoration times is of little moment. Dryden's prose is almost entirely devoted to

literary criticism and Bunyan's contribution shows a remarkable development of the prose allegory. The remainder of the prose writers deal with political, historical, theological and other miscellaneous subjects.

Though the prose writings of Restoration are not great in bulk, it shows a profound change in style. Previous writers, such as Browne, Clarendon, and Hobbes, had done remarkable and beautiful work in prose, but their style had not yet become universal. It was wayward and erratic, often cumbrous and often obscure, and weighted with a Latinised construction and vocabulary. In Dryden's time prose begins definitely to find its feet. It acquires a general utility and permanence; it is smoothened and straightened, simplified and harmonised. This is the age of average prose and it prepares the way for the works of Swift and Addison.

Not that Dryden's style is flawless. It is sometimes involved and obscure; there are little slips of grammar and many slips of expression; but on the average it is of high quality. In the case of Bunyan the style becomes plainer still. But it is powerful and effective. Pepys and Evelyn have no pretensions to style as such, but their work is admirably expressed.

In some writers of the period we find this desire for unornamented style degenerating into coarseness and ugliness. Such a one is Jeremy Collier (1650-1726), whose Short View of the Immorality and Profaneness of the English Stage (1698) caused a great commotion. Thomas Sprat (1635-1713) wrote on the newly formed Royal Society in a close, naked, natural way of speaking. John Locke (1632-1704), in his famous An Essay concerning Human Understanding (1690) wrote with a style bare to bald but clear.

John Dryden (1631-1700)

He is the representative writer of the Restoration age. For forty years he continued to produce an abundance of literary works of every kind - poems, plays and prose works. Dryden's versatility is apparent when we observe that in prose, as well as in poetry and drama, he attains to primacy in his generation. In prose Dryden has one rival, John Bunyan. No single item of Dryden's prose work is of very great length; but in his *Essay of Dramatic Poesie* (1668), in his numerous dedicatory epistles and prefaces, and in scanty stock of his surviving letters we have a prose corpus of some magnitude. The general subject of his prose work is literary criticism, and that of a sane and vigorous quality. The style is free but not too much. There are slips of grammar, but not too many. Dryden has been given the credit of inaugurating the new era of English prose. He has also been considered as the father of English prose.

His first book *Grace Abounding* (1666) is a spiritual autobiography dealing with the spiritual history of his birth, childhood and youth. There is sincerity in expression and a remarkable simplicity. The first part of *The Pilgrim's Progress* belongs to a second imprisonment in 1675. It is the Journey of Christian the Pilgrim from the City of Destruction to the Celestial City. The whole book is remarkable for a powerful narrative style enriched by beauty, simplicity and vividness of language. The second part was published in 1684, *The Pilgrim's Progress* is Bunyan's masterpiece. Its language, the language of the Bible, and its allegorical form initiated a plentiful prose literature of a similar kind, But none have equalled it. Its form is almost epic. Its dramatic dialogue, its clear/type of characters; its vivid of *Vanity Fair*, and of places such as the Valley of the Shadow of Death and the Delectable

Mountains, which represent states of the soul have given an equal but a different pleasure to children and men, to the Villager and the scholar.

In 1680 Bunyan's *The Life and Death of Mr. Badman*, a curious little story, and in 1682 *The Holy War*, an allegory, appeared. Bunyan's Contribution of English Prose Kipling called Bunyan “the father of the novel”. He may not be the creator or the father of English novel but; he is decidedly a pioneer of English novel.

Lord Helifax (1633-95)

Helifax is ranked high as orator; as an author his fame rests on a small volume called *Miscellanies* containing a number of political tracts. In his writings Helifax adopts the manner and attitude of the typical man of the world: a moderation of statement, a cool and agreeably acid humour, and a style devoid of flourishes

Sir William Tempie (1628-99)

He was an example of the moneyed, leisured semi amateur in literature who wrote little but elegantly. His chief works were his *Letters* (1700), *Memoirs* (1691) and *Miscellanea*, a series of essays (1680, 1690 & 1701). His style resembles that of Halifax in its mundane, cultured reticence; but sometimes he has higher flights, in which he shows some skill in the handling of melodious and rhythmic prose.

The Two Diarist

It was a strange coincidence that two diary writers Samuel Pepys (1633-1703) & John Evelyn (1620-1706) were working at the same time during this period.

Evelyn and Pepys

These two men, John Evelyn (1620-1706) and Samuel Pepys (1633-1703), are famous as the writers of diaries, in which they jotted down the daily occurrences of

their own lives, without any thought that the world would ever see or be interested in what they had written.

Evelyn was the author of *Sylva*, the first book on trees and forestry in English, and *Terra*, which is the first attempt at a scientific study of agriculture; but the world has lost sight of these two good books, while it cherishes his diary, which extends over the greater part of his life and gives us vivid pictures of society in his time, and especially of the frightful corruption of the royal court.

Samuel Pepys being inquisitive as a blue jay, he investigated the rumors and gossip of the court, as well as the small affairs of his neighbors, and wrote them all down in his diary with evident interest. But because he chattered most freely and told his little book a great many secrets which it were not well for the world to know, he concealed everything in shorthand, and here again he was like the blue jay, which carries off and hides every bright trinket it discovers. The Diary covers the years from 1660 to 1669, and gossips about everything, from his own position and duties at the office, his dress and kitchen and cook and children, to the great political intrigues of office and the scandals of high society. No other such minute-picture of the daily life of an age has been written. Yet for a century and a half it remained entirely unknown, and not until 1825 was Pepys's shorthand deciphered and published. Since then it has been widely read and is still one of the most interesting examples of diary writing that we possess.

DEVELOPMENT OF PROSE AND RISE OF THE NOVEL

Restoration prose was marred by a tendency to be expressive, embellished, rhythmic and passionate. The language used was a mix of the market-place and the Biblical, with imported words thrown here and there. Since much of it was addressed to the ruling (considered the intellectual) elite, they could get away with it. However,

the prose directed at the new emerging class was to write in an easy, conversationalist style with themes that could be easily understood by them. Such a need was already being pursued by those who were writing scientific literature and their supporters. However, it is only by the time of Joseph Addison that the new prose was beginning to emerge. This, in turn, benefitted the rise of the periodical essays, journals and pamphlets who were addressing a common, varied, middle-class audience. Thus, The Tatler (1709-11) and The Spectator (1711-14) not only benefitted from this demand from the reading public but also went on to simplify the prose with its emphasis upon use of simpler words, the logical and coherent organization of the best ideas of its day, written in a form of good manners. Soon, periodicals and journals became the most widely published and consumed works of the century. The most notable ones were Guardian (containing the best essays of Addison, Steele and Berkeley), Richard Steele's The Englishman (1713-14), Addison's Freeholder (1715-16), Fielding's Champion (1739-42) and Covent-Garden Journal (1752), Johnson's Rambler (1750-52) and his 'Idler' essays published in The Universal Chronicle (1758-60).

The development of the prose also resulted in transformation of personal expressions such as diaries, memoirs, letters, biographies and autobiographies. Flushed with funds and time, people were ruminating and travelling and writing about themselves and their thoughts or the places that they had travelled to. The most important development that took place was in the form of the novel. While fiction had been around for a long time in the form of legends and myths, the emergence of invented stories dealing with life and written in prosaic language was essentially a eighteenth century phenomenon. The conditions were also perfect-a reliable prosaic language had emerged since the early eighteenth century, there were sufficient number of readers who were interested in reading long but organized works

rendering everyday life and the belief in artistic and intellectual merit of the authors. On the continent, Rabelais and Cervantes had already established the legitimacy of the genre of prose fiction (or novel). In Augustan England, it started with the likes of Daniel Defoe who heralded novel in the form of travel literature, Swift emulating it in his *Gulliver's Travels*, and Samuel Richardson transforming the art of letter writing into the epistolary novel form. All of them used a large coherent plan, real-life material borrowed from contemporary social conditions, a stretched-out story of the hero's life and narrative devices such as coincidences and digressions. The most important development in prose fiction was that of character and plot. The plot was not simply episodic but one that was an artistic unification of cause and effect. The characters too are picked up from everyday middle-class social life-Colonel Jack is a waif, Moll Flanders in a Newgate-born criminal, Crusoe is a sailor wrecked on an island, etc. What is interesting is that in the early examples of authors such as Defoe, the entity organizing plot is chance, and not some grand design. On the contrary, in Samuel Richardson's *Pamela* (1742) and *Clarissa* (1747), the plot is far too contrived and pushes a specific idea of behaviour in the world. In *Amelia* and *Sir Charles Grandison* (1753) he gave to his audience a sentimental comedy. With Henry Fielding, we see the rise of the picaresque novel in which the heroes are rogue characters of lowly station in life, with less-than-ideal character traits (Joseph Andrews (1742), *Tom Jones* (1749)). Fielding was succeeded by Tobias Smollett whose *Roderick Random* (1748), *Peregrine Pickle* (1751), *Humphry Clinker* (1771) took the genre of the picaresque novel even further. The most controversial novelist of the eighteenth century is Laurence Sterne whose novel *Tristram Shandy* redefined the experience of reading a novel with excessive digressions and the lack of a clear plot. It is as if the author refused to be tied by the conventions of a specific genre. Other noticeable examples include *Rasselas* (1759), *The Vicar of Wakefield* (1766),

Castle of Otranto (1764), Man of Feeling (1771), and Fanny Burney's Evelina (1778).

18TH CENTURY PROSE

With the closing years, of William III and the accession of Queen Anne (1702) some remarkable political and social changes began to take place in England, which influenced the development of literature during this period the literature of this era was partly a continuance of that of the Restoration.

The interest of the middle class in literature caused the origin of a new literary form, the journalism, which discussed political, social and cultural issues. Richard Steele gave birth to The Tatler, and later Joseph Addison joined Steele and the founded together The Spectator, who was printed almost every day. The journalism didn't have only the duty to inform, but brought forward also moral and other teachings, thus Mr. Spectator, who stood for the authors themselves, commented upon all the habits and values etc. of the society.

The 18th Century was doubtlessly an age of great prose. Matthew Arnold calls it a century of prose and suggests that even the poetry of the period was prosaic or versified prose. The period has only one great poet Alexander Pope while it produced prose writers of very high quality like Addison, Steele, Swift, Defoe and Johnson.

The most important contribution in 18th century prose has been made by Richard Steele (1672-1729) and Joseph Addison (1672-1719) through their well-known periodicals The Tatler and The Spectator. Temperamentally Richard Steele was a moralist, but he had none of the cynicism which had characterised the century. He wrote dramas but it was due to his essays that he finds his place in literature. He

had variation and sentimental aspiration and a form of sincere piety as proved by his first book *The Christian Hero*. His lesson is that conduct should be regulated not by the desire for glory but by conscience. He started his journal *The Tatler* in 1709, *The Spectator* in 1711 and several other shortlived periodicals *The Guardian* (1713), *The Englishman* (1713), *The Reader* (1714), and *The Plebeian* (1719). Steele is remarkable for his witty prose and humorous style. His characters are also humorous.

Steele's alliance with Addison was so close and so constant that a comparison between them is almost inevitable. Some critics maintain that of the two Steele is worthier. He is equal to Addison in versatility and originality. His humour is broader and less restrained than Addison's, with a naïve pathetic touch that is reminiscent of Goldsmith. His pathos is more attractive and more humane. But Steele's very virtues are only his weaknesses sublimed; they are emotional, not intellectual; of the heart, and not of the head. He is incapable of irony; he lacks penetration and power. He lacks Addison's care and suave ironic insight. He is reckless in style and inconsequent in method.

The aim of Steele's essays was didactic; he desired to bring about a reformation of contemporary society manners and is notable for his consistent advocacy of womanly virtues and the ideal of the gentleman of courtesy, chivalry, and good taste. His essays on children are charming and are full of human sympathy.

Joseph Addison was famous for drama, poetry and essays. But it is in fact almost entirely as an essayist that he is justly famed. Together with Steele he protected the periodical essay in *The Tatler* and *The Spectator*. The first object of Addison and Steele was to present a true and faithful picture of the 18th century. The next object was to bring about a moral and social reform in the conditions of the

time. The best of his essays is centred round the imaginary character of Sir Roger de Coverley and hence known as Coverley Papers.

Addison wrote four hundred essays in all, which are of almost uniform length, of nearly unvarying excellence of style and of a wide variety of subject. Most of his compositions deal with topical subjects fashions, head dresses, practical jokes, polite conversation. Deeper themes were handled in a popular fashion-- immorality, jealousy, prayer, death and drunkenness. He touched politics only gingerly. He advocated moderation and tolerance and was the enemy of enthusiasm. Sometimes he adopted allegory as a means of throwing his ideas vividly to the readers and hence we have The Vision of Mirza and the political allegory Public Credit.

Addison's humour is of a rare order. It is delicately ironical, gentlemanly, tolerant and urbane. His style has often been deservedly praised. It is the pattern of the middle style, never slipshod, or obscure, or unmelodious. He has an infallible instinct for proper word and subdued rhythm. In this fashion his prose moves with a demure and pleasing grace, in harmony with his subject, with his object, and with himself.

Eminent Philosophers and Prose Writers of 18th Century

1. Francis Hutcheson (1694-1746)

Hutcheson was an Irish philosopher and professor of moral philosophy in University of Glasgow. He started out as a Presbyterian preacher but later he realized that a prior knowledge of God was not necessary to have a knowledge of good and evil. This realization pushed him to go on a quest to revamp contemporary moral philosophy and, in the process, herald Scottish Enlightenment. He started by stating that our five external senses are not the only ones we rely upon. They are

supplemented by internal senses that include a sense of beauty, of being a part of a community, a sense of morality, of honour and of the ridiculous. Of all these senses, he considered moral sense as the most important determinant in the system of ethics. Further, moral judgment could not be based purely upon reason and was based upon whether the action was agreeable or disagreeable to one's moral sense. He divided moral philosophy into four parts: ethics and virtue; private rights and natural liberty; familial rights; and state and individual rights. He had abandoned the psychological view of moral philosophy since he found motives to be too fickle a basis for a philosophical system. Instead, he hypothesized a dedicated 'sixth sense' to explain morality. This idea claimed that man is pleased by the prospect of utility of an idea and that governed his choice of course of action. Detailed ideas on moral philosophy within this matrix are enumerated in his works Inquiry into the Original of Our Ideas of Beauty and Virtue (1725), An Essay on the Nature and Conduct of the Passions and Affections, with Illustrations upon the Moral Sense (1728), and A System of Moral Philosophy (1758). His system of moral philosophy inspired the moral sentimentalism of his student David Hume and Adam Smith.

2. David Hume (1711-1776)

In the eighteenth-century debate between Nature and Reason, the Anglo-Scottish philosopher, essayist, economist and historian Hume is considered as a defender of Nature against Reason. He desired to not merely destroy the primacy of pure reason, but also to show that it is a good thing to trust instinct, to give oneself up to Nature, without being duped by any logical illusion” (Growth of Philosophical Radicalism, Halevy, p 11). Thus, he gave up on all inherited certainties about matter, soul, God, Nature, etc. He retained only those which withstood the test of Newtonian scientific empirical system. Hume clubbed this knowledge with Lockean emphasis

upon the role played by the human mind in organizing knowledge about the world we lived in. The central argument of his new epistemology was a relativist theory of reality that understood the real world as only an experience of it, which differed from person to person.

(a) A Treatise of Human Nature (1738) : Hume's subtitle to this work was quite interesting: 'An Attempt to introduce the Experimental Method of Reasoning into Moral Subjects'. He rigorously applies the principles of the very tradition that he wanted to undermine. Thus, he declared to carry out an empirical observation of the psychology of his human reasoning and create, in the process, a Newtonian system of morals. He begins with undermining any inherited theological presuppositions. Instead, he bases his knowledge on 'experience', that which is 'given,' and our 'perceptions'. He divides these perceptions into sensations, passions, emotions and ideas. "All probable reasoning is nothing but sensation. 'Tis not solely in poetry and music, we must follow our taste and sentiment, but likewise in philosophy." (Bk I, pt. iii, sec. 8). These sensations are then ordered in to complex ideas using to the Lockean principle of association, by resemblances, through the relationship of cause and effect, and contiguity of time and place. However, because Hume is not able to explain what is the cause of these sensations, and it is not clear whether they "arise immediately from the object, or are produced by the creative power of the mind, or are derived from the author of our being" there is a hint of moral relativism that we see in contemporary times.

(b) An Enquiry Concerning the Principles of Morals (1751) : In this text, Hume describes his theory of ethical behaviour. Like Hutcheson, ethical behaviour for Hume was rooted not in reason but in moral sentiment. It was not rational thinking that results in ethical behaviour; instead ethical behaviour is a result of positive

sentiments experienced by an individual. Reason could show people how to achieve the desired goal. However, it could not determine what they should be. "Morals excite passions and produce or prevent actions. Reason itself is utterly impotent in this particular. The rules of morality, therefore, are not conclusions of our reason" (A Treatise of Human Nature, 458).

(c) David Hartley (1705-1757): Hartley is chiefly remembered for his elaboration of the concept of Association of Ideas. In his principal work Observations on Man, his Frame, his Duty, and his Expectations (1749) he explains the phenomena of emotions, of reasoning, of voluntary and involuntary actions. He uses the principle of association to explain not only the mechanism of all our mental processes, but also the evolution of moral characters from childhood to manhood, and the development of moral sense out of simple sensation.

(d) Observations on Man (1749): This work puts forward Hartley's main doctrine of vibration and doctrine of association. In the first part, Hartley propounds that sensations are the result of vibrations that occur in the nervous system of the body. Moderate vibrations resulted in a feeling of pleasure whereas strong vibrations resulted in the experience of pain. In the second part, he elaborates his theory of association. Association took place in two ways: (i) it was a result of vibrations caused by external stimuli, and (ii) the heat and movement of arteries in the body caused vibrations. The nature of vibrations experienced are determined by a mix of the individual's past experience and the circumstance of the moment. The ideas corresponding to the idea of sensations, then, becomes associated with each other.

3. Adam Smith (1723-1790)

Smith was not just a philosopher but also an economist and a writer. He was one of the key figures of Scottish enlightenment and his ideas about political economy

shaped the 'free market' theory of economy. He was born and brought up in Scotland by his widowed mother. He entered the University of Glasgow at age 14 and later joined Baliol College, Oxford. His ideas on social and moral philosophy are best summed up in the following two works that he wrote after returning to Glasgow.

(a) The Theory of Moral Sentiments (1759): David Hume, whom Smith met during the series of public lectures that he delivered at Edinburgh, believed in a 'sixth sense' to explain morality. Smith rejected this approach. Instead, he relied upon psychological motives in order to create a system of moral philosophy that was more pluralistic. He moved away from the "moral sense" tradition of Shaftesbury, Hutcheson and Hume and instead emphasized the principle of sympathy. It was a feeling with the passion of others that operated through a logic of mirroring that helped him sympathize with the person whom he was watching. Yet, this did not help him form moral judgments beyond a limited sphere of activity that centered around his self-interest. He wrote, "How selfish so ever man may be supposed, there are evidently some principles in his nature which interest him in the fortune of others and render their happiness necessary to him though he derives nothing from it except the pleasure of seeing it."

(b) The Wealth of Nations (1776) : This work forms an important basis of classical economics and the ideas propounded in it run through the thoughts of thinkers such as Karl Marx, David Ricardo, John Maynard Keynes and Milton Friedman. Keeping in mind the nascent industrial revolution sweeping England, Smith conceptualizes significant ideas such as free-market economy, division of labour and productivity. Many might cringe upon the mention of free-market economy where economic activity goes unchecked and unrestrained. However, Smith articulated that rational self-interest in a free-market economy can lead to economic well-being. This, in turn,

was to be brought about by developing a sense of ethics and charity in the individual. However, while charity was an act of virtue it could not, by itself, provide the essentials for living. It needed the mechanism of selfinterest in order to remedy this shortcoming, "It is not from the benevolence of the butcher, the brewer, or the baker, that we can expect our dinner, but from their regard to their own interest."

4. Edmund Burke (1729-1797)

Burke was an Irish statesman, philosopher, author, and political theorist. He is considered as the philosophical father of modern conservatism and philosophical anarchism. He was politically affiliated to the Whig Party and between 1766 and 1794, he served as a Member of Parliament of House of Commons.

(a) A Vindication of Natural Society (1756) : The full title of the text is long—"a View of the Miseries and Evils arising to Mankind from every Species of Artificial Society". Yet, it encapsulates the primary argument of the book that artificial (.e. political) society suppresses the natural goodness in man. In fact, it can be only brought out if man is placed in a natural society. For Burke, it is not the cultivation of rational mind (which creates only artificial rules to guide natural manners) but virtues (which themselves are a result of "unalteravie relations that Providence has ordained that everything should bear to every other") need to be formed as the basis of manners in the society. Also, religious institutions once reformed of superstition and ecclesiastical tyranny need to be safe-guarded in order to ensure morality and stability in the state.

(b) A Philosophical Enquiry into the Origin of Our Ideas of the Sublime and Beautiful (1757): This text gives an account of Burke's theory of aesthetics. In the treatise, he advocates for the separation of the beautiful and the sublime. According

to him, the beautiful is that which is well-formed and aesthetically pleasing, whereas the Sublime is that which has the power to compel and destroy us.

5. Daniel Defoe (1659-1731)

He was a journalist and pamphleteer who wrote with extra ordinary felicity and effect on an infinite variety of subjects. His prose work is in amazing bulk and variety. Like most of the prose writers of the period Defoe turned out a mass of political tracts and pamphlets. He issued his own journal *The Review* in 1704 which was in several ways the forerunner of *The Tatler* and *The Spectator*. His best-known work was *The True Born Englishman* (1701). His the shortest *Way with the Dissenters* (1702) invited official wrath. His novels like *Robinson Crusoe* were landmarks in the growth of prose. His prose is noted for extraordinary minute realism and colloquial style.

6. Jonathan Swift (1667-1745)

He was the writer who made some new experiments in prose writings. Swift was born in Dublin, of English parents, in 1667. His father died before he was born; his mother was poor, and Swift, though proud as Lucifer, was compelled to accept aid from relatives, who gave it grudgingly. At the Kilkenny school, and especially at Dublin University, he detested the curriculum, reading only what appealed to his own nature. His *Gulliver's Travels*, *The Tale of a Tub* and *The Battle of Books* are powerful satires written in prose.

His *Journal to Stella* is a long narrative in which political situation is reported when he was in London. The *Journal to Stella*, written chiefly in the years 1710-1713 for the benefit of Esther Johnson, is interesting to us for two reasons. It is, first, an excellent commentary on contemporary characters and political events, by one of the most powerful and original minds of ine age; uiid securiu, in its love passages and purely personal descriptions it gives us the best picture we possess of Swift himself

at the summit of his power and influence. As we read now its words of tenderness for the woman who loved him, and who brought almost the only ray of sunlight into his life, we can only wonder and be silent.

He is the greatest satirist and unlike Pope he restricts himself to general rather than personal attacks. His work has a cosmic, elemental force, which is irresistible and almost frightening. His dissection of humanity shows a powerful mind relentlessly and fearlessly probing into follies and hypocrisy, but he is never merely destructive. His work has the desire for the greater use of commonsense and reason in the ordering of human affairs.

7. Samuel Johnson (1709-84)

He is a first-rate writer of prose. His early works appeared in The Gentleman's Magazine during 1738 and 1744. He wrote imaginary parliamentary debates embellished in his own vigorous style for this magazine. In 1747 he began working on his Dictionary which was his great contribution to scholarship. The Dictionary, as the first ambitious attempt at an English lexicon, is extremely valuable, notwithstanding the fact that his derivations are often faulty, and that he frequently exercises his humor or prejudice in his curious definitions. While working on the Dictionary he also wrote periodical essays for The Rambler. In these essays we find the mannerisms which are evident of his trenchant force and vigour. He wrote Rasselas (1759) which was meant to be a philosophical novel but it was actually a number of Rambler essays strung together. During 1758-60 he contributed papers for The Idler, The Universal Chronicle and Weekly Gazette. These essays were lighter and shorter than those of Rambler. Any one of his Essays, like that on "Reading," or "The Pernicious Effects of Revery," will be enough to acquaint the reader with the Johnsonian style, which was once much admired and copied by orators, but which

happily has been replaced by a more natural way of speaking. It is not to his books, but rather to the picture of the man himself, as given by Boswell, that Johnson owes his great place in our literature.

In 1765 he published his truly great work --- his edition of Shakespeare for which he wrote a fine preface, a landmark in Shakespeare criticism and scholarship. His travel book titled A Journey to the Western Islands of Scotland (1775) shows the faculty of narrative. His last work and a substantial work was The Lives of the Poets (1777-81), planned as a series of introduction to the works and lives of fifty two poets. The book is regarded as a fine piece of literary criticism. Johnson's prose style has often been criticised as pompous, artificial and verbose. However it only reflects one aspect of his writing. In his early works, notably in The Rambler, and in Rasselas, the prose is heavy, rhetorical, and full of affectation and highly Latinised. These early mannerisms disappear in his later writings. In the Lives of Poets his prose has ease, lucidity, force and vigorous directness of conversation.

8. Oliver Goldsmith (1728-74)

The prose pieces of Goldsmith are of astonishing range and volume. His the Citizen of the World (1759) is a series of imaginary letters from a china man whose comments on the English society are both simple and shrewd. He wrote many essays in the manner of Addison and also produced a great mass of hack work most of which is worthless as historical and scientific fact but is enlightened with the grace of his style. Some of these works are An Inquiry into the Present State of Polite Learning in Europe (1759), The History of England (1771) and A History of Earth and Animated Nature.

9. Edward Gibbon (1737-94)

He was an eager reader of history from his early years. His private historical studies led him to become a Roman Catholic when he was sixteen which resulted in his expulsion from Oxford. His father sent him to Lausanne, Switzerland in the hope that the Protestant atmosphere there would divert him from his new faith. There, at Lausanne, Gibbon got acquainted with the French language and learning. His first book A History of Switzerland (1770) was never finished. In 1776 he published the first volume of The Decline and fall of the Roman Empire. Five other volumes of the same book were published at two years interval. This book has been regarded as one of the greatest historical works. His prose style is peculiar to himself. It is lordly and commanding with a majestic rhythm. Admirable appropriate to its gigantic subject, the style has some weaknesses. Though it never flags and rarely stumbles but the very perfection of it tends to monotony as it lacks ease and variety

10. James Boswell (1740-1795)

He was born in Edinburgh of a good Scottish family. He lives in literature by his supreme effort, the Life of Samuel Johnson (1791) which is categorized as one of the best biographies in Literary sphere.

When Johnson died the opportunity came for which Boswell had been watching and waiting some twenty years. He would shine in the world now, not by reflection, but by his own luminosity. He gathered together his endless notes and records and began to write his biography; but he did not hurry. Several biographies of Johnson appeared, in the four years after his death, without disturbing Boswell's perfect complacency. After seven years' labor he gave the world his Life of Johnson. It is an immortal work; praise is superfluous; it must be read to be appreciated.

11. William Robertson (1721-1793)

Robertson was also a Scot, being born in the county of Midlothian. He proved to be a successful historian in his career producing the works like the History of Scotland during the Reigns of Queen Mary and of James VI until his Accession to the Crown of England (1759), The History of Charles V (1769), the History of America (1771).

12. William Paley (1743-1805)

He may be taken as a typical theological writer of the age. He was a brilliant Cambridge scholar, and obtained high offices in the Church, finally becoming an archdeacon. His chief books are Principles of Moral and Political Philosophy (1785), A View of the Evidences of Christianity (1794).

13. The Earl of Chesterfield (1694-1773)

He was a witty persona who wrote articles for the fashionable journals like the World. His Letters to His Son (1774) that published shortly after his death caused great flutter. They appeared diabolically cynical and immoral and they were denounced by Johnson.

14. Gilbert White (1720-1736)

A man who was the first naturalist to cast his observations into literary form. He settled at his native place (Hampshire) and published the Natural History of Selbourne (1789). The book is a series of genuine letters written to correspondents who are interested in the natural history of the place.

15. William Godwin (1756-1836)

He was the son of a dissenting minister. He was devoted to the pursuit of letters in which he developed his extreme views on religion, politics, sociology and

other important themes. His Political Justice (1739) was deeply tinged with revolutionary ideas and had a great effect on many young and ardent spirits of the age, including Shelley.

16. John Arbuthnot (1667-1705)

Arbuthnot was born in Kincardineshire, Scotland, studied medicine at Oxford, and spent the latter part of his life in London, where he became acquainted with Pope and Swift. His writings are chiefly political, and include the Memoirs of Martinus Scriblerus (1709), which, though published (1741) in the works of Pope, is thought to be his; The History of John Bull (1712 or 1713), ridiculing the war-policy of the Whigs; and The Art of Political Lying (1712). Arbuthnot writes with wit and vivacity, and with many pointed allusions. At his best, he somewhat resembles Swift, though he lacks the great devouring flame of the latter's personality.

17. Lord Bolingbroke (1678-1751)

Henry St John, Viscount Bolingbroke, was one of the chief political figures of the period. At the age of twenty-six, he was Secretary for War in the Tory Government; was thereafter implicated in Jacobite plots; was compelled to flee to France; was permitted to return to England in 1725; had once more to return to France in 1735; then, after seven years' exile, was finally restored to his native land.

Bolingbroke prided himself on being both a patron of letters. He influenced Pope, not always to the latter's advantage. In 1753 appeared his Letter to Sir William Wyndham (written in 1717); then in 1736 The Idea of a Patriot King. These reflect the Tory sentiment of their author, are written with lucidity wiu a vizuur wat is uiteit near to coarseness and have all the tricks and vices of the rhetorician.

18. George Berkeley (1685-1753)

Born in Ireland, Berkeley was educated at Dublin, where he distinguished himself in mathematics. Having taken holy orders, he went to London (1713), and became acquainted with Swift and other wits. He was a man of noble and charitable mind and interested himself in many worthy schemes. He was appointed a dean, and then was made Bishop of Cloyne in 1734. He was a man of great and enterprising mind and wrote with much charm on a diversity of scientific, philosophical, and metaphysical subjects.

Among his books are *The Principles of Human Knowledge*, a notable effort in the study of the human mind that appeared in 1710, *Three Dialogues between Hylas and Philonous* (1713), and *Alciphron, or The Minute Philosopher* (1732). He is among the first, both in time and in quality, of the English philosophers who have dressed their ideas in language of literary distinction. He writes with delightful ease, disdaining ornament or affectation, and his command of gentle irony is capable and sure.

19. Lady Mary Wortley Montagu (1689-1762)

This lady, famous in her day for her masculine force of character, was the eldest daughter of the Duke of Kingston. In 1712, she married Edward Wortley Montagu, and moved in the highest literary and social circles. In 1716, her husband was appointed ambassador at Constantinople, and while she was in the East, she corresponded regularly with many friends, both literary and personal. She is the precursor of the great letterwriters of the later portion of the century. Her Letters are written shrewdly and sensibly, often with a frankness that is a little staggering. She had a vivid interest in her world, and she can communicate her interest to her reader.

20. Earl of Shaftesbury (1671-1713)

Anthony Ashley Cooper, third Earl of Shaftesbury, is another example of the aristocratic dilettante man of letters. He had little taste for the politics of the time and aspired to be famous as a great writer. He travelled much and died at Naples in 1713. His books are written with great care and exactitude and are pleasant and lucid without begging particularly striking. His *Characteristics of Men, Manners, Opinions, and Times* (1711), though it contains nothing very original or profound, suited the taste of the time and was widely popular. Popular Periodicals and Journals of 18th Century

The refusal of the House of Commons to renew the Licensing Act of 1695, in a way, resulted in the emergence of periodicals. It forced publishers to empty these journals and periodicals of all political news, thereby increasing the safety of their publication from political censure and making it profitable in the process. In fact, the success of Addison and Steele was greatly because of the fact that they kept the tastes and requirements of their male and female readers in mind. However, the primary focus, as professed by Addison in the tenth number of *The Spectator*, the focus was to amuse the readers with such "writings as tend to the wearing out of ignorance, passion, and prejudice." The essentially moral intention of the essayist is also incorporated in the same number when Addison writes

"It was said of Socrates, that he brought philosophy down from heaven to inhabit among men; and I shall be ambitious to have it said of me that I have brought philosophy out of closets and libraries, schools and colleges, to dwell in clubs and assemblies, at teatable and in coffee-houses." (*The Spectator*, no. 10) Boswell, too, had remarked in the 'Hypochondriac' essays that a periodical paper of instruction and entertainment was one of the happiest inventions of British origin (emphasis added).

Steele wrote in the dedication included in the first volume of *The Tatler* that the purpose of the paper was to expose “the false arts of life, to pull off the disguises of cunning, vanity, and affectation, and to recommend a general simplicity in our dress, our discourse, and our behaviour.”

Since then, there was a remarkable proliferation of essays in eighteenth century England. From the number of journals produced in the first half of eighteenth century it could be said that it was the most prolific form of writing available in bookseller stores and coffee houses. It provided an avenue for the finest writers of varied talent to show their literary skills. As to the audience, the writers and publishers of these periodicals and journals understood that women made up a large proportion of their reading public. Thus, attention was paid to the interests of the 'fair sex'. This resulted in a great deal of improvement in the status and education of women. Samuel Johnson commented in *The Rambler*, no 173 that the women now provided an adequate audience to a scholar at a teatable.

The language of the periodical writers also underwent a change. In fact, they invested a lot of time and energy to make their language come as close as the language used in common talk. Since these essays were to be found almost everywhere, it had a positive impact upon the prose style of the eighteenth century as a whole. A writer who had been subjected to writing periodical essays was less likely to indulge in literary pretension and use of meaningless jargon elsewhere. Overall, it resulted in clarity, simplicity and literary good manners in the prose of the eighteenth century. The first periodical published in Europe was the *Gazette* (1536) in Venice that was a manuscript newspaper to be read publicly to give the Venetians information regarding their war with the Turks. The first regular English journal was

a weekly publication begun in 1622 by Thomas Archer and Nicholas Bourne who were authorized to print information on foreign wars.

The Tatler (1709) : Richard Steele began this journal in order to cater to literary and social interests of his times. The paper was published on Tuesdays, Thursdays and Saturdays. He used the pseudonym “Isaac Bickerstaff, Esquire” to comment upon literary and social gossip. Other contributors who used the same pseudonym included Jonathan Swift and Joseph Addison. It was closed down since running a Whig publication when there was a sustained Tory attack became difficult.

The Female Tatler (1709-10) : The authorship of this periodical is unknown, though it is certain that a woman was its author. She used the pseudonym “Mrs. Crackenthorpe, a Lady that knows everything”. The author aimed at amusing and instructing female audiences of the time. It had a relatively short run of around 10 months.

The Spectator (1711): This journal was..founded after Richard Steele had liquidated The Tatler. With Spectator, Steele aimed to "enliven morality with wit, and to temper wit with morality. “It was published daily from 1711 to 1712. While it catered to the interest of the nouveau riche class of traders and merchants, it found favour with almost everybody, especially women. He notes in number 10, “But there are none to whom this paper will be more useful than to the female world”. Due to its wider reach, and as noted by Jurgen Habbermas, the paper played an important role in the shaping of public discourse in the 18th century. It provided its readers with topics on which a well-reasoned discussion could take place, and also equip them to carry out polite conversations in their encial engagements.

The Examiner (1710-14): It was a newspaper promoting Tory perspectives and was edited by Jonathan Swift. Swift's A Conduct of the Allies was published in the paper.

The Guardian (1713): It was a short-lived newspaper that was started by Steele and published in London. It featured contributions from his friend Joseph Addison, Alexander Pope, a minor English poet and man of letters Thomas Tickell and the English poet and politician Ambrose Phillips.

The Review (1704-1713): It was a thrice-weekly newspaper that Defoe published and edited between 1704 to 1713. The paper contained a humorous section 'Advice from the Scandalous Club' which light-heartedly dealt with the controversial aspects of contemporary social life. It also gave Defoe an insight into his reading audience's interests and allowed him to practice catering to them.

The Gentleman's Magazine (1731), was a periodical that reviewed and popularized current literature. It is considered as the first modern magazine. Its motto was "E Pluribus Unum", meaning "out of many, one". Thus, it chose the best essays and articles from other publications and published them in the magazine. However, after the joining of Dr Johnson, the magazine started publishing original writing as well as parliamentary reports.

The Female Spectator (1744-46): This monthly penwüldi Wus run by viza Heywood. It was the first magazine written by a woman and specifically for a female readership. In the history of periodicals written for women, John Dunton's Ladies Mercury (1693) and the Female Tatler () preceded it. They dealt with issues related to women that included reading, education, marriage, children and conduct.

The Rambler (1750-52): It was a bi-weekly periodical published by Samuel Johnson. Written in an elevated prose style, the periodical aimed to "join both profit and delight." It, thus, focused on social, religious, political, literary and moral issues of the time. Johnson used the periodical to promote neoclassicism and this resulted in inclusion of excellent literary criticism of its day. However, probably due to its

didactic nature, it did not sell well. In the final essay Johnson had to accept that he has "never been much of a favourite to the public." Yet, it left every other periodical behind, except the Spectator, when it was published in the volume form.

The Monthly Review (1749-1845): It was founded by the Non-conformist bookseller Ralph Griffiths. This English periodical was the first to offer book reviews written by the publisher along with his wife Isabella Griffiths.

The Critical Review (1756): The periodical was a response to The Monthly Review and was ideologically affiliated to Tory ministry and the Anglican church. Tobias Smollett was its first editor, from 1756 till 1763. It mostly contained lengthy book reviews. **The Idler (1758-60):** The Idler wasn't exactly a journal, but a series of essays written primarily by Samuel Johnson and published in the weekly Universal Chronicle

The Bee (1759): It was a short-lived literary magazine started by Oliver Goldsmith. It was primarily a medium for Goldsmith to publish his best literary essays, including The Citizen of the World,

Town and Country Magazine (1769) : It was a literary magazine started by Alexander Hamilton. The initial issues contributed to the political debates o

ROMANTIC PROSE WRITERS AND ESSAYISTS

Charles Lamb

Charles Lamb (1775-1834) is probably the most famous of all the British Romantic prose writers for his personal essays that he etched out in his famous books - Essays of Elia (1823) and The Last Essays of Elia (1833). These two books on Personal Essays are enough to create fame forever for Charles Lamb. The Essays of Elia were first published in the London Magazine and later compiled as a book

and published. He is also a person from the Lake District and was in great friendship with the poet Samuel Taylor Coleridge. Along with her sister, Mary Lamb, Charles Lamb wrote the famous Tales from Shakespeare in 1807 which is still read by children as a great piece of literature.

The works of Lamb divide themselves naturally into three periods. First, there are his early literary efforts, including the poems signed “C. L.” in Coleridge's Poems on Various Subjects (1796); his romance Rosamund Gray (1798); his poetical drama John Woodvil (1802); and various other immature works in prose and poetry. This period comes to an end in 1803, when he gave up his newspaper work, especially the contribution of six jokes, puns, and squibs daily to the Morning Post at sixpence apiece. The second period was given largely to literary criticism; and the Tales from Shakespeare (1807) written by Charles and Mary Lamb, the former reproducing the tragedies, and the latter the comedies-may be regarded as his first successful literary venture. The book was written primarily for children; but so thoroughly had brother and sister steeped themselves in the literature of the Elizabethan period that young and old alike were delighted with this new version of Shakespeare's stories, and the Tales are still regarded as the best of their kind in our literature. In 1808 appeared his Specimens of English Dramatic Poets Contemporary with Shakespeare. This carried out the splendid critical work of Coleridge and was the most noticeable influence in developing the poetic qualities of Keats, as shown in his last volume.

The third period includes Lamb's criticisms of life, which are gathered together in his Essays of Elia (1823), and his Last Essays of Elia, which were published ten years later. These famous essays began in 1820 with the appearance of the new London Magazine

The third period includes Lamb's criticisms of life, which are gathered together in his *Essays of Elia* (1823), and his *Last Essays of Elia*, which were published ten years later. These famous essays began in 1820 with the appearance of the new *London Magazine* and were continued for many years, such subjects as the "Dissertation on Roast & "Old China." "Praise of Chimney Sweepers," "Imperfect Sympathies," "A Chapter on Ears," "Mrs. Battle's Opinions on Whist," "Mackery End," "Grace Before Meat," "Dream Children," and many others being chosen apparently at random, but all leading to a delightful interpretation of the life of London, as it appeared to a quiet little man who walked unnoticed through its crowded streets. In the first and last essays which we have mentioned, "Dissertation on Roast Pig" and "Dream Children," we have the extremes of Lamb's humor and pathos.

Lamb was part of a large circle of influential friends such as Percy Bysshe Shelley, William Hazlitt, Henry Brougham, Lord Byron, Thomas Barnes and Leigh Hunt. He and his sister had frequent visitors, their salon evenings consisting of playing cards, eating, drinking, smoking and discussing diverse matters. In 1819, at the age of 44, Lamb, who, because of family commitments, had never married, fell in love with an actress, Fanny Kelly, of Covent Garden and proposed marriage to her. Fanny Kelly refused Lamb and he died as a bachelor.

Essays of Elia is autobiographical in nature - his brother John is the James Elian in *My Relations*, his sister Mary Lamb is Bridget Elia; his father is the Lovell of Old Benches; his aunt appears in *My Relation* and his maternal grandmother is portrayed in *Dream Children*.

Lamb's style is the expression of his personality. Rickett writes: "His style is a mixture certainly of many styles, but a chemical, not a mechanical mixture. "Lamb's

style is noticeable for its immense variety. Ainger points out that Lamb's mind was so saturated with ancient writers that "the occurrence of a particular theme sends him back to those early masters who had specially made that theme their own. That is why he writes so differently on different themes. When he is reflective and fanciful as in *New Year's Eve* and *Popular Fallacies*, his style resembles that of St. Browne; when fantastic as in *The Chapter on Ears* that of Burton; when witty as in *Poor Relations* that of Puller. He is also lyrical and poetical in *Dream Children*. In dealing with matters purely modern, as in *Newspapers Thirty-Five Years Ago* his style is purely modern.

Thomas De Quincey (1785-1859)

Thomas De Quincey, the famous essayist from Romantic Age is known for his writings such as *Confessions of an English Opium-Eater* (1822) and *on the Knocking at the Gate in Macbeth* (1823). Thomas de Quincey was born in Manchester in 1785. Thomas De Quincey was educated at prestigious schools at Salford, Bath and Winkfield. De Quincey's works may be divided into two general classes. The first includes his numerous critical articles, and the second his autobiographical sketches. From a literary view point the most illuminating of De Quincey's critical works is his *Literary Reminiscences*. This contains brilliant appreciations of Wordsworth, Coleridge, Lamb, Shelley, Keats, Hazlitt, and Landor, as well as some interesting studies of the literary figures of the age preceding. His literary career started in 1821, with the first version of *The Confession of an Opium Eater*. In this work he utilises his early experiences and exhibits his fantastic imagination. In the *Dialogue of Three Templars* he displays that passion for logical analysis which is as distinctive on his genius as his fantasy. His descriptive and visualising power finds expression in *Suspiria de Profundis* which is chiefly a record of gloomy and terrible dreams

produced by opiates. A series of nearly thirty articles which he collected in 1853, called Autobiographic Sketches, completes the revelation of the author's own life.

Thomas De Quincey spent the most of his life in the Lake Country, near Wordsworth and Coleridge, later in London, and finally in Edinburgh and the neighborhood. He was appointed as an editor of a local Tory newspaper, The Westmorland Gazette. However, his first major work was Confessions of an English Opium Eater, which appeared in London Magazine in 1821. Apart from this, his other famous works were On the Knocking at the Gate in Macbeth and Recollections of the Lake Poets (a collection of biographical essays of the lake poets - Wordsworth, Coleridge and Southey). Murder Considered as One of the Fine Arts (1827) reveals his grotesque humour. His other critical works are Letters to a Young Man (1823), Joan of Arts (1827), The Revolt of the Tartan (1840) and The English Mail Coach (1849).

Thomas De Quincey skillfully recreated the poetic prose of the seventeenth century. moesfully attempted to create a new style which combines the best elements of prose and poetry. Consequently, his prose works are often, like those of Milton, more wand melodious than much of our poetry. His language is highly figurative.

In the later part of his life, he published The Logic of the Political Economy (1844), a dissertation on David Ricardo's economic theory and Suspiria De Profundis (1845), the sequel to his Confusions, in which he documented his childhood, dreams and fantasies. From 1853 until his death, De Quincey worked with his Selections Grade and Gay from Writing Published and Unpublished by Thomas De Quincey. He died in Edinburgh on the 8th of December 1859.

William Hazlitt (1778-1830)

William Hazlitt was another famous essayist from the Romantic Age who is still read today. Hazlitt initially wanted to be a painter and soon realized that he wasn't great with painting and therefore shifted to literature and journalism. He came in close association with Wordsworth, Coleridge, Lamb, Hunt and others excelled the Romantic literature by his writings. His first book was published in 1805 - A Study of the Principles of Human Action. Fully endowed with the ability of soaring in an imaginative flight, as in his essays on the Picturesque and Ideal and On a Sundial, his dominating bias was however for a union of romantic temperament and classical vigour. The resulting essays, including Common Sense on Fashion, On the want of Money and On Nicknames have the fine-wrought grace of the golden mean. His prose displays the same discrimination between the vulgar and the otiose, for he had a Wordsworthian faith in the simple and the sincere. The Round Table, Table Talk and The Plain Speaker cover a variety of subjects ranging from art and philosophy to politics and prize fighting. These works helped to establish Hazlitt's reputation as the most versatile critic of his day. The Spirit of the Age, a work that is regarded as his critical masterpiece, contains valuable biographical sketches of these writers and of other contemporary intellectual leaders. Farther, Hazlitt lectured extensively on English drama: Characters of Shakespeare's Plays, Lectures on the English Poets, Views of the English Stage, Essays on the English Comic Writers, and Dramatic Literature of the Age of Elizabeth.

Hazlitt's best essays were collected in The Round Table (1817), Table Talk or Original Essays on Men and Manners (1821-22) and The Spirit of the Age or Contemporary Portraits (1825). His essays reveal the wide range and variety of his interests. How remarks that Hazlitt "knew the meaning of words and strove increasingly to get the proper word for the proper place," Hazlitt is one of the masters of aphorism.

My First Acquaintance with a Poet : The essay by William Hazlitt "My First Acquaintance with Poets" was first published in 1823 in a short-lived but a highly significant periodical of the Romantic Age, The Liberal. In fact, the essay is a memoir as it relates a very significant incident of Hazlitt's life which is the meeting with Coleridge who was a poet with ideas quite contrary to the neo classical time of Literature. It is a purely literary essay in which Hazlitt describes his impressions of two great poets, namely Wordsworth and Coleridge, who might be described as the founders of the Romantic Movement in English Poetry and whose Joint publication called the lyrical Ballads was an epoch - making event. In this essay, Hazlitt expresses his profound admiration for Coleridge's talent for conversation and supports most of Coleridge's opinions about various persons in the spheres of literature politics and religion. Hazlitt paints Wordsworth in a visionary light as 'Don Quixote' like with a fire in his eye.

Thomas Love Peacock (1785-1866)

English writer Thomas Love Peacock born in Dorset, was the son of Samuel Peacock, a glass merchant and Sarah love. In 1819 he joined East India Company for job. Peacock is best known for his essay The Four Ages of Poetry (1820), which provoked Shelley's famous Defence of Poetry. It was first published in the journal Literary Miscellany in 1820. In this essay, he wrote about the gradual origin and development of poetry in four ages: Age of Iron; Age of Gold; Age of Silver and Age of Brass. Poetry originated in the Iron Age, in which Rude brads celebrated in rough numbers the exploits of ruder chiefs, in days when every man was warrior.

The golden age was the age of the noblest poetic productions, when poetry tended to become retrospective. This was followed by the artificial silver age in which poets recasted or limited the poems of the age of gold. The Brass age, was the age, of

poetic decay and decline. The current brass era was marked, according to Peacock, by poems of Verbose and minutely-detailed description of thoughts, passions, actions, persons and things. Peacock in this essay defined the poet as a semi-barbarian in a civilized community.

Apart from this essay, Peacock wrote several other works such as *Recollections of Childhood: The Abbey House* (1837), *Memories of Shelley* (1858-62) and novels such as *Melincourt* (1817) and *Nightmare Abbey* (1818). Peacock succeeded James Mill as chief Luniner for the East India Company in 1836 and retired on a pension in 1850 on the 23rd January 1866 at Lower Halliford.

ST Coleridge (1772-1834)

Most of the prose of Coleridge was that of journalistic origin. In 1796, he started the *Watchman*, a periodical which ran to ten numbers only. He followed with much more miscellaneous prose, some of it being written for the *Morning Post* to which he was for a time a contributor. When he resided in the Lake District, he started the *Friend* which was published at Penrith, but like the *Watchman* it had brief career. Then in 1817, he had shaken himself free from opium, he published *Biographia Literaria* and *Sibylline Leaves*. Of Coleridge's prose works, the *Biographia, Literaria, or Sketches of My Literary Life and Opinions* (1817) is the most famous. It is an explanation and criticism of Wordsworth's theory of poetry and contains more sound sense and illuminating ideas on the general subject of poetry than any other book in our language. His collected *Lectures on Shakespeare* (1849), and *Aids to Reflection* (1825) are the most interesting from a literary view point. The *Lectures*, as refreshing as a west wind in midsummer, are remarkable for their attempt to sweep away the arbitrary rules which for two centuries had stood in the way of literary criticism of Shakespeare, in order to study the works themselves. No

finer analysis and appreciation of the master's genius has ever been written. In his philosophical work Coleridge introduced the idealistic philosophy of Germany into England. He set himself in line with Berkeley, and squarely against Bentham, Malthus, Mill, and all the materialistic tendencies which were and still are the bane of English philosophy. The Aids to Reflection is Coleridge's most profound work but is more interesting to the student of religion and philosophy than to the readers of literature.

P B Shelley (1792-1822)

Shelley began his literary prose career with two boyish romances, Zastrozzi and St Irvyne. These two books were written when he was still at school and are almost laughably bad in style and story. The only prose work that is worth mention is his short essay the Defence of Poesy (1821, published in 1840).

John Keats (1795-1821)

Keats made no attempt at a systematic formulation of his views on his art. His Letters suggests a clearer insight into his mind and an artistic development than any diary could have done. These letters are too interesting for their spontaneity and intimate freshness. The letters reveal his profound spiritual growth and show how passionate was his love for poetry.

Walter Savage Landor (1775-1864)

While Hazlitt, Lamb, De Quincey, and other romantic critics went back to early English literature for their inspiration, Landor shows a reaction from the prevailing Romanticism by his imitation of the ancient classic writers. Landor's stormy life covers the whole period from Wordsworth's childhood to the middle of the Victorian Era. He was the son of a physician, and was born at Warwick, in 1775.

From his mother he inherited a fortune; but it was soon scattered by large expenditures and law quarrels; and in his old age, refused help by his own children, only Browning's generosity kept Landor from actual want.

Laondor's prose works finds a better place in literature partly because of their intrinsic worth, their penetrating thought, and severe classic style; and partly because of their profound influence upon the writers of the present age. The most noted of his prose works are his six volumes of Imaginary Conversations (1824-1846). For these conversations Landor brings together, sometimes in groups, sometimes in couples, well-known characters, or rather shadows, from the four corners of the earth and from the remotest ages of recorded history. Thus Diogenes talks with Plato, aesop with a young slave girl in Egypt, Henry VIII with Anne Boleyn in prison, Dante with Beatrice, Leofric with Lady Godiva, - all these and many others, from Epictetus to Cromwell, are brought together and speak of life and love and death, each from his own view point.

Pericles and Aspasia, which is a series of imaginary letters, tells the experiences of Aspasia, a young lady from Asia Minor, who visits Athens at the summit of its fame and glory, in the great age of Pericles.

Francis Jeffrey (1773—1850)

He is one of the founders of The Edinburgh Review, was born at Edinburgh, educated at the high school and university of his native city, and was called to the Scottish Bar. Though for many years an industrious writer for his journal, he maintained a considerable legal practice, and distinguished himself in politics as an ardent Whig. When his party came into office, he was rewarded by being appointed Lord Advocate, and played a considerable part in the passage of the Reform Bill of 1832. This meant the abandonment of his position on the Review, though he always

kept a paternal eye on its progress. He was finally appointed to the Bench, with the title of Lord Jeffrey.

The Edinburgh Review was at first a joint production of a group of young and zealous Whigs, including Sydney Smith and Henry Brougham. Within a year of its foundation, Jeffrey became a responsible editor, and he drew around him a band of distinguished contributors, including, at one time, Sir Walter Scott. The journal led the way among the larger reviews, and "was noted for its briskness. It was not above prejudice, as was shown in its opposition to the Lake School, but it did much to raise the standard of criticism, and it succeeded in bringing much talent to light, including the early efforts of Macaulay.

Sydney Smith (1771-1845)

Sydney Smith was a colleague of Jeffrey. He was born in Essex, was educated at Winchester and Oxford, and became a clergyman. He settled for some time at Edinburgh as a tutor, and assisted in the launching of The Edinburgh Review (1802). He took a large share in the political squabbles of the time and wrote much on behalf of the Whig party.

His works consist of many miscellaneous pieces, most of them of a political character. The most noteworthy of them is a collection called Letters on the Subject of the Catholics, to my "Brother Abraham, who Lives in the Country, by Peter Plymley (180708), which deals with Catholic Emancipation. A more general selection from his writings was published in 1855, and his Wit and Wisdom in 1860. He was admired and feared as a wit, and some of his best witticisms have been preserved for their eternal effect. He was always a gentlemanly opponent, always easy but deadly in the shafts he levelled against his political foes. He wrote the prose of an educated man and is clear and forcible.

John Wilson (1784-1854)

John Wilson appeared in literature as Christopher North and was born at Paisley, the son of a wealthy manufacturer. He was educated at Glasgow and Oxford, wrote poetry, and for a time settled in the Lake District. He lost most of his money, tried practice as a barrister, and then joined the staff of Blackwood's Magazine and was appointed in 1826 as the Professor of Moral Philosophy at Edinburgh University.

His early poems, *The Isle of Palms* (1812) and *The City of the Plague* (1816), are passable verse of the romantic type. His novels---for example, *The Trials of Margaret Lyriidsay* (1823) - are sentimental pictures of Scottish life. Wilson's longest work, and the one that perpetuates his name, is his *Noctes Ambrosianæ* (beginning in 1822), which had a long and popular run in Blackwood's until 1835. This is an immensely long series of dialogues on many kinds of subjects. The characters are the members of a small club who meet regularly, consume great quantities of meat and drink, and frequently indulge in immoderate clowning. The talk is endless and is often tedious in the extreme. At times, Wilson rises into striking descriptive passages, more florid and less impressive than De Quincey's, but beautiful in a sentimental fashion. His taste, however, cannot be trusted, and his humour is too often crude and boisterous. Here, as in his other writing for Blackwood's "Magazine, we have the product of a boisterous, high-spirited critic, to whose temperament, restraint, whether in praise, blame, or humour, was alien.

John G. Lockhart (1794-1854)

Being a Scottish writer and editor, he soon (1817) became a regular contributor to Blackwood's Magazine, sharing in its strong Tory views and its still stronger

expression of them. He rather gloried in these literary and political fisticuffs, which in one case led to actual bloodshed, though he did not participate in it. In 1820, he married Scott's favourite daughter Sophia, and lived to be the biographer of his famous father-in-law, Sir Walter Scott. He was editor of The Quarterly Review from 1825 till 1853.

Lockhart wrote four novels, the best of which are Valerius (1821) and Adam Blair (1822). They are painstaking endeavours, but they lack the fire of genius, and are now almost forgotten. His poetry is quite lively and attractive, especially his Ancient Spanish Ballads (1823). Peter's Letters to his Kinsfolk (1819) is a collection of brilliant sketches of Edinburgh and Glasgow society. Lockhart's fame, however, rests on Memoirs of the Life of Sir Walter Scott (1837-38), which was first published in seven volumes. This book ranks as one of the great biographies in the language. Though it is full of intimate and loving detail, it possesses a fine sense of perspective and coherence; and while it is ciced by a farurai partiality for its subject, the story is judiciously told. In this book, Lockhart casts aside his aggressiveness of manner. His descriptions, as, for example, that of the death of Scott, have a masterly touch.

William Cobbett (1762-1835)

He was the son of a farm-labourer. He enlisted in the Army, rose to be sergeantmajor, emigrated to America, where he took to journalism, and returned to England, to become actively engaged in politics. In 1831, he was elected to Parliament, but was not a success as a public man. He was a man of violent opinions, boxed the political compass, and died an extreme Radical.

He was an assiduous journalist, beginning with The Porcupine (1800-01). His other journal was Cobbett's Weekly Political Register, which he began in 1802 and carried on almost unaided until 1835. His literary reputation rests, however, on one

of his few fulllength books, his Rural Rides (1830), which gives an account of the English counties through which he wandered. A true son of the soil, Cobbett writes with insight and understanding of the agricultural conditions of his day. His close and honest observation of life and manners finds expression in a plain, homely style, which has none of the graces of fine writing, but all the vigour and simple directness of a Defoe. Instinctively right in his choice of language, he speaks straight to the heart of the reader, and, though his work is realistic rather than imaginative, the beauty of the English scene is impressed on many a page of the Rural Rides. He is shamelessly partisan in his opinions, but his writings betray an expansive and cordial generosity of spirit.

Historians of The Age

(a) Henry Hart Milman (1791-1868) : Milman is a solid and reliable historian, with a readable style. Being educated at Eton and Oxford he wrote some plays, including the tragedy Fazio (1815). His chief historical works are The History of the Jews (1829) and The History of Latin Christianity (1854-55). Milman is a solid and reliable historian, with a readable style.

(b) George Grote (1794-1871) : He was a London banker, and entered politics. His A History of Greece (1846-56) is based on German research and is well informed and scholarly. The work, however, is sometimes considered to be too long and tedious in its detail.

(c) Hersyaliem (1777,-1859), : fienry Hallam is identified as a member of the Middle Temple still he practiced too little. He was perfect at writing literary and historical subjects and contributed to The Edinburgh Review. His historical works include The Constitutional History of England from the Accession of Henry VII to the Death of George II (1827) and his Introduction to the Literature of Europe in the Fifteenth,

Sixteenth and Seventeenth Centuries (1837-39). Hallam acquired a great and deserved reputation for solid scholarship. Like Gibbon, he tried to attune his style to his subject, and wrote in a grave and impressive manner, but, lacking the genius of Gibbon, he succeeded only in making his style lifeless and frigid.

VICTORIAN ESSAYS AND 19th CENTURY

Essay was a genre which was made very popular in England by Francis Bacon with his didactic essays, which are aphoristic in style. His primary aim was to educate the gentlemen of England. In the 18th century also essays were very popular as in Johnson's Rambler Papers, and the Romantic Age saw the advent of personal essays in Charles Lamb, Thomas De Quincey and others. The essayists of the Victorian era are quite distinct in the sense that they represent the true "spirit of the age" and are also the greatest critique of the Victorian ethos.

Thomas Carlyle (1795-1881)

The British essayist and historian Thomas Carlyle (1795-1881) was the leading social critic of early Victorian England. Considered one of the most important social commentators of his time, he presented many lectures during his lifetime with certain acclaim in the Victorian Era. Born in 1795, Carlyle was educated at Edinburgh University, and became for a time a schoolteacher. His father often spoke metaphorically though he did not know what metaphor was and didn't have much time for poetry and fiction. He instilled the Gospel of Work into his children, however, and, like many peasant Scotsmen who had sons with a gift for great learning he wanted his eldest Thomas to become a minister and was surprisingly patient while he tried to find his vocation in school. Carlyle's childhood home was dominated by his father who moralized and where the absolutes of Religion, Conduct and Work prevailed. Carlyle's doting and doing mother, Margaret

née Aitken, taught him to read and was a true Christian believer, living in the frugal Calvinist way.

Carlyle's spiritual conflict and the restoration of faith are expressed in *Sartor Resartus*. In 1834, the Carlyles settled permanently in Chelsea. He gave lectures far and wide, and wrote profusely. He died in 1881 in Chelsea. His earliest work consisted mainly of translations, essays and biographies. The translation of Goethe's *Wilhelm Meister's Apprenticeship* (1824), his *The Life of Schiller* (1825) and his essays on Burns and Scott are his best works of the early period. His most characteristic book is *Sartor Resartus* (1834), which is also one of the most remarkable and vital books in modern English literature.

Carlyle's major historical works are *The French Revolution* (1837), *Oliver Cromwell's Letters and Speeches* (1845), *The Life of John Sterling* (1851) and *The History of Frederick II of Prussia, Called Frederick the Great* (1858-65). His famous works dealing with contemporary life and events are *Chartism, Past and Present* (1843) and *Latter-day Pamphlets* (1850). The series of lectures he delivered in 1837 was published as *On Heroes, Hero-worship and the Heroic in History*.

Carlyle is considered as a sage in moral and political affairs. He was a staunch Puritan who valued moral purpose in life very highly. Thomas Carlyle denounced commercial prosperity, easy-going optimism, scientific materialism and the utilitarianism of the Victorian Age. In other words, whatever are the prominent features of the Victorian age, Carlyle was against it. For example, Carlyle didn't get into the faith and doubt question with the side of doubt, but moreover, proclaimed faith in God.

His 1837 book *The French Revolution : A History* (a historical study concerning oppression of the poor) was the inspiration for Charles Dickens' 1859

novel *A Tale of Two Cities* and remains popular today. Carlyle's 1836 *Sartor Resartus* is a notable philosophical novel.

Carlyle was deeply influenced by the beliefs of Calvinist but by 1821, Carlyle withdrew from his career as a clergy and completely focused to make himself a writer. During his stay at the university, which was until 1821, he went through immense crisis of faith and conversion which provided the material for his later work "*Sartor Resartus*". At the same time he also suffered from dreadful stomach ailment which remained with him all his life. All these happenings made his reputation as an awkward, quarrelsome and to an extent disagreeable personality. His writing style was generally nasty and sometimes vicious which only helped wrongly, making his irritating image become stronger. Carlyle takes full advantage of punctuation, using exclamation marks or question marks almost every other sentence. He uses scare quotes and italics and capital letters to give importance or emotion to his words.

He commenced reading German literature extensively, which influenced his thinking to a great extent. He signed himself as an expert on German literature in a series of essays he wrote for *Fraser's Magazine*. In 1825, he wrote "*Life of Schiller*". Many of his previous essays appeared after 1828 and contributed to his popularity. At this time his friendship with American essayist, Ralph Waldo Emerson also got its development. In 1834, Carlyle shifted to Chelsea, London and was popularly known as the "*Sage of Chelsea*".

The French Revolution by Thomas Carlyle

In 1837, Carlyle wrote "*The French Revolution : A History*". This work was divided into three volumes. However, accidentally, the first manuscript of the first

volume got burned by philosopher John Stuart Mill's maid. Instead of re-writing the first volume, Carlyle continued to write second and third volume. This work highly contained a passionate intensity which was previously unknown in the historical writings. Carlyle's work to develop motivation and urges influenced many events in France. Heroes and Hero Worship Carlyle intently believed that heroic leadership is crucial. This belief of his founded form in the book "On Heroes, Hero-Worship, and the Heroic in History". In this book, he compared several different kinds of heroes such as Odin, Oliver Cromwell, Napoleon, William Shakespeare, Dante, Samuel Johnson, Jean-Jacques Rousseau, Robert Burns, John Knox, Martin Luther and the Prophet Muhammad.

John Ruskin (1819-1900)

John Ruskin, born in London, in 1819, was son of a very prosperous wine merchant who gained a fortune in trade. Therefore he had the luxury of spending long hours in with good books and picnics. Of Ruskin's early years at Herne Hill, on the outskirts of London, it is better to read his own interesting record in *Praeterita*. Ruskin entered Christ Church College, Oxford, in 1836, when only seventeen years old.

A Volume of poems which had illustrations by the poet himself was published in 1859. It was his volume of poems which gave him some fame; but it was his essays and his prose writings for which he is known for today. In 1843, appeared his first volume of *Modern Painters* (1843). He wrote other books, - *Seven Lamps of Architecture* (1849), *Stones of Venice* (1851-1853), *Pre-Raphaelitism*, and numerous lectures and essays, which gave him a place in the world of art similar to that held by Matthew Arnold in the world of letters. In 1869 he was appointed professor of art at Oxford, a position which greatly increased his prestige and influence, not only

among students but among a great variety of people who heard his lectures and read his published works. Lectures on Art, Aratra Pentelici (lectures on sculpture),

Ariadne Florentina (lectures on engraving), Michael Angela and Tintoret, The Art of England, Vald'Arno (lectures on Tuscan art), St. Mark's Rest (a history of Venice), Mornings in Florence (studies in Christian art, now much used as a guidebook to the picture galleries of Florence), The Laws of Fiesole (a treatise on drawing and painting for schools), Academy of Fine Arts in Venice, Pleasures of England, - all these works on art show Ruskin's literary industry. And we must also record Love's Meinie (a study of birds), Proserpina (a study of flowers), Deucalion (a study of waves and stones) besides various essays on political economy which indicate that Ruskin, like Arnold, had begun to coluider the practical problems of his age.

John Ruskin then published the essays in book form, with the which was titled as Unto This Last. It was published in 1862. Munera Pulveris, another work of much significance, which dealt with the principles of capital and labor and the evils of the competitive system were discussed in such a way that the author was denounced as a vision aryor a madman. It was also published in 1862. The other works of this period which are of extreme significance in understanding the Victorian ethos are Time and Tide, Fors Clavigera, Sesame and Lilies, and the Crown of Wild Olive.

Thomas Babington Macaulay (1800 18599)

Macaulay contributed a number of essays to The Edinburgh Review. His essays are of two kinds those dealing with literary subjects such as Milton, Byron and Bunyan, and those dealing with historical studies, including his famous essays on Lord Clive and Warren Hastings. His essays are clearly and ably written, and in

them he often creates vivid picturesque effects. His magnum opus History of England in five volumes is a memorable work.

Walter Horatio Pater (1839-1894)

Walter Pater is one of the greatest English aesthetes of the nineteenth century who appreciated much of the Renaissance art. He was with the idea that art should exist for its own right without any social significance. In other words, he was the proponent of art for art's sake. In the following books, such as Studies in the History of the Renaissance (published in 1873) and Marius the Epicurean: His Sensations and Ideas (published in 1885), Walter Pater showed his skill as a highly perceptive critic of the Victorian Age. His work, Marius the Epicurean, is often called the first anti-novel. His first essays appeared in book form as Studies in the History of Renaissance (1873) and are concerned chiefly with art. Imaginary Portraits (1887) deals with artists; and Appreciations (1889) is on literary themes. Marius, the Epicurean (1885) is a remarkable philosophical novel. Pater represented the school of aesthetic criticism. As a critic, he is not a moralist like Arnold. To him art exists to afford us an intense and noble pleasure, and the highest pleasure necessarily furnishes an ethical impulse. In his Essay on Style in Appreciations he gives importance to beauty of expression, which can be achieved by well-chosen words. Words for him were not merely connections of thought, but carried with them an aroma that might create the fitting mood for appreciating the drift of the writer's mind. According to Pater, criticism is the critic's attempt to put himself into sympathetic relationship with the artist in such a way as to derive the maximum of personal pleasure from the work of art.

R. L. Stevenson

As an essayist R.L. Stevenson stands on a very high plane. His famous works are The Amateur Emigrant, Memories and Portraits, Random Memories Fontainebleau, etc.

We get charming glimpses of his childhood and youth in The Lantern Bearers. Stevenson brought the story element to essay writing. He was a great observer of man and nature and he could write brilliant and charming essays even on the most trivial scene or even in street or in country. He was a born essayist who knew how to make use of small things. An Island Voyage and Travels with a Donkey are interesting essays, full of humour and flashes of imagination and insignificant things.

Stevenson was a moralist too. He is profoundly ethical. He loved the heroic quality in man. It is the essence of the Christmas Sermon and of his frequent meditations on death in Ordered South and Aes Triplex. Stevenson was a skilled stylist. He could create a striking effect by using a well-chosen phrase or expression.

Some Other Prose Writers

Ralph Waldo Emerson (1803-82)

He is known as the most important of the men of letters that America produced during this epoch. He was a keen follower of Carlyle. He was born at Boston, of a distinguished clerical family, and educated at Harvard College. The death of his father brought adversity and Emerson took to school-teaching. From this he turned to the Church and became a Unitarian minister. Religious doubts, however, drove him from the ministry, and feeble health sent him on a long sea-voyage (1832). Returning to America, he became a travelling lecturer, expounding his views on religion and philosophy. These opinions were further developed in several volumes of essays,

whose clearness and attractiveness brought him much applause. Henceforth his life was uneventfully prosperous.

He was the leading advocate of American "transcendentalism" with its insistence on the value of intuition, individuality of perception, the goodness of human nature, and the unity of the entire creation. His views of nature and self-reliance not only influenced American literary figures of his own day, such as Thoreau, Whitman, and Dickinson, but also left their mark on European writers such as George Eliot and Nietzsche, as well as the American pragmatist philosophers William James and John Dewey.

His most renowned volumes and essays include *Nature* (1836), *The American Scholar* (1837), the *Address Delivered before the Senior Class in Divinity College* (1838) (where he criticized institutional religion for thwarting individual self-discovery), *History, Self Reliance*, and *The Poet*.

The American Scholar that perhaps best articulates some of the distinctive concerns of American Romanticism. Emerson here attempts to give voice to the composition and duties of the American scholar in the context not only of contemporary American culture but also of the broader implications of Emerson's transcendental beliefs in the unity of the world, and of the human soul, as well as the nature of their connection. In 1847 he visited Europe, spending a week with Carlyle, and delivering lectures in England and Scotland. He died in his quiet home at Concord.

Emerson's works comprise eleven volumes of lectures and essays, which cover a wide choice of subjects, but deal chiefly with the conduct of life. In religion, like Carlyle, he was of no particular sect; but, again like Carlyle, he had high ideals, enthusiasm, and an honest desire for truth and justice. His style is remarkably

uniform; it is sweet and limpid, and enlightened with apt illustrations. He is fond of using a series of short sentences in the manner of Macaulay. It is the ideal expository style, with the addition of sufficient literary grace to give it permanent value.

John Addington Symonds (1840-93)

He is considered to be the critic who flourished after the middle of the century. A large proportion of his work was contributed to periodicals and was collected and issued in volume form. The best collections are his two series of Studies of the Greek Poets (1873–76). His longest work is The Renaissance in Italy (1875—86), in which he contests Ruskin's views on art. In style he is often ornate and even florid, and in treatment he can be diffuse to tediousness; but as a critic he is shrewd and well informed.

Walter Horatio Pater (1839–94)

He was born in London and educated at Canterbury and Oxford. He devoted himself to art and literature, producing some remarkable volumes on these subjects. His first essays appeared in book-form as Studies in the History of the Renaissance (1873), and were concerned chiefly with art; Marius the Epicurean (1885) is a remarkable philosophical novel, and is the best example of his distinguished style; Imaginary Portraits (1887) deals with artists; and Appreciations (1889) is on literary themes, and is prefaced by an important essay on style.

Pater was the spokesman of the school of aesthetic criticism. His attention was always focused on form rather than on subject matter. Pater's individual style is among the most notable of the latter part of the nineteenth century. It is the creation of immense application and forethought; every word is chosen, every sentence proved,

and every rhythm appraised, until we have the perfection of finished workmanship. It is never cheap, but firm and equable, with the strength and massiveness of bronze.

James Anthony Froude (1818—94)

James Froude toiled ardently at literary work, contributing freely to The Westminster Review and other magazines. In 1860 he became editor of Fraser's Magazine. Froude was a man of strong opinions, to which he gave free expression both by voice and pen, and his career was often marked with controversy. His handling of the life of Carlyle provoked much angry comment.

Froude's miscellaneous work was published in four volumes called Short Studies on Great Subjects (1867—83). His History of England from the Fall of Wolsey to the Death of Elizabeth (1856—70) was issued in twelve volumes. In period it covers the time of the Reformation, and in method follows the lead of Carlyle in its great detail and picturesque description. In its general attitude it is an indirect, and therefore an unfair, attack upon the High Church views of Newman. Marred, as it undoubtedly is, by partisan bias, the work, nevertheless, is composed with much vigour, and is in the main accurate, though lax in detail. Other books are The English in Ireland in the Eighteenth Century (1872—74), Caesar (1879), Oceana, or England and her Colonies (1886), and an Irish novel, The Two Chiefs of Dunboy (1889). His biography of Carlyle was issued during the period 1882—84. His style is free from the rhetorical flamboyance of Macaulay and has a persuasive ease and charm.

Oliver Wendell Holmes (1809—94)

An American writer, Holmes was born at Cambridge, Massachusetts, and entered Harvard, where he made himself known as a writer of poems of the lighter kind. Abandoning the study of the law, he graduated in medicine, finishing his

course with two years' study in Paris. As a poet Holmes wrote a great deal, and sometimes not very judiciously. Much the best of his poetry is of a humorous cast, like *The Deacon's Masterpiece: or The Wonderful One-Hoss Shay*. As a poet, however, Holmes was always *Opel, ili wilampi* turning out graceful occasional verse.

His best literary efforts were three companion volumes, *The Autocrat of the Breakfast Table* (1857–58), contributed as a series of articles to *The Atlantic Monthly*, *The Professor at the Breakfast Table* (1860), and *The Poet at the Breakfast Table* (1872). The three, of which the first is by far the best, are a *seus* of descriptive sketches, interspersed with verse, and each is held together by some kind of a plot. They are excellent examples of easy, witty conversation in the gracious, urbane manner of the eighteenth-century essayists, Addison and Steele, whom Holmes took as his models. There is much excellent humour, and some rather tedious moralizing and sentiment. Holmes also wrote several novels, the best of which is *Elsie Venner* (1861). In spite of the author's great tendency to diffuseness, the story is freshly told, and it became very popular.

The Historians of 19th Century

Alexander William Kinglake (1809-91) : He was born near Taunton, and educated at Eton and Cambridge. He was called to the Bar, and practised with some success, but in 1856 he retired to devote himself to literature. He saw much of the world and watched the progress of the war in the Crimea. In 1857 he became Member of Parliament for Bridgwater. *The Invasion of the Crimea* (1863–87) is enormously bulky and full of detail. In attitude it is too favourable to the British commander, Lord Raglan, and in style it is tawdry; at its best, however, it is a

picturesque narrative. His other work of note is Eothen (1844), an engaging and witty account of Eastern travel.

John Richard Green (1837—83) was born and educated at Oxford, and became a curate in the East End of London. He was delicate in health, and was compelled to retire from his charge in 1869. His last years were spent in writing his historical works. Of these works the best is A Short History of the English People (1874), which at once took rank as one of the few popular textbooks which are also literature. It is devoted to the history of the people and not to wars and high politics. It is told with a terse simplicity that is quite admirable. The Making of England (1881) and The Conquest of England (1883) are the only two other full-length works he lived to finish.

Edward Augustus Freeman (1823-92) : He is identified as a chief opponent of Froude. He wrote many historical works, the most valuable of which are The History of the Norman Conquest of England (1867–79) and The Reign of William Rufus and the Accession of Henry the First (1882). Freeman specialized in certain periods of English history, which he treated laboriously and at great length. This, as well as his arid style, makes his history unattractive to read, but he did much solid and enthusiastic work for the benefit of his students and successors.

William Hickling Prescott (1796-1859) came earlier than the other historians we have mentioned in this section, and his methods were of an older type. He read very widely, but was content with a plain narrative, which his popular style made very attractive. He was intended for the law, but a serious eye-trouble, which afflicted him for most of his life, made such a profession impossible. His best works are The History of Ferdinand and Isabella (1836), The History of the Conquest of

Mexico (1843), and The History of the Conquest of Peru (1847). The Writers of Science

Charles Robert Darwin (1809-82) : His name echoes louder in modern science. He was born at Shrewsbury, where he received his early education, passing later to Edinburgh and Cambridge. In 1831 he became naturalist in The Beagle, a man-of-war that went round the world on a scientific mission. This lucky chance determined his career as a scientist. The remainder of his life was laboriously uneventful, being devoted almost wholly to biological and allied studies.

His chief works are The Voyage of the Beagle (1839), a mine of accurate and interesting facts; On the Origin of Species (1859), which is to modern science what The Wealth of Nations is to modern economics, the foundation of belief; and The Descent of Man (1871). We cannot discuss his theories of evolution, but as general literature his books possess a living interest owing to their rich array of garnered evidence and their masterly gifts of exposition and argument. : Thomas Henry Huxley (1825-95) : He was one of the ablest and most energetic of Darwin's supporters. He was born at Ealing, educated at London University, and became a surgeon in the Navy. His first post was on Nelson's Victory. Like Darwin, he travelled abroad on a warship, H.M.S. Rattlesnake, and during these four years (1846-50) he saw and learned much. Retiring from the Navy, he took enthusiastically to scientific research, and became a prominent public figure in the heated discussions concerning the theories that were then so new and disturbing. Huxley produced no work in the same class as The Origin of Species. His work consisted of lectures and addresses, which were issued in volume form as Man's Place in Nature (1863), Lay Sermons, Addresses and Reviews (1870), and American Addresses (1877).

MODERN ESSAYISTS AND 20TH CENTURY

Modernism is also known for its prose writings as many of the writers of the modern age took up prose as their medium of expression. Apart from novels and short stories, in the twentieth century, essay as a genre also developed on its own under the patronage of able writers who developed the genre further. In this part of the Unit, we will be focusing on the essayists on the first half of the twentieth century.

With the possible exception of Chesterton, the most outstanding exponent of this form was the witty, urbane, polished Sir Max Beerbohm (1872-1956), who couches his satirical thrusts in faultless, graceful prose. His essays appear in *The Works of Max Beerbohm* (1896), *More* (1899), *Yet Again* (1909), *And Even Now* (1920), and his broadcast talks, published as *Mainly On the Air* (1946). Others who made their mark in this field were E. V. Lucas (1868-1938), traveller, biographer of Charles Lamb, and author of an immense number of essays notable for their lightness of touch, their ease and naturalness. Some of them are found in *Character and Comedy* (1907), *Old Lamps for New* (1911), *Loiterer's Harvest* (1913), and *Cloud and Silver* (1916). Not unlike Lucas in his appeal was 'Alpha of the Plough', the pseudonym of the journalist A. G. Gardiner (1865-1946), whose two best-known collections are *Pebbles on the Shore* (1917) and *Leaves in the Wind* (1920). Of the essays of Belloc, Chesterton, and Galsworthy mention has been made elsewhere.

G.K. Chesterton (1874-1936)

Gilbert Keith Chesterton was a man of versatile genius. He was not only an essayist, but also a novelist, critic, biographer, poet as well as a dramatist. He is well known for his series about the priest detective Father Brown who appeared in fifty of his stories. He was born in London into a middle-class family on May 29, 1874 and

studied at University College. In 1900, appeared *Greybeards At Play*, which was Chesterton's first collection of poems. *Robert Browning* (1903) and *Charles Dickens* (1906) were literary biographies that Chesterton wrote. His first novel was *The Napoleon of Notting Hill* (1904) which was a political fantasy. In *The Man Who Was Thursday* (1908) Chesterton depicted fin-de-siècle decadence. Of his fiction the significant ones are *The Napoleon of Notting Hill* (1904), *The Club of Queer Trades* (1905), *The Man Who Was Thursday* (1908), *Manalive* (1912) and the *Father Brown* series of detective short stories.

As a critic he is well known for *The Victorian Age in Literature* and *Charles Dickens*. Chesterton ranks very high among modern essayists. His reputation as an essayist rests securely on *Heretics* (1905), *All Things Considered* (1908) and *Tremendous Trifles* (1909). His other significant works also include *Selected Essays*, *The Pleasure of Ignorance* and *The Little Angel*.

A.G. Gardiner (1865-1946)

Alfred George Gardiner was British journalist and essayist and was born in Chelmsford. From his childhood he showed promising writing skills and as a boy, he worked with the *Chelmsford Chronicle* and the *Bournemouth Directory*. He joined the *Northern Daily Telegraph* in 1887. In 1899, he was appointed editor of the *Blackburn Weekly Telegraph*. In 1902, he became the editor of *The Daily News* and under his editorship *Daily News* became one of the most read journals of the day. From 1915, Gardiner started contributing to *The Star* under the pseudonym of *Alpha of the Plough*. His essays are humorous, elegant, graceful and free flowing which made his readers like his style of writing and he became very popular during his day. His most distinguished caliber was his competence to speak about the basic truths of

life in an easy and amusing manner. The Pillars of Society, Pebbles on the Shore, Many Furrows and Leaves in the Wind are some of his well-known writings.

Hilaire Belloc (1870-1953)

Hilaire Belloc is a multitalented prose writer of the twentieth century who was well known for his essays, novels, verse, travels, history, biography as well as criticism. His Path to Rome is a travelogue. Marie Antoinette and History of England are books on history. His reputation as an essayist rests on Nothing On Something and On Everything. As an essayist, his range is very wide. He can be playful as in his essay On Cheese, and he can be tender, emotional and lyrical as in The Good Woman.

E.V. Lucas (1868-1938)

E.V. Lucas is one of the most prominent and prolific essayists of the early twentieth century. He wrote travel books and essays. Some of his best essays are "Over Bemerton's" and "Listener's Lure". Some of his finest essays are found in Character and Comedy (1907), Old Lamps for New (1911), Lotterer's Harvest (1913) and Cloud and Silver (1916).

Robert Lynd (1879-1949)

Robert Lynd was an essayist who primarily followed Charles Lamb and Stevenson. He wrote charming and delightful essays on a wide variety of moods and emotions. Most of his essays are personal essays which Charles Lamb was a master of. Robert Lynd could easily write on any subject.

Max Beerbohm (1872-1956)

Max Beerbohm's significant works are *The Works of Max Beerbohm* (1896), *More* (1899), *Yet Again* (1949), and *And Even Now* (1920).

William Henry Hudson (1841-1922)

He was the son of an American sheep-farmer living in Argentina, where Hudson was born, near Buenos Aires. An early illness left him a semi-invalid for life, and in 1868 he settled in England, where he married eight years later. His adversities evoked out of abject poverty was brought to an end by the grant of a Civil List Pension in 1901, the year after he became a naturalized Englishman, and by the success of his novel *Green Mansions* (1904). He did much valuable work for the protection of British bird life and the creation of bird sanctuaries.

After two unsuccessful excursions into the field of romance with his novels *The Purple Land* that *England Lost* (1885) and *A Crystal Age* (1887), Hudson turned to the type of work in which he was to establish his reputation. *The Naturalist in La Plata* (1892) and *Idle Days in Patagonia* (1893), two collections of essays, have all the spontaneous authenticity which distinguishes his writings upon places and experiences he has known. This is one of the qualities that gives distinction to his *Far Away and Long Ago: A History of My Early Life* (1918), to his collection of short stories, *El Ombiti* (1902), and to his most popular work, *Green Mansions: A Romance of the Tropical Forest* (1904), all of which are set in South America. His great love for birds is clearly seen in *Birds in a Village* (1893), *British Birds* (1895), *Birds in Inndon* (1898), *Birds and Man* (1901), *Birds in Town and Village* (1919), and *Birds of La Plata* (1920); his affection for the English countryside is the starting point for *Nature in Downland* (1900), *Hampshire Days* (1903), *Afoot in England* (1909), and *A Shepherd's Life* (1910).

Hudson lacks the inventive faculty and the human sympathy which alone can create living characters. He is, therefore, a naturalist rather than a novelist. His meticulous observation of natural phenomena is, however, accompanied by an intuitive perception of the spiritual forces of nature and of kinship with animals. It is these qualities, and his ability to recapture the very spirit of the place he describes, which lift his writings far above naturalist reporting. The simplicity and directness of his charming style are the result of careful artistry, and he ranks as a modern master of English prose.

T. S Eliot (1888-1965)

Eliot's first collection of essays, *The Sacred Wood*, appeared in 1920, but the greater part of his prose work belongs to the 1930's. His main concern is literary criticism, though *The Idea of a Christian Society* (1939) is a significant indication of the direction of his development. The greatest critic since Matthew Arnold, Eliot may claim to rank among the greatest in English. Among the more frequently stated of his fundamental ideas are: the essential oneness of the Western literary tradition and its influence on the modern writer; the importance of poetic form and its ability to convey meaning through the feelings as much as through the mind; the need for the poet to reduce to universal significance his individual experiences. Eliot's prose style is remarkable for its compact lucidity and precision. Among his prose works mention may be made of the following: *For Lancelot Andrewes* (1928), *Selected Essays 1917-1932* (1932), *The use of Poetry and the use of Criticism* (1933), *Elizabethan Essays* (1934), *After Strange Gods* (1934), *Points of View* (1941), and *What is a Classic ?* (1945).

Writers of Travel Prose

In addition to W. H. Hudson, we may include in our period the naturalist John Richard Jefferies (1848-87), a close observer of men and animals in the countryside. These subjects he presents in a colourful, often over-elaborate prose, but with genuine sympathy and insight. Among his best-known works are *The Gamekeeper at Home* (1878), *Wild Life in a Southern County* (1879), *The Amateur Poacher* (1879), *Wood Magic, a Fable* (1881), *Bevis, the story of a Boy* (1882), *The Life of the Fields* (1884), and *The Toilers of the Field* (1892).

George Bourne (George Sturt) (1863-1927) He also wrote of village life in the days before mass production and easy communications. Most evocative of his books are *Change in the Village* (1912) and *The Wheelwright's Shop* (1923). His Journals were definitively edited in 1967.

C. M. Doughty (1843-1926) The period is particularly rich in the literature of travel and exploration. Greatest of the travel books was probably *Travels in Arabia Deserta* (1888) by C. M. Doughty (1843- 1926). The works of R. B.

Cunninghame Graham (1852-1936) show the extent of his travels, which embraced South America, the Near and Far East, and Mexico. His bestknown works include *Moghreb-el-Acksa* (1898) and *The Ipané* (1899). Also set in the East are *Said the Fisherman* (1903) and *Oriental Encounters, Palestine and Syria* (1918), the first one a biography and the other a collection of stories by M. W. Pickthall (1875- 1936).

Norman Douglas (1868-1953), the author of a number of books on the Mediterranean lands, is most remembered for *Siren Land* (1911), *Fountain in the Sand* (1912), and *Old Calabria* (1915), while of the works of H. M. Tomlinson (1873- 1958) the best known are *The Sea and the Jungle* (1912) and *Old Junk*

(1918). Mountaineering is the subject of the writings of Edward Whymper (1840-1911), whose Scrambles among the Alps (1870) was followed by Travels among the Great Andes of the Equator (1892).

Some Other Prose Writers and Their Works

J. B. Priestley : I for One (1923), open House (1927), Apes and Angels (1928), The Balcony and ther Essays (1929), and Selfselected Essays (1932); Virginia Woolf : The Death of the Moth (1942), and The Moment (1947); Aldous Huxley: Along the Road (1925), Essays New and Old (1926), Do What You Will (1929), Holy Face and Other Essays (1929), and Music at Night (1931). Robert Lynd (1879-1949), journalist, and author of easy, witty essays which gained enormous popularity. Among his collections are The Pleasures of Ignorance (1921), Selected Essays (1923), The Little Angel (1926), and It's a Fine World (1930).

Some Philosophers

Science and philosophy for the common man had, in 1918, only begun to make their appearance, but at least two thinkers of importance had already established their reputations.

Henry Havelock Ellis (1859-1939) The influence of the thought of upon the work of post-War novelists can scarcely be overestimated. His Studies in the Psychology of Sex (1897-1910) appeared in America, owing to official opposition in this country. Among his other works were The New Spirit (1890), Man and Woman (1894), The Task of Social Hygiene (1912).

Bertrand Russell (1872-1970) A brilliant mathematician, and one of the outstanding thinkers of his age, was chiefly concerned with philosophy in his earlier books : The Philosophy of Leibnitz (1900), Principles of Social Reconstruction (1917),

Mysticism and Logic (1918), The Analysis of Mind (1921), and An Outline of Philosophy (1927). After these many educational and social studies appeared regularly from his pen, as well as mathematical and philosophical works. His later books included The Analysis of Matter (1927), Marriage and Morals (1929), The Conquest of Happiness (1930), The Scientific Outlook (1931), History of Western Philosophy (1946), Human Knowledge, Its Scope and Limits (1948), and Authority and the Individual (1949).

Inter-War Prose Writers

Giles Lytton Strachey (1880–1932) : He was born in London and educated at Trinity College, Cambridge. He was a member of the Bloomsbury Group and, as critic and writer, dominated the literary world of the twenties. His reputation was made by Eminent Victorians (1918), a number of short portraits in which, with telling irony, an irreverent and malicious insight, and a keen eye for human failings, he established the Aldous Huxley: Along the Road (1925), Essays New and Old (1926), Do What You Will (1929), Holy Face and Other Essays (1929), and Music at Night (1931).

Robert Lynd (1879-1949), journalist, and author of easy, witty essays which gained enormous popularity. Among his collections are The Pleasures of Ignorance (1921), Selected Essays (1923), The Little Angel (1926), and It's a Fine World (1930).

Scientific and Philosophic Writers

Several names, other than those of H. G. Wells and Bertrand Russell, stand out among the writers of popular scientific works-A. N. Whitehead (1861–1947), mathematician and philosopher, and author of Science and the Modern World (1926), Religion in the Making (1926), Process and Reality (1929), Nature and Life

(1934); Sir James Jeans (1877—1946), the astronomer, whose most popular works were *The Universe Around Us* (1929), *The Mysterious Universe* (1930), and *The Stars in their Courses* (1931); Sir Julian Huxley (1887–1975), who wrote *Scientific Research and Social Needs* (1934), *Evolutionary Ethics* (1943), and *Man in the Modern World* (1947); Sir James George Frazer (1854–1941), whose vast survey of primitive religious beliefs, *The Golden Bough* (abridged version 1922), influenced numerous writers; Sir Arthur Eddington (1882–1944), with *The Nature of the Physical Universe* (1928); J. B. S. Haldane (1892–1964), author of *Possible Worlds* (1927), *The Causes of Evolution* (1933), *Science and Everyday Life* (1939), and *Science Advances* (1947); Lancelot Hogben (1895 – 1972), who achieved fame with *Mathematics for the Million* (1936) and *Science for the Citizen* (1938); and J. W. Dunne (1875–1949) whose works, *The Serial Universe* (1934) and *An Experiment with Time* (1927), fascinated many writers.

Non-Fiction Prose During Mid 20th Century

After the end of war the literary realm found a surge of many writings multiple in their genre and charm. One book, however, which is likely to keep its reputation is *The Lust Days of Hitler* by H. R. Trevor-Roper. Vast numbers of escape stories and true adventures found millions of readers; *The Wooden Horse* (1949) by Eric Williams and *The Jungle Is Neutral* (1949) by F. Spencer Chapman are some of the few which remain popular. Perhaps the best personal statement from a combatant was *The Last Enemy* (1942) by Richard Hillary. Among writers on the War, Sir Winston Churchill (1874 - 1965) stands supreme His speeches, beginning with *Into Battle* (1941) add further splendour to British oratory, and *The Second World* (1948–54) combines the breadth and grasp of a great mind with literary gifts rare in a politician.

Most popular form of non-fiction is always biography and autobiography. An outstanding work in this category was the four-volume reminiscences of Sir Osbert Sitwell which were issued between 1945 and 1949. Others who published works largely relating to their early days were Sean O'Casey (I Knock at the Door and Pictures in the Hallway), Sir Charles Oman (Memories of Victorian Oxford), Richard Church (Over the Bridge), James Kirkup (Sorrows, Passions and Alarms), Laurie Lee (Cider with Rosie) and George Bernard Shaw (Sixteen Self Sketches). Equally fascinating are some books by people who became known to the public only after they had written of their memories. There are unique qualities of observation and the selection of the significant in Portrait of Elmbury by John Moore, the trilogy of Lark Rise to Candleford by Flora Thompson, and the veterinary tales of Yorkshire by 'James Herriot'. Two travellers attained great success as writers: one was Gerald Durrell, whose experiences were recounted in The Overloaded Ark, The Bafut Beagles, and A Zoo in my Luggage, and whose account of childhood in My Family and Other Animals ranks with the best of its kind; the Other was the South African Laurens van der Post, author of The Lost World of the Kalahari and Venture to the Interior.

Sir Arthur Grimble delighted many with his stories of the Pacific in A Pattern of Islands and Return to the Islands; and Lawrence Durrell (see p. 621) recaptured the atmosphere and mood of the Eastern Mediterranean in Prospero's Cell and Bitter Lemons. The post-War period has seen the publication of many excellent books by great historians; indeed, it is difficult to select from so many gifted scholars and incisive writers. Sir Arthur Bryant appealed to many people at a very difficult time with English Saga 1840–1940 and The Years Of Endurance, 1793-1802, and later with The Age of Elegance, 1812–1822. Works on religion and philosophy reflect a growing concern among serious thinkers about contemporary changes in moral

standards, and the need of the general public for principles relevant to a time of insecurity and emotional upheaval. Two writers who have had more influence than most are C. S. Lewis, with *The Problem of Pain* and *The Screwtape Letters*, and Bertrand Russell. Two artists whose writings have attained more than a national reputation are Sir Kenneth Clark, whose books include *Landscape into Art* and *Civilisation: A Personal View*, the latter being developed from his highly praised television series; and Sir Nikolaus Pevsner, who wrote *An Outline of European Architecture* and edited the comprehensive *Buildings of England*. Popular scientific literature has grown to amazing proportions, but here one can mention only a few of the more important writers who published books during the period. Sir Julian Huxley enhanced his reputation with *On Living in a Revolution* and *Man in the Modern World*, as did Sir James Jeans with *Physics and Philosophy*.

Jacob Bronowski showed himself to be both a scientist and a literary critic but reached his widest audience with *The Ascent of Man*, developed from a television series. Other scientists who commanded attention are C. H. Waddington, J. D. Bernal, W. W. Sawyer, Margaret Mead, and Sir Mortimer Wheeler; their main interests range from mathematics to archaeology, but all have in the style in which their books are written, quite apart from the attractions of the subject-matter.

HISTORY OF ENGLISH DICTIONARY

The earliest dictionaries in the English language were glossaries of French, Spanish or Latin words along with their definitions in English. The word "dictionary" was invented by an Englishman called John of Garland in 1220 – he had written a book *Dictionarius* to help with Latin "diction". The first initial attempt at production of an English dictionary came in 1582, with Mulcaster's *Elementarie*, an 8,000 word list

(with no definitions), in an attempt to start organising the English language. The *Elementarie* was produced only about one hundred years after William Caxton took the first printing device to England (in the late 15th Century) and the spelling of the English language, which has never been controlled by the government, was still not greatly consolidated. Robert Cawdrey's *Table Alphabeticall*, published in 1604, was the first singlelanguage English dictionary ever published. With 130 pages, it presents a selection of 2,543 words and their first-ever definitions. Cawdrey subtitled his dictionary "for the benefit of Ladies, Gentlewomen, and other unskilled folk": his aim was to create an indepth guide for the lesser educated who might not know the "hard usual English wordes, borrowed from the Hebrew, Greek, Latin, or French." The definitions provided by Cawdrey are very concise and he focuses on the "hard words" that English borrowed from other languages.

In 1656, Thomas Blount published the largest English dictionary up to then, *Glossographia*. Two years later, Edward Phillips, nephew of the poet John Milton, published *A New World of English Words*, "borrowing" many entries from Blount's *Glossographia*. This created more interest in the dictionaries. Elisha Coles published his "English Dictionary" in 1676. On researching the history of dictionaries, you will probably come across references of Samuel Johnson's *Dictionary of the English Language*. First published in 1755, Johnson's work is one of the most famous and important English dictionaries in history. The dictionary took nine years to be compiled and lists 40,000 words, each defined in detail and illustrated with quotations covering every branch of learning. Johnson's work is considered the "first great English dictionary" and it is commonly pointed out as the first English dictionary in history.

Johnson's dictionary remained the English-language standard for over 150 years, until the Oxford University Press began writing and releasing the Oxford English Dictionary in short fascicles from 1884 onwards. It took nearly 50 years to complete this huge work, and they finally released the complete OED in twelve volumes in 1928. It remains the most comprehensive and trusted English language dictionary to this day, with revisions and updates added by a dedicated team every three months. One of the main contributors to this modern dictionary was an ex-army surgeon, William Chester Minor, a convicted murderer who was confined to an asylum for the criminally insane. In 1806, American Noah Webster published his first dictionary, A Compendious Dictionary of the English Language. In 1807 Webster began compiling an expanded and fully comprehensive dictionary, An American Dictionary of the English Language; it took twenty-seven years to complete. To evaluate the etymology of words, Webster learned twenty-six languages, including Old English (Anglo- Saxon), German, Greek, Latin, Italian, Spanish, French, Hebrew, Arabic, and Sanskrit.

ESSAYS : DEVELOPMENT AND TYPES

Dr Johnson defined essay as “a loose sally of the mind, an irregular, indigested piece, not a regular and orderly performance.” The Oxford English Dictionary explains it as “a composition of moderate length on any particular subject, or branch of a subject; originally implying want of finish, but now said of a composition more or less elaborate in style, though limited in range.” Saintsbury describes it as “a work of prose art’. None of these definitions will fit everything that has been described and accepted as an Essay. They do not apply, for instance, to a length philosophical treatise such as Locke's Essay Concerning Human Understanding, or to Pope's Essay on Criticism and Essay on man, which are certainly not "works of prose art.” It

would cover equally well an elaborate study like one of Macaulay's essay, a brief and brilliant paper by G.K. Chesterton, a few easy, conversational notes by E.V. Lucas, or an entertaining "fourth leader" in The Times. Hugh Walker divides essays into two classes – "essays par excellence (i.e., in the highest degree) and compositions to which custom has assigned the same name, but which agree only in being comparatively short and in more or less incomplete. Lamb's essays are the best examples in English, as Montaigne's are in French. Such essays could under no circumstances expand into treatises; they are complete in themselves." The origin of the Essay has sometimes been traced to writers Cicero and Seneca, whose Epistles would nowadays be regarded as essays rather than letters. Bacon held this view, for he said of his own essay: "The word is late but the thing is ancient. For Seneca's Epistles to Lucilius, if one mark them well, are but essay; that is, dispersed meditations, though conveyed in the form of Epistles." Plutarch's Moralia belongs to the same category, a collection of essays on moral subjects. For the intimate essay, however, as a systematic art form, we are indebted to Montaigne, a French writer of the 16th century, whose volume of Essais employed the term for the first time. It is the same word as "assay," meaning an "attempt," and is used in that sense by Montaigne, who does not profess to deal exhaustively with the topics he treats of. He only makes an "attempt" towards an elucidation of the subject, and always from his own individual point of view, for, as he tells the reader, his principal object is to portray himself.

1. The Aphoristic Essay : Bacon gave essays an objective or impersonal turn, and his writings do not portray the man himself, though they sometimes declare his own preferences as in "Of Gardens." He entertains the reader instead with "counsels, civil and moral" which are his main concern. These counsels are conveyed, in short, crisp sentences, that read like aphorisms. There were a few writers, however, in Bacon's

own age, who continued the personal vein inaugurated by Montaigne, and the foremost of those was Ben Johnson, whose forceful personality continually breaks through his Discoveries.

2. The Character-Writers : In the earlier part of the 17th century the Essay took the form of charactersketches in the hands of Hall, Overbury, and Earle, all imitators of the Greek Philosopher Theophrastus and the Roman Seneca. The “Character,” though it did not lead itself to self-portrayal, did not resemble the Baconian essay in other respects. Much closer to it in style and spirit were the writings of Sir Thoman Browne and Abraham Cowley, in spite of the fact that both of them inclined, like Montaigne, to the personal. Cowley in fact wrote an essay entitled “Of Myself” and it is in his work that we see the beginning of the development of the modern form.

3. The Critical Essay : During the Restoration period, Dryden introduced a new variety called the Critical Essay. While its form was professedly Montaigne's, its theme was literary criticism. All of Dryden's prefaces and other miscellaneous prose writings are essentially essay in criticism. Two of the best known are the Essay of Dramatic Poesy, written in dialogue form, and the Preface to his Fables, which is partly a critical and partly a personal essay.

4. The Periodical and Social Essay: With the rise of journalism at the beginning of the 18th century, the Essay began to appear in periodicals, deriving abundant material from the manners of the time. Defoe's Review) is to have set the fashion, but the real vogue of the Essay began with Richard Steele and Joseph Addison, acknowledged masters of the form. Taking a hint from Defoe's Review, Steele started the Tatler in 1709 with the declared object of exposing "the false arts of life, of pulling off the disguises of cunning, vanity, and affectation, and of recommending a general simplicity in dress, discourse and behaviour.” It ceased publication after

two years and was replaced in March 1711 by the Spectator. In this enterprise Steele was associated with Addison, who had formerly been a frequent contributor to the Tatler. Over 550 issues of the Spectator appeared before it ceased publication in December 1712. Its daily essays were intended "to enliven morality with wit, and to with morality" and to bring "Philosophy out of closets and libraries, schools and colleges, to dwell in clubs and assemblies, at tea-tables and in coffee houses." In Saintsbury's words, "they taught the 18th century how it should, and especially how it should not, behave in public places, from churches to theatres; what books it should like, and how it should like them; how it should treat its lovers, mistresses, husbands, wives, parents, and friends." For the first time in its history, the Essay was employed to serve a distinctly social purpose.

The well known fictitious character outside the novel is Sir Roger de Coverley, who was the joint creation of Steele and Addison, and figured in both the Tatler and the Spectator, though principally in the latter. He is a lively sketch of the country gentleman of the time of Queen Anne, far surpassing the character studies of the 17th century writers. Jonathan Swift, their contemporary, was a satirist of a less urbane order, a pamphleteer rather than an essayist. The next great name in the true succession is that of Dr. Johnson, whose essays appeared twice weekly in the Rambler (1750- 52) and, eight years later, every They show all his man command of majestic language, but they would nowadays be read rather as a duty than and Iue ficusure. He lectures us, whereas with Steele and Addison we feel that we are on equal terms with two friendly men of the world. In Oliver Goldsmith we find again their ease and charm. His Citizen of the World, is a delightful series of letters on English life by an imaginary Chinese visitor, was contributed to a daily newspaper, the Public Ledger, in 1760-62, and his volume of Essays was selected from

numerous papers originally published in the Bee, the British Magazine, and other periodicals.

5. The Personal Essay: During the 19th century a long line of notable writers used the essay, as Montaigne had done, to reveal and exploit their own personality. Their leader and master was Charles Lamb, whose *Essays of Elia* (the pseudonym was the name of a former colleague, and was only a very transparent disguise) are the classic English example of this genre, a delightful blend of autobiography, erudition, fancy, humour, and sentiment. As E.V. Lucas, a later exponent of the art, said in his introduction to a modern edition of the work, "An essay, more than a novel, a poem, a play, or a treatise, is personality translated into print: between the lines must gleam attractive features or we remain cold." Other writers of the subjective essay-Leigh Hunt, Hazlitt, Thackeray, De Quincey – had remarkable gifts, but none of them equalled Lamb in his power of capturing the reader's affection. R.L. Stevenson in a later exerted something of the same spell, but for most judges Lamb is still the prince of essayists.

6. Recent Times : Many of the contributions we usually call "articles" could equally well be as essays and are often collected and published in book form under that title. It would scarcely be possible to draw a line between the two, except to make the rough generalisation that an essay is usually on a less ephemeral topic, more literary in style, and of a more personal nature. It would also be difficult to divide modern English writers into personal and objective essayists, for many of them say that the objective critics would include Edmund Gosse, W.P. Ker, Andrew Lang, Lascelles Virginia Woolf, Sir A.T. Quiller-Couch, and T.S. Eliot; and among the living, Desmond MacCarthy, Aldous Huxley, E.M. Forster, and Charles Morgan. Among the essayists whose own personality is brought into the foreground, one would rank

G.K. Chesterton, E.V. Lucas, A.G. Gardiner, Robert Lynd, Hilaire Sir max beerbhom ,and j.b.priestly.

BIOGRAPHY AND AUTOBIOGRAPHY

The Biography as an art-form has developed comparatively recently. For classical times we have the Lives of Caesars by Suetonius, and Plutarch's Lives, short accounts, written in pairs, comparing and contrasting a famous Greek and a famous Roman; but modern Biography has no really close resemblance to these or to such odd notes and gossip as one finds in the Brief Lives of the seventeenth century antiquarian, John Aubrey.

It was Dryden in 1683 who first used the term Biography, defining it as "the history of particular men's lives." Its form was still indeterminate, and for a long time it continued to be a promiscuous collection of varied details not governed by any artistic principle of selection or proportion. The formal Life and Letters of any person of note was usually a tedious production. The Oxford Dictionary defines Biography as "history of the lives of individual men as a branch of literature" In the words of Harold Nicolson, the Biography is "a truthful record of an individual, composed as a work of art." Each of these constituents needs to be examined separately.

Biography differs from history in being a record of the life of one individual. "It is a study sharply defined by two definite events, birth and death. It fills its canvas with one figure, and other characters, however great in themselves, must always be subsidiary to the central hero." It studies its subject from both without and within; it is an account of his achievements and of his personality. Pure and Impure Biography Any "pure" Biography would give us a perfect picture of the development of both the external and the inner life of its subject. Unfortunately, several factors

may intervene more it "impure." The Victorian biographers tended to exaggerate the virtues of his whiert: recent biographers have been inclined to emphasise his foibles. One method may woult in an undeserved eulogy, the other in an unkind satire, and neither will give a full and faithful account of the man and his career.

A second factor making for impurity is the obtrusium viune author's Uwli views and prejudices. The personal mode, which can be so pleasing in other forms of literature, is a defect in the Biography. It is essential that the biographer should stand away from his subject so as to be able to view it clearly and dispassionately. He must maintain an attitude of detachment or disinterestedness, forgetting his personal predilections so far as is humanly possible. He must have only a professional interest, such as a doctor has in his patient. If he thrusts too much of himself into his work - his own likes and dislikes, opinions and preferences – he digresses from the biographical into the autobiographical. A similar cause of impurity is the substitution of moral or another utilitarian aims for the genuinely artistic. What is

Autobiography: In an Autobiography the author writes the story of his own life and achievements. Its aim, like that of the Biography, is a successful presentation of personality and, in the best examples, of the period to which the author belonged. The congenital defect is that it can never be complete, for it must always come to an end before that death of the writer Dr Johnson, nevertheless, preferred Autobiography to Biography. Every man's life, he said, is best written by himself. Objective and Subjective Autobiography St. Augustine's Confessions (5th century A.D.) is the earliest example in Europe of full and frank self-analysis, but it stood almost alone for over ten centuries until Rousseau's outspoken Confessions, published in the latter half of the 18th century, came to exert a strong influence on the whole current of European thought.

Before the century ended, three notable autobiographies had appeared in English - those of David Hume, Edward Gibbon, and Benjamin Franklin. They were not piece of candid, sometimes repellent, selfrevelation or even exhibitionism like Rousseau's but each gave, in an entirely characteristic style, a clear, wellplanned, convincing account of the man w his varied experiences and the lifework that had brought him fame. These narratives inspired many similar documents by people with varying claims to distinction, until in course of time it became almost the rule for anyone who had been in the public eye as statesmen, soldier sailor, cleric, journalist, doctor, author, painter, unior, traveller, murchiant, whatever, it might be, to leave some record of his or her) own career.

The recent production in this field to be greeted as a permanent contribution to English literature is Sir Osbert Sitwell's autobiography entitled Left Hand, Right Hand! Their numbers would make a useful list impossible even if it were appropriate here, but the autobiographical section of any good library would be certain to contain the works of De Quincey, Benjamin Robert Haydon (painter), Leigh Hunt, Shelley's friend Trelawny, J.S. Mill, Ruskin, Morley, H.G. Wells, Lloyd George, Rudyard Kipling, George Moore, Winston Churchill, Mahatma Gandhi, and Pandit Nehru. Despite their difference in form, any note on English autobiography would be incomplete without a reference to the famous diaries and memoirs by Samuel Pepys and John Evelyn in the 17th century, Fanny Burney in the late 18th, and Thomas Creevey and Charles Greville, whose records cover the next period till the middle of the 19th century.

Journals like these are not only of deep human interest bu also of very great historical importance. Such letters as those of the Paston family (15th century), Dorothy Osborne (17th) Thomas Gray, William Cowper, Horace Walpole, Charles Lamb, and John Keats, to name no other, are priceless possessions for the same reasons. Many such works dealing with recent times have already been published, but we are rather too close to the events they describe to judge of their permanent value.

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POETRY/POEM

ANGLO SAXON POETRY

we will trace the history of British Poetry in detail starting from the Anglo Saxon time to the moderns. While tracing the British poetry, we will discuss the major poets and the major movements in poetry that happened in England over centuries. Old English has a wide discrepancy from other modern languages or any other language existing in the world. The initial fragments of English poetry are identified in Anglo-Saxon or old English which was brought to Great Britain by Anglo-Saxon settlers during 5th century. Old English or Anglo-Saxon is the earliest historical form of the English language, spoken in England and southern and eastern Scotland in the early Middle Ages. It was brought to Great Britain by Anglo-Saxon settlers probably in the mid 5th century, and the first Old English literary works date from the mid-7th century.

After the Norman conquest of 1066, the end of old English era was witnessed and a new development of language was seen in the medieval period chiefly known as Middle English. Religious and epic poetry dominated the period, along with proverbs, riddles characterized by alliteration rather than rhyme. The English poem which marked the beginning of Anglo Saxon Poetry is a hymn on the creation, attributed to Saint Caedmon who lived between approximately 658 and 680 A.D. The reference of Caedmon is found in the Ecclesiastical History of English People by the Father of English History, Bede. It tells how Caedmon, an illiterate herdsman, retired from company one night in shame because he could not comply with the demand made of each guest to sing. Then in a dream a stranger appeared commanding him to sing of "the beginning of things," and he began to sing the verses he was quite unheard of. When Caedmon awoke he related his dream to the

farm bailiff under whom he worked and was conducted by him to the monastery at Streaneshalch (now called Whitby). Thus, he became the great Christir 7. Cyran"; - anter eminent figure of Christian Poetry. The four signed poems of this eighth century poet are The Christ, Juliana, The Fates of the Apostles and Elene.

The most famous Old English poem, Beowulf, has been dated to the eight century. Beowulf deals with the adventures of a brave warrior in Pre-Christian Europe. He kills two monsters, becomes a king, and then kills a dragon before dying of his wounds. Beowulf is an example of a heroic epic, a long narrative poem that mixes history and legend.

MEDIEVAL POETRY

After the Norman conquest of 1066, Norman French became the language of upper classes and the courts and influenced the English tongue. The emergence of Middle English was the result. The output of literature in this age is a bit scanty. At the onset of the 13th century Layamon wrote his Brut and it was around till 1362 that the English language regained prestige and replaced French and Latin in Parliament and Courts of Law.

The middle age was also the era for Arthurian romances that found its proper place in the works of Pearl Poet's works like Patience, Cleanness and Sir Gawain and the Green Knight. The political and religious allegory found its place in Langland's Piers Plowman. Gower's Confessio Amantis and Chaucer's works that succeeded the tradition of Virgil and Dante, proved an asset of literary era in the age. The Poetry of Medieval Age consists of the following forms and writers :

- ❖ **Ballads** : Ballads or Narrative Songs were one of the most popular forms of literature in the Medieval Age. Medieval Ballads sang the narratives of

common folks and of characters and events from legends and folklores, thus being popular amongst all classes.

- ❖ Chivalry and 'Courtly' Love Literature. 12th – 13th Century - In a feudal society, Chivalry was a courtly norm (of the Medieval Age) and the custom of Chivalry found its expression in literature not only in terms of it being a mark of nobility, but also in the courtly love tradition. One has to keep in mind here that the poetry written was not intended for a warrior audience as in AngloSaxon days, but for a refined Christian aristocratic society in which women played a significant role, and knights had to obey their Kings. The literature was primarily love songs, "chansons courtesies," and romances or fantastic tales of the adventures of
 - ❖ chivalrous knights. Early romances were related by troubadours or minstrels, first in France and later in Norman England. The source of much of the English courtly romantic literature was a history of Britain written in Latin in the early twelfth century by the Welshman Geoffrey of Monmouth recording the Celtic legends of King Arthur. By the late Middle Ages, an entire body of romances were written about the legendary hero King Arthur and the Knights of the Round Table. Thomas Malory retold the tales in Morte d'Arthur (printed in 1485), the first version of the Arthurian legends written in English prose. In such style were written the two anonymous Medieval English poems Sir Orfeo and Sir Gawain and the Green Knight.
 - ❖ **English Lyric Poetry** : Most of the English Lyric poems written during the 13th, 14th, 15th centuries are anonymous, as their authors could not be traced. They are primarily love-lyrics which are inspired by French. They render a new fascination with service to a fair lady rather than to a feudal King.

- ❖ **W. Langland's The Vision of Piers Plowman :** William Langland's allegorical poem The Vision of Piers Plowman is again a radical criticism of society. It was composed around 1362 in Middle English which faithfully describes major historical events, such as the Hundred Years' War, the Black Death, and the Peasants' Revolt. Langland reviews the problems of his time in allegorical narrative poetic form: vices and virtues appear as characters in the story. The poem, a mix of theological allegory and social satire, concerns the narrator/ dreamer's quest for the true Christian life in the context of medieval Catholicism. This journey takes place within a series of dream-visions Piers Plowman contains the first known reference to a literary tradition of Robin Hood tales.
- ❖ **John Skelton:** A poet of Tudor dynasty, John Skelton was an English poet (ca. 1460-1529). Skelton was declared poet laureate by Oxford in 1488, by Louvain shortly thereafter, and by Cambridge in 1493. These degrees, partly honorary, were also given in recognition of his achievement in grammar. Skelton's earliest poetry is occasional, including, for example, the poem The Dolorous Death and Most Lamentable Chance of the Most Honorable Earl of Northumberland (1489). About 1495 Skelton became tutor to Prince Henry (later Henry VIII), a position he held for about 7 years. He was ordained a priest in 1498. Skelton's first satire, The Bowge of Court (1499), was a dream vision attacking the vices of courtiers. Many of his poems were written in the seven-lined Rhyme Royal, a Continental verse-form first used in English by Chaucer, but it is in an irregular meters of his own-known as "Skeltonics" -that his most characteristic work was accomplished In 1504 Skelton became rector of Diss, Norfolk. There he wrote some satirical poems on local personages and his famous mock dirge, Philip Sparrow. A young nun Skelton knew, had lost

her pet bird to a voracious cat. His short verses had an irregular meter with two or three stresses arranged sometimes in falling and sometimes in rising rhythm. They rely on such devices as alliteration, parallelism, and multiple rhymes and are related to *agerel*.

- ❖ **Geoffrey Chaucer:** The most famous writer of the Medieval Period, the 'Father of English Literature', was Geoffrey Chaucer (1345-1400), a poet who demonstrated the potential of Middle English as a literary language. Chaucer is the greatest writer of the period and some literary historians also prefer to call Medieval Age as the "Age of Chaucer." His greatness lies in the fact that he is the first person to make the English people realize the significance and beauty of English language and in showing that beautiful and elegant poetry can also be written in the language. It is his continental knowledge, his cosmopolitan outlook which helped him in composing his poems which typify the Middle Ages to a large extent and at the same time portrays the new thoughts that were already developing across Europe. He was the son of a wealthy London wine merchant and travelled widely in Europe negotiating financial treaties for the crown, and thus became acquainted with the works of Dante, Boccaccio and Petrarch.
- ❖ As he was an educated Englishman, like all other noble people of the age, he knew and loved French literature and as much of classical culture as was known in his time. It was his cosmopolitan European orientation which made him into one of the most original of English writers. There are three stages in his work: at first he wrote in the French courtly style (the allegorical romance *The Romaunt of the Rose*); then he came under the influence of Dante and Boccaccio, producing the masterpiece *Troilus and Criseyde* (1380). He borrowed freely from his Italian source; as it was a standard medieval poetical

practice because in that age originality of thought was not as significant as the weight of a revered authority.

- ❖ It was Chaucer who gave impetus to the development of English as a literary language. He enriched the language by adding new words from Romance languages Latin, French and Spanish. Rhyme was not much used in English before Chaucer. Chaucer took the idea of Rhyme from French Literature and introduced into English. Chaucer can be traced for metrical innovations and new verse forms. He invented the rhyme royal and was among the first English poets to use the five stress line, a decasyllabic cousin to the iambic pentameter in his work. According to the American poet Lowell, Chaucer found his native tongue a dialect and left it a language.

Three Periods of Chaucer's Life

First Period (French Period)

Chaucers first period was of French influence. It involves his early work, which is based largely on French models, especially the Roman de la Rose and the poems of Guillaume de Machaut. Chaucers chief works during this time were the Book of the Duchess, an allegorical elegy written in 1369 on the death of Blanche, wife of John of Gaunt and a partial translation of the Roman de la Rose.

Second Period (Italian Period)

This was Chaucers period of Italian influence. During this time, his works were modeled primarily on Dante and Boccaccio. Major works of the second period include The House of Fame, recounting the adventures of Aeneas after the Fall of Troy; The Parliament of Fowls, which talks about the mating of fowls on St Valentines Day and a prose translation of Boethius De consolazione philosophiae.

Third Period (English Period)

Chaucers third period was a period of mature strength and originality, in which he pursued the bent of his own genius. During this period, he wrote The Legend of Good Women, a series of biographies of famous women from myth and history. Chaucers masterpiece, the 17000 line Canterbury Tales (written mostly after 1387) also belco to this period.

The Canterbury Tales of 1386, the most famous and significant of Chaucer's works, is a verse collection of stories told by thirty one pilgrims who are resting in a tavern on their way to the shrine of Saint Thomas Becket, the archbishop murdered in 1170 in Canterbury cathedral by the Norman King Henry II. Harry Bailey is the host of the inn was the one who suggested the idea of storytelling contest.

He further suggested to give an elegant dinner at the end of the trip to one who will tell the best story. He himself became the judge of the contest. Chaucer originally planned that each character should narrate four tales but it could not happen. Boccaccio's Decameron has a similar structure: his characters entertain themselves having fled to the countryside from the plague. The characters in The Canterbury Tales are introduced in the Prologue: they nearly all come from the middle ranks: professional men such as a doctor, lawyer, an official; a merchant, a sailor; there are craftsmen, servants, a woman who has outlived five husbands; a nun, priests and monks.

They are further characterised by the stories they narrate, so that we get to have a panorama of medieval life and thought processes as well as a survey of popular literary genres: fables, classical legends, lives of the saints, tales of chivalrous

adventure as well as of decidedly unchivalrous erotic exploits. Though most of the tales have a continental source, but through the framework in which they are placed they are woven together, each tale narrating and at the same time commenting ironically on its predecessor and contributing a further facet to the complex and sophisticated whole. Chaucer's work consists of twenty three tales written in verse: most in heroic couplets. It is not that they were known by the name in the Medieval Age, but these were given the name "heroic" in the eighteenth century because they were used to translate Homer's heroic epics into English. The "couplets" are lines rhyming in pairs; each line has five measures; heroic couplets are written in iambic pentameter that is each of the five measures consists of a short syllable followed by a long, a pattern resembling the rhythm of ordinary speech bear witness to the strength and self-confidence of England's fourteenth century urban citizenry to which Chaucer belonged. We see the spirit of the Renaissance and Reformation at work in his satirical depiction of churchmen's worldliness and corruption, in the respect shown for the labour of the decent ploughman and the honest cleric, in his detached and critical powers of observation.

The most striking feature of Chaucer's art is surely his ironic sense of humour. Chaucer's ironic approach to the evils of his time will no doubt have had a liberating impact on his listeners. He is not angry, does not incite to rebellion; the nobility, the princes of the church do not appear - neither do the unfortunate serfs. But his sharp-sighted and amused observation of the reality behind the respectable mask in the middle ranks must have encouraged his audience not to accept blindly what they were told, but to scrutinise things for themselves. From Chaucer's *The Canterbury Tales* we see that there was much enlightenment in the Middle Ages.

To conclude, the Canterbury Tales, and more particularly The Prologue indicate Dryden's view that here is God's plenty. Chaucer's comprehensive nature is evident. He has taken into the compass of his Canterbury Tales the various manners and humours (as we now call them) of the whole English nation in his age. Not a single character has escaped him. All his pilgrims are severally distinguished from each other; and not only in their inclinations, but in their very physiognomies and decisions, observes Dryden.

Scottish Chaucerian : The group of Scottish courtly poets that flourished from about 1425 to 1550 and produced the literary works under the influence of their acknowledged master, Geoffrey Chaucer often using his seven-line rhyme royal stanza. The group includes Robert Henryson (Testament of Cresseid), William Dunbar, Gavin Douglas, and Sir David Lyndsay and even expanded to James I of Scotland and Harry the Minstrel, or Blind Harry.

ENGLISH RENAISSANCE POETRY

- ❖ The arrival of Renaissance in England was at slower pace. With the invention of the Caxton's printing press in 1474, the ideas of writers and thinkers rapidly disseminated. The poetry of the Renaissance has all the freshness and vigour of a youthful race. English poetry is interesting more for its promise than for the performance. The poetry of the age opens with the publication of the volume known as Tottel's Miscellany (1557). One of the chief writers of this age, Thomas Wyatt, esquire to the King, travelled to Italy on several occasions and was the first to introduce the Sonnet into England. He was born in 1503. He adhered strictly to the Petrarchan model with such fine effect which was used at a later date by Milton and still more recently by Rossetti. Thomas Wyatt and

Henry Howard, the Earl of Surrey, were the first English poets to write in the sonnet form that Shakespeare later used, and Surrey was the first English poet to publish blank verse (unrhymed iambic pentameter) in his translation of the second and fourth books of Virgil's Aeneid. Together, Wyatt and Surrey, due to their excellent translations of Petrarch's sonnets, are known as "Fathers of the English Sonnet".

- ❖ **Sir Philip Sidney** was born at Penshurst, in Kent, on the 29th November, 1554. He was also one of the famous sonneteers of the age. His chief works are *An Apologie for Poetrie*, written in 1591, renamed as *Defense of Poetrie* (which is considered to be the first critical writing in the English Tradition). *The Arcadia* appeared in 1590 in an unfinished state and appeared again in 1598 as a complete. It is a pastoral romance, interspersed with eclogues, in which shepherds and shepherdesses sing of the delights of rural life. Sidney's *Astrophel and Stella* was a sonnet sequence published in 1591. It consists of 108 sonnets and 11 songs that deals with the theme of Petrarchan love. While *Astrophel* means star lover, *Stella* means star.
- ❖ **Sidney's Stella** was Penelope Devereux, who was betrothed to him, but later the engagement broke off. This sonnet cycle traces development of a love affair between *Astrophel* and the beautiful and virtuous *Stella*. *Astrophel* and *Stella* inspired a spate of sonnet sequences such as Greville's *Caelica*, Samuel Daniel's *Delia* and Michael Drayton's *Idea*. (A sonnet sequence is a group of sonnets intended to produce a long piece of literary work.) In
- ❖ *Astrophel and Stella*, we see Philip Sidney caught between his role as a Petrarchan lover, as a poet, as a courtier and presents the dichotomy of his existence in the form of sonnet.

- ❖ **Edmund Spenser** was born about 1552 and died in 1599 on January 16 in Kings Street; Westminster. Spenser used a distinctive verse form, called the Spenserian stanza, in several works, including *The Faerie Queene*. He also used his own rhyme scheme for the sonnet yielding the rhyme scheme abab bcbc cdcd ee. His publications include: *The Shepherd's Calendar*, *Prothalamion*, *Epithalamion*, *The Fairie Queene*, etc. *The Shepheardes Calender* : The first major work of Edmund Spenser appeared in 1579 that is chiefly an imitation of Virgil's *Eclogues* intended to begin his career in poetic arena. The poem presents the folk character, Colin Clout, originated by John Skelton, and depicts his life as a shepherd through the twelve months of the year. The term sarcasm is first recorded in English in Spenser's poem. *The Fairie Queene* : It is a masterpiece of Spenser. The first three books of the *Faerie Queene* were published in 1590, and a second set of three books were published in 1596. Every book introduces a virtue that appears as a knight in the book fighting against his enemy, the vice. Spenser completed only six books celebrating the virtues of Holiness, Temperance, Chastity, Friendship, Justice and Courtesy.
- ❖ The poem realistically conveys Christian dogmas. It is an outline of the Reformation in England. A letter written by Spenser to Sir Walter Raleigh in 1590 contains a preface for *The Faerie Queene*, in which Spenser describes the allegorical presentation of virtues through Arthurian knights. Spenser names Aristotle as his source for these virtues. In the form of an allegory, it recounts the conflict which was going on between two groups - Protestant England headed by Queen Elizabeth and the Catholic forces represented by the Queen of Scots. Spenser had great abhorrence for the Catholic religion. There are a host of other poets writing at the age. *Astrophel* : A Pastoral elegy upon the

death of the most Noble and valorous Knight, Sir Philip Sidney. Amoretti : A sonnet cycle that describes the courtship and eventual marriage of Spenser to Elizabeth Boyle. It was published in 1595 with the collection of 89 sonnets in the sequence. Prothalamion : It is a wedding song written for the daughters of a duke, allegedly in hopes to gain favour in the court.

- ❖ **William Shakespeare** : English poet and playwright Shakespeare was born and raised in Stratford-upon-Avon. While Shakespeare was regarded as the foremost dramatist of his time, evidence indicates that both he and his contemporaries looked to poetry, not playwriting, for enduring fame. Shakespeare's sonnets were composed between 1593 and 1601, though not published until 1609. That edition, The Sonnets of Shakespeare, consists of 154 sonnets, all written in the form of three quatrains and a couplet that is now recognized as Shakespearean. The sonnets fall into two groups: sonnets 1-126, addressed to a beloved friend, a handsome and noble young man, and sonnets 127-152, to a malignant but fascinating Dark Lady, who the poet loves in spite of himself. Nearly all of Shakespeare's sonnets examine the inevitable decay of time, and the immortalization of beauty and love in poetry.
- ❖ The story of Venus and Adonis is taken from Ovid's Metamorphoses. It describes the unsuccessful seduction of a handsome young man Adonis by Venus, the Goddess of Love. The story of Rape of Lucrece is derived from Ovid's Fasti, Livy's History of Rome and perhaps Chaucer's The Legend of Good Women. It describes the rape of a virtuous noblewoman Lucrece by the son of King Tarquin, Sextus Tarquinius. Passionate Pilgrim is a collection of poems by Shakespeare. However, only a few of these poems are today accepted as Shakespeare's Phoenix and the Turtle is an allegorical poem, in which birds die and become one in their love for each other. Lovers Complaint

narrates the story of a young woman, who laments over her seduction by a persuasive, womanising young man. He eventually leaves her and breaks her heart.

- ❖ **The 154 sonnets of Shakespeare** is a notable output of sonnets sequence that were first published altogether in a quarto in 1609. These sonnets include a dedication to Mr W.H. In his poems and plays, Shakespeare invented thousands of words, often combining or contorting Latin, French, and native roots. His impressive expansion of the English language, according to the Oxford English Dictionary, includes such words as: arch-villain, birthplace, bloodsucking, courtship, dewdrop, downstairs, fanged, heartsore, hunchbacked, leapfrog, misquote, pageantry, radiance, schoolboy, stillborn, watchdog, and zany.
- ❖ **Translations of Classical Poetry** : Translations of classical poetry became more popular during the time. Ovid's *Metamorphoses* by Arthur Golding (1565/67) and George Sandys (1626), and Chapman's translations of Homer's *Iliad* (1611) and *Odyssey* (c.1615), are among the outstanding examples.
- ❖ Whereas, Petrarchan love found its expression in the sonnets, we also see that Metaphysical love poetry and Metaphysical religious poetry flourishing. John Donne and Andrew Marvell in their love poems championed the notion of "make hay while the sun shines" whereas Henry Vaughan, John Donne and others presented the religious themes in their poems. In hyperbolic language and in farfetched metaphysical conceits the metaphysical poets provided a distinctive colour to the Renaissance poetry. Samuel Johnson, talking about "Metaphysical Wit" said "The metaphysical poets were men of learning, and, to show their learning was their whole endeavour... (their) wit, abstracted from its effects upon the hearer, may be more rigorously and philosophically

considered as a kind of "discordia concors;" a combination of dissimilar images, or discovery of occult resemblances in things apparently unlike. Of wit, thus defined, they have more than enough. The most heterogeneous ideas are yoked by violence together; nature and art are ransacked for illustrations, comparisons, and allusions; their learning instructs, and their subtlety surprises; but the reader commonly thinks his improvement dearly bought, and, though he sometimes admires, is seldom pleased."

John Milton

John Milton (1608-74) is considered one of the greatest English poets, and wrote at a time of religious flux and political upheaval. "On Shakespeare," though composed in 1630, first appeared anonymously as one of the many encomiums in the Second Folio (1632) of Shakespeare's plays. It was Milton's first published poem in English. In the 16line epigram Milton contends that no man-made monument is a suitable tribute to Shakespeare's achievement.

- ❖ Milton's prose might be read less if he had not created Paradise Lost. The first morals of politics and religion became a subject of debate in Parliament, at open-air meetings, and in tracts. None fascinated to principles greater than Milton, although he said abusive words to opponents. He became conspicuous when he argued that Scripture allowed the putting away of a wife found to be incompatible. Then, there was an attack on episcopacy, The Reason of Church Government (1642), in which he had a confession which says an 'inward prompting which now grew daily upon me, that by labour and intense study (which I take to be my portion in this life), joined with the strong propensity of nature, I might perhaps leave something so written to aftertimes as they should

not willingly let it die.' He decided to become an interpreter and connector of the best and safest things among mine own citizens throughout this island in the mother dialect.' Satan's address to the Sun was a poem, written in 1642, came in Paradise Lost in 1667. The short epic Paradise Regained and the tragedy Samson Agonistes published in 1671.

- ❖ There was the only prose which had fled away from the heat of criticism is Areopagitica, called after the Areopagus, it is the abode of Ares where the Athenian parliament met. This was written as a speech for the freedom of unlicensed printing to the Parliament of England and is lay down in the form of a classical oration, starting with a quotation of Euripides: 'This is true liberty, when free-born men,/Having to advise the public, may speak free ...'. Areopagitica, however, it does not support free speech but a free press. He finishes with a view of England as Samson: 'Methinks I see in my mind a noble and puissant nation rousing herself like a strong man after sleep, and shaking her invincible locks.' Areopagitica used to gaze under the frame of a classic liberalism, predicting religious toleration and people's toleration. Its advocacy ascends its event. But Milton would not insert Catholics to publish, and he never oppose the censorship after publication: 'if [books] be found mischievous and libellous, the fire and the executioner will be the timeliest and the most effectual remedy.'
- ❖ Malicious books would be burnt in fire, and their printers and authors would be punish as cropped ears or slit noses. Parliament was motionless; For Cromwell Milton acted as a censor. Of Education was still read by public among his other prose sections. A Latin On Christian Doctrine, his work which was found in 1823 in Office of Censor, translated this work and became ready to read in 1825, which indicated his unorthodoxy that was gloomily seen in Paradise Lost in a crystal clear mode. After twenty-five years poet got to fulfil his plan of 1642.

There was a drama known as Adam Unparadis'd, written by him and later he edited it to make Paradise Lost, and also edited Samson, but he resumed entirely to poetry, merely after Cromwell's demise in 1658.

- ❖ His reasons turned out to be fail, the millennial Rule of the Saints predicted in Revelations had not emerged to the world, the English had came back to their regal and Bishopric vomit. He had lost his vision in the year 1652, his wife and only son died in 1653, a daughter who passed away in 1657, and his most loved second wife died in 1658. When he reached 50, he had guided the public, in useless manner because people could not change their mind. There prevailed his poetic expertise. At the Civil War, suddenly Milton changed his professions from writing poetry to reforming prose, and made his eloquent powers stronger. In his poetry of later years he acted less with the 'false surmise' of the classical poems which had polished his youth and produced his style.
- ❖ He mythologized his work in the later years. After the Restoration and allegations which was charged off, he represented himself as 'In darkness and in dangers compassed round,/And solitude; yet not alone', for he was visited by the Heavenly Muse. These lines are taken from the Invocation to Paradise Lost, Book VII. There was resonance in Invocations to Books I, III and IX producing a myth of the agonised bard as a blind saint, or as a nightingale, who 'in shadiest covert hid,/Tunes her nocturnal note'.
- ❖ He represented himself with the trustworthy angel Abdiel: 'Among the faithless, faithful only he; Among innumerable false, unmoved, /Unshaken, unreduced, unterrified' (Paradise Lost covers the Renaissance notion that poetry should form a lucrative pattern of heroic quality. Believing as a humanist ideal in logic and in the literal role of the word, Milton resumed his poetry, earlier it was from poetry to prose. In the European discourse of the Renaissance, these

were the last words to represent Renaissance features. If we talk about the Fall, he tried a more complex work: 'to justify the ways of God to men'. He has retold the story of 'Man's first disobedience' so as to depict the justice of Providence. The consequence is, in its scope, art and power, the greatest of English poems.

- ❖ Dr. Johnson was no admirer of religion, politics or personality of Milton, finished his Life thus: 'His great works were performed under discountenance, and in blindness, but difficulties vanished at his touch; he was born for whatever is arduous; and his work is not the greatest of heroick poems, only because it is not the first.' Paradise Lost is a package of splendour and energy, and of artistic design. It covers something which was most of worth-knowing about the universe and history. Milton as a blind bard managed minute details of six books apart.
- ❖ Paradise Lost starts with the fall of the angels, Satan's scheme was to kidnap God's newly produced species, and a Heavenly prophesy of the upcoming life. In Book IV we encounter with Adam and Eve in the Garden of Eden. Raphael reveals Adam about Satan's revenge, the battle in Heaven, the fall of the angels, the formation of the universe, and of Man and of his urged mate, and detains him of the terror. In IX Satan conceives Eve, and Adam decides to meet death with her; the Son conveys God's degradation and promises redemption. In Book X, Satan pretends his victory, but he and his devil angels are converted into serpents. In XI and XII Raphael depicts the sorrows of mankind until the Redemption, after that Adam will have 'a paradise within thee, happier far'. The 'heroic poem' epitomise the correct conduct. There are various heroisms: Adam and Eve, like the Son, displays 'the better fortitude/Of patience and heroic martyrdom' - not the individual bravery of Achilles or the soldier like duty of

Aeneas, nor yet the heroism of the Italian romantic epics. The glorious appearance of Satan and first speeches changes into jealousy and rebellion.

- ❖ So by holding hand in hand they tread ahead, the loveliest pair, that ever seen in history by meeting in such a beautiful way, Adam the most kind hearted man of men since born His sons, the fairest of her daughters Eve. In Book IV Eve states that Paradise in absence of Adam would be bitter. In Book IX the Fall details the account in Genesis. Eve, has chosen to stay alone in garden, is cheated by the serpent's mischievous arguments. She requests Adam to eat. 'Not deceived', instead Adam joins her out of love:

How can I live without thee, how forgo Thy sweet converse and love so deurlly joined, To live again in these wild woods forlorn?

Eve makes Adam to commit sin but also to lament; alleging herself for the Fall, she suggest to finish her life. Milton categorised the sexes not only conventionally ('He for God only, she for God in him') but also allegorically – Adam shows intellect, Eve shows sense. He appreciates cosmology, she chooses gardening. Although the sexes are unequal, the appearance of sexual love and of marriage is full of positive and newness. It is the first good marriage in English literature. When Adam and Eve are ordered to expel from the Garden of Eden:

Some natural tears they dropped, but wiped them soon. The world was all before them, where to choose Their place of rest, and Providence their guide: Thus hand in hand, with wandering steps and slow, Through Eden took their solitary way.

- ❖ Milton's conclusions expresses his expertise of poetry, syntax and sense. The individual humans, who has lost God and angel guests, are 'forlorn' yet hand in hand; roaming yet advised; require rest yet unbound to choose. The balance depicts in this line, as Milton said poetry should be, 'simple, sensuous and

passionate'. Milton's Christian humanism relies on human reason, and for him 'Reason also is choice'. Correct reason without any restrictions chooses to identify the truths of God. Eve freely resolute not to agree Adam's reasoned warning; Adam self consciously chooses to end his life with her; the Son freely chooses to die for Man. Milton states that 'just are the ways of God,/And justifiable to men', yet made God justify himself and blame mankind. 'Whose fault?' asks the Father, 'Whose but his own? Ingrate, he had of me All he could have; I made him just and right,/ Sufficient to have stood, though free to fall' The point is apt, but so is the crossing patterns. In this Alexander Pope says, 'God the Father', , 'turns a school divine' (an academic theologian). To epitomise God the Father is securing his own defence was a fault. Donne describes Mysteries, are like the sun, 'dazzling, but plain to all eyes'. Milton describes this dazzling. The intricate scene of the Son's promotion to 'Vice-Gerent', which incites Satan's revolt, is a big mistake.

- ❖ To show 'what the eye hath not seen and the ear hath not heard' is probably not possible: in Milton the life of paradise is very much like that of Homer's Olympus: 'Tables are set, and on a sudden piled/With angels' food, and rubied nectar flows ... They eat, they drink, and in communion sweet/Quaff immortality.' Dante precent it much better. The follies are well neigh of Milton's capability of motive. Paradise Lost does in dense manner what the Mystery cycles had performed in their dramas. Its Bible story is didactic, as the Renaissance desired, and filled with picturesqueness, just in the design of Italian ceiling painters. The splendour and magnificence of Paradise Lost hit even those readers who are unaware of the Bible and its stories.
- ❖ **Paradise Regain'd** is not about the Redemption but about the strong desire in the desert. The Son's refusal of Satan's scheme of (pagan) knowing about

Athens remains out in a dry landscape. Samson Agonistes is a tragic play to be read, not to act and such plays are called Closet drama. ('A dialogue without action can never please like a union of the narrative and dramattick powers' – Johnson.) Its design is Greek, with chief character and chorus; its theme the destiny of Israel's champion, 'eyeless in Gaza at the mill with slaves'. Samson says: 'Why was my breeding ordered and prescribed/As of a person separate to God/Designed for great exploits; if I must die/Betrayed, captived, and both my eyes put out?

- dark, dark, dark, amid the blaze of noon, Irrecoverably dark, total eclipse Without all hope of day!
- first-created beam, and thou great word, Let there be light, and light was over all; Why am I thus bereaved thy prime decree? The sun to me is dark And silent as the moon, When she deserts the night Hid in her vacant interlunar cave.

❖ Milton's self-revenge made tragedy and scripture convert into autobiograp..y. For example, Dalilah does fraud with Samson to the Philistines reminiscising the first wife, Mrs. Milton (there is resemblance in Delilah and Milton's first wife). Subsequently the oppressed protagonist pulls down the temple, killing all his enemies at once : 'the world o'erwhelming to revenge his sight' (Marvell). The ending chorus, both Greek and Christian, starts: 'All is best, though we oft doubt/What the unsearchable dispose/Of highest wisdom brings about'. Milton is considered the last major poet of Renaissance. He also wrote other poems such as L'Allegro (1631) and Il Penseroso (1634) which are twin poems; Comus (a masque); and Lycidas (1638), an elegy on the death of his beloved friend Edward King.

THE METAPHYSICAL POETS

John Donne : Donne's development as a poet is representative of the gradual change in taste and Ideals than took place in England during his lifetime. In Donne's poems the change in tone and subject is allied with a definite change in style and prosody. The marvellous music of the early Elizabethans give place to a certain roughness of form designed to fit sterner subject, passions becomes interwoven with reasoning and love evokes images of death. He was born in London of a family with strong Roman Catholic tradition, studied at Trinity College, Cambridge and had the gay and lively youth characteristic of the Elizabethan courtier. He went with the Earl of Cadiz in 1596 and distinguished himself as a soldier. In 1633 his poems came in public after his demise with various kinds of writings of elegies, satires, songs and sonnets through which he began his literary career.

These poems represented a reaction both in form and subject against the poetry of his contemporaries, in them; Donne broke away from the conventional themes of pastoral poetry and sang of love in a cynical and sensuous mood. He hated cadences which were regular and harmonious and also the classical smoothness and formal perfection. Instead of the usual metaphors and similes or comparisons, he introduced fantastic metaphors and extravagant exaggeration called 'conceits' for example, love is compared to a spider which dropping into the wine of life, tams it to poison; and to devouring fish; or to a cannon ball that kills whole ranks etc. In spite of such insanity, Donne's most prominent poems are remembered for their astonishing amalgamation of passion and idea for psychological view, and for profundity of analysis. In 1615 Donne became a Protestant and entered the Church of England where he rose rapidly to be Dean of St. Paul's. In his later life, he wrote poetry on themes of repentance, death and Judgement distinguished by profundity of erudition and ingenuity.

His religious poems often reach astounding heights of intensity and his sermons are among the best written in the 17th Contry and wonderfiilly reflect the spirit of the age. Donne's metaphysical poetry uses unconventional or "unpoetic" figures, such as a compass or a mosquito, to reach surprise effects. The poem "Valediction: Forbidding Mourning" which is a part of Donne's Songs and Sonnets introduces the points of a compass representing two lovers, the woman who is home, waiting, being the , the farther point being her lover sailing away from her. But the larger the distance, the more the hands of the compass lean to each other: thus separation makes love grow fonder. Donne himself and a number of poets of the 17th Century, who wrote according to the new standards set by him, are generally known as 'metaphysical Poets' a term invented by Dryden and adopted by Johnson. The fashion inaugurated by Donne appeared also in the literature of Spain and Italy and its imaginative experienced by John Donne affected other poets after him. These were mainly metaphysical poets such as Henry Vaughan, George Herbert and Richard Crashaw.

George Herbert : Was educated at Cambridge and took holy orders late in his life. He was friend of Donne's and wrote under the influence of his style and mood. He is chiefly famous for his hymns and sermons. Almost the whole of Herbert's poetical production is included in The Temple, a collection of poems published in the year after his death in 1634.

Richard Crashaw : Was the son of an antipapal preacher but experienced a religious crisis after ---ading the life of St. Theresa and become a Catholic; After the puritan revolution he was obliged to fly from his own country and go to Paris Here the poet Abraham Crowley introduced him to Queen Henrietta Maria, wife of Charles, I who had taken refuge at the court of France Though her Influence he

obtained a benefice in Loreto in Italy where he died. His main poetical work is Steps to the Temple a collection of religious poems which acknowledge the influence of Herbert in their title. While Herbert, as a Protestant, is mainly inspired by moral earnestness and quite piety. Crashaw's main source of inspiration is religious fervour and glowing passion.

Henry Vaughan : Was born in North Wales fought for the King's cause, and when lost went to Spend the rest of his life in his native country as a country physician. Under the influence of Herbert he wrote a collection of religious poems called Salix Scintillas'. Though much of his poetry makes hard reading there are things of high value among his poems and he is noticeable above all for his keen love of nature.

THE CAVALIER POETS

The supporters of King Charles I during the English Civil War in the 17th century consisted of the cavalier poets. The Cavaliers wrote about love, romance, war, honour, and their duty to the king all against the background of carpe diem. They were also the great admirer of Ben Jonson. They were separate in their lifestyle and divided on religion from the Roundheads, who supported Parliament, consisting often of Puritans. While the Religious poets were concerned mainly with thoughts of God and religion, the cavalier poets wrote in a lighter vein. But even in their most frivolous and licentious poems we can feel that the poetic impulse and the vigorous joy of living of the Elizabethans had been largely replaced by the meditative and philosophic taste of the age.

Robert Herrick : Was an admirer of Ben Jonson and as a young man joined the group of poets who went and the name of 'tribe of Ben'. He is notable for his lyrical facility and for his Epicurean and Pagan nature, upon which however the religious terror of the time cast dark shadow. Herrick has left us a collection of secular verse,

in which he sings of brooks, birds and bowers' and of the life of simple village people, modeled on the poems of Horace. In another collection which he called noble Numbers he dealt with religious subjects.

Thomas Carew : Was a follower of Ben Jonson, but also felt the influence of Donne. His best pieces are a court masque entitled *Coeburn Britannicum*, which has a historical interest for having been produced in 1634 with gorgeous magnificence a counter – demonstration to a recent Puritan attack on the theatre, and the *Rupture*, an amatory poem. His society verses, such as "A Divine Mistress" and "Disdain Returned," were prized for their wit. Much of Carew's poetry was sexually explicit far beyond the norms of his age, and he was a reputed libertine. Yet he translated nine of the Psalms and wrote one of the finest elegies of the period: "An Elegy on the Death of the **Dean of St. Paul's Dr. John Donne.**"

Sir John Suckling: He is chiefly remembered for a few Delineate Small poetry songs though he also wrote some plays. He was a courtier and a soldier and fought for the king. His play, *Aglaure*, was published in 1638 and performed twice for Charles I. The play had two different endings, one tragic and one happy. It was not a critical success, but it introduced the wonderful lyric poem "Why so pale and wan, fond lover?".

Richard Lovelace : Like the other Cavalier poets of 17th-century England, Richard Lovelace lived a legendary life as a soldier, lover, and courtier. Persecuted for his unflagging support of King Charles I, he died in dire poverty but not before writing two of the ages most melodic and moving lyrics: *To Althea, from Prison* and *To Lucasta, Going to the Wars* which are full of the spirit of Chivalry and faithful to the ideals of love and knighthood in the tradition of Sir Philip Sidney. Some of

Lovelace's first works, that stemmed during this portion of his life, included *The Scholar* and *The Soldier*.

Edmund Waller : Took an active part in the struggle between king and Parliament and after having been a members of the opposition became a Royalist and organized a plot (Waller's ploy) to seize London for Charles I (1643). He was imprisoned and then punished but could return to England in 1651. With his verse of a polished simplicity, he represented a reaction against the metaphysical school. Among his earlier poems the best known are "On a Girdle" and "Go, lovely rose"

John Denham : In his main poem *Cooper's Hill* he combined personal reflection with descriptions of the English rural scenery. Educated at University of Oxford, Denham was admitted to the bar, but he was already actively writing. He had translated six books of the *Aeneid*, parts of which were later printed; but he made his reputation with *The Sophy*, a blank-verse historical tragedy acted in 1641, and with *Coopers Hill*, a poem published in 1642. During the English Civil Wars, he was engaged at home and abroad in the cause of Charles II. Made a knight of the Bath and elected to the Royal Society after the Restoration in 1660, he also served as a member of Parliament. He was buried in Westminster Abbey.

Andrew Marvell : Andrew Marvell can be classed neither with the mystics because he did not actually deal with the religious subjects nor with the Cavaliers because he served in the Republican Party. He was Milton's assistant in the Latin Secretaryship to the council and tutor to Cromwell's ward, William Dutton. The bulk of his poems was published only in 1681 and his satires only in 1689 while staying at Nunn Appleton in Yorkshire as a tutor to the daughter of Lord Fairfax. He wrote poems in Praise of Gardens and rural life of which the best known are *The Hill and Grove of Billborow*, *Appleton House* and *The Garden*. His political production includes the

Horatian Ode upon Cromwell's Return from Ireland (1650) and the Elegy upon the Death of the protector. His love song "To His Coy Mistress is a notable piece of literary work. He also wrote lines in praise of Paradise Lost and vigorously defended Milton. His satires written mainly after the Restoration when he entered Parliament are the poetical counterpart of his violent parliamentary attacks on the King's ministers and Charles II himself.

AUGUSTAN REFLECTIVE POETRY

To think of Augustan poetry as primarily satirical in its theme and treatment of subject would be a one-sided assertion. In reality, there is a line of reflective poetry that runs from late 17th century (such as Nahum Tate) till Oliver Goldsmith and William Cowper. The only problem is that in the wake of satirical poetry where the depiction of evil is spectacular, it seems to pale out. Yet, in presenting an idealized picture of a rural life that is very peaceful, which then becomes the basis of reflection, it continues the same theme to be found in satire, the impulse to *comms* *raison* is no coincidence that the overwhelming literary influence of the age is the Roman poet Horace, who was accomplished in both satire of the urban societies as well as poetry of rural meditation.

Further, the primary thrust of criticism has been to look upon the Augustan age as one rooted in urbanity and social etiquette, ignoring an equal longing for solitude that was to be found in the Romantics themselves. If there is acknowledged longing for solitude in the nature of rural countryside, it was seen as retirement from practical business to ideal contemplation. However, for the Augustans a retreat to the

countryside meant replacing ambition with usefulness. Thomas Parnell, the dear friend of Alexander Pope and Jonathan Swift and considered as the earliest example of reflective poetry, observes in his *The Hermit* that one is not fully equipped for his vocation until he has come out into the world and learned that injustices are all a part of God's purpose of mankind.

Also, what is seen in the poems of Thomas Parnell (*Night Piece*), Thomas Gray (*The Bard*) and William Collins (*Ode on the Superstitions of the Scottish Highlands*) is nature's powerful somberness. Irrespective of whether the reflections offered are minute and practical ones or a wide gaze about the condition of mankind, they are always such that they will find an instant resonance with the reader. The Augustan reflective poetry does not attempt to shock them by presenting a deeply individualistic view of it. Rather, it points out to the reader what is common between the poet and the reader, deliberately ignoring what separates the poet and the reader (which was not to be found in the Romantic poets).

While doing so, the poet also understood and included a strong sense of tradition, a perception of the relevance of past literature to contemporary themes. They not only valued their own efforts at composing poetry but also the Greek and Latin roots from which it was derived, for there was a subtle relationship which the poet established between the experiences of the past and his own days, thereby creating a sense of timelessness. Favourite amongst them was Horace, perhaps because he was a poet of general themes.

His odes written on non-political subjects dealt with general themes such as pleasures of friendship, of rural solitude, the folly of ambition, the impermanence of human happiness, etc. All such themes have formed the basic topics of reflection for poets in every age. Further, the fact that he uses a delicate but commonly used

language gives his rumination a stamp of permanence, thereby making him a poet in accord with society, even rendering poetically what is potentially poetic in others. His awareness of how much personal emotion can be included without disturbing the balance is something that was inculcated as Augustan poet's faculty of 'judgment'.

The art of satire is observed to have emerged during the eighteenth century. The major poets of satirical verses are Samuel Butler, John Dryden, Alexander Pope and Samuel Johnson, and the Irish poet Jonathan Swift.

Women writers were discouraged from print publication. But the 18th century witnessed the emergence of many women poets like Aphra Behn, Anne Killingrew, Margaret Cavendish, Lady Mary Wortley Montagu, Hannah More, who claimed their presence in the literary sphere as well as in public sphere.

Major Literary Figures of 18th Century

The Eighteenth century was also the time of satirical verses. The major poets were Samuel Butler, John Dryden, Alexander Pope, Samuel Johnson and the Irish poet, Jonathan Swift. These poets constituted the Neo Classical Age which comprised of the three parts: the Restoration period, the Augustan period, and the Age of Johnson.

Satires during this period aimed to point out the shortcomings of society through ridiculing accepted standards of thought, exposing Britain's flaws and chastising the hypocrisy of the time. They also translated and imitated Greek and Latin verse intended to produce more rationalized elegant verse. Samuel Johnson's *Vanity of Human Wishes* is an emulation of Juvenal and Horace was most famously imitated by John Wilmot, Earl of Rochester.

John Dryden : Dryden is the greatest and most representative poet of the age. He is identified as the first Poet laureate of England appointed by Charles II in 1668. His poetry has all the characteristic features of pseudo classicism (satirical vein) that could be witnessed in the poem like Absalom and Achitophel, Mackflecknoe, Hind and the Panther, Religio Laici, Annus Mirabilis. The other poem Heroic Stanzas on the Death of Oliver Cromwell made him a well known literary figure. The best expression of Dryden's literariness is found in Alexander's Feast which is his most enduring ode.

Alexander Pope (1688-1744) : Pope can be called as the only poet representing the ethos of his age. After Milton, it was he who mastered the heroic couplet. However, unlike Milton who used it to compose the greatest modern epic, Pope used the heroic couplet to gently satirize the frivolities of his age. However, his skill was honed not through a classical or university education. Since he was Catholic by birth, the Test Acts forbade Catholics to attend schools and universities, amongst other civil and political restrictions imposed upon them. Thus, he started his literary career with limited access to formal education. He was schooled at home by Catholic priests and then he attended a couple of Catholic schools in London. However, once his family moved to Binfield, Berkshire Pope educated himself through self-study of classical authors such as Homer, Virgil, Horace, Juvenal, and others. In particular, it was the restoration poet John Dryden who had a huge impact upon the development of Pope's poetic sensibilities. Further, Pope's poor physique also contributed in developing his emergence as a man of letters. His deformed physique did not allow him to engage in much physical activity and he, then, devoted his mental abilities to reading and writing.

Pastorals (1709) : Pope started his literary career by writing and circulating manuscripts of four pastorals (on four seasons). Not only were these written in the classical style of Virgil's Eclogues, Pope also borrowed the names of his shepherds from the same. They were first published in the sixth part of Jacob Tonson's Poetical Miscellanies and brought him instant renown.

An Essay on Criticism (1711) : This was Pope's first major poem composed using the heroic couplets. The couplet was rhyming verse written in iambic pentameter and was first popularised by John Milton through his epic Paradise Lost. The poem is full of epigrams such as "A little learning is a dangerous thing," "To err is human, to forgive, divine," and "For fools rush in where angels fear to tread". They have roots in classical authors such as Horace and Quintilian. An Essay is, in fact, an example of Horatian satire in which one gently and mildly criticizes social vice, although in a humorous vein. Using this, Pope criticizes the excessive commercialization that has come about in contemporary literature.

This undermined crucial literary ideals of the age that is expressed in lines like "A little learning is a dangerous thing, Drink deep, or taste not the Pierian spring." The classical reference to the Pierian spring where the muses came to drink highlights that to imitate classical authors such as Homer, Virgil, Horace, Aristotle, etc. were the only standards of beauty that one should aspire for. Even the critics should adhere to a law so that they, in turn, could guide literature to worthy ends. Such a literary effort helped Pope find favour with other notable literary figures such as Richard Steele and Joseph Addison. The fact that their paper The Spectator was aimed at correcting public morality through witty rebuke pushed him to contribute to their paper. He contributed The Messiah (1712) and other works.

The Rape of the Lock (1712) : Pope wrote this mock-epic poem in order to mediate in a quarrel between two families over the, what he considered a trivial, incident of theft of a lock of hair. However, he uses the occasion to highlight his own literary prowess as well as to satirize the obsessions of the fashionable world of the 18th century English society. Thus, instead of Arabella Fermor becoming immortal through Belinda, it is Pope who ends up becoming immortal through his composition of this literary masterpiece. Pope first anonymously published this poem in two cantos in 1712. The revised edition with five cantos was published in March 1714. In a parody of the classical epic Iliad, Pope opens the poem with a "dire offence", the theft of a lock of hair of a gentle belle Belinda. The theft of the lock of hair is shown as a violation as serious as that of the abduction of Helen of Troy by Paris. This sets up the confrontation between the two families. Pope further creates a parody of the classical gods and goddesses by introducing "sylphs" as the guardian angels of different individuals. Further, he creates another parody of Achilles' shield in the anecdote to Belinda's petticoat, and similarly parodies Homeric speeches in those of the poem's characters. In Umbriel's journey to the Cave of Spleen, we find a parody of both Odysseus and Aeneas's journey to the Underworld. Similarly, Thalestris' speech invokes the courtly ethic.

However, it only ends up reminding Belinda of the damage to her honour. Sir Plume is then goaded into challenging the Baron to recover Belinda's honour but he makes a mess of it, thus reinforcing Pope's satire of contemporary gentleman. In the end, Pope goes on to satirize his age's preoccupation with the outwardly appearances when he makes Belinda say "Oh, hadst thou, cruel! been content to seize / Hairs less in sight, or any hairs but these!" Belinda would rather suffer a breach of integrity than a breach of her appearance. The final edition with Clarissa's speech (rather advice) on good sense and good humour was published in 1717.

Translation of Iliad and Odyssey : Pope translated the Iliad between 1715-1720 and the Odyssey in 1726 (with the help of William Broome and Elijah Fenton). These were a commercial success and brought him much needed money, making him fully independent of any requirement for patronage. He dedicated these translations to William Congreve, his Whig friend and a major contemporary literary figure. Samuel Johnson was deeply affected by reading Pope's translations and called it the greatest translation ever achieved in English or any other language.

Dunciad (1728-43) : John Dryden's satire MacFlecknoe is the inspiration for one of Pope's most famous work. Like Dryden, Pope chose the mock-epic form to depict a personified Goddess of Dulness and how she is at war with reason. It is also a parody of Virgil's Aeneid though Pope celebrates a war, rather than a victory. The goddess of Dulness appears on Lord Mayor's day and sees that the king of Dulness has died. Pope then lists a number of "dunces", contemporary literary figures referred only through their initials, and she chooses Lewis Theobald, the editor of Shakespeare Restored, from amongst the rest. He is declared as the king of Dunces and the chosen agent of the Goddess of Dulness. In honour of his coronation, the Goddess then organizes heroic games.

After their successful completion, he is transported to the Temple of Dulness. There he has visions of the things to come in the future. The satire goes beyond Theobald and attacks political and cultural degradation that had set in. The political attack is specifically directed at the Whigs in booksellers that brought out partisan Whig publications. The cultural attack is more general and is directed at those who don't write for literary merit but only for money. The Dunciad was written in three different versions beginning 1728, 1729 (Dunciad Valorum), 1732 and finally in 1742. The final version of the poem was written in 1743 and comprised of four

books, instead of three. In this edition Pope replaced topical references to Theobald and replaced them to refer to the career and character of the new poet laureate Coley Cibber. Cibber is in fact described as the anti-Christ of wit.

An Essay on Man (1733-34) : It is a poem written by Pope using heroic couplets and comprises of four epistles. The central premise of this philosophical poem is to undermine the 19th century anthropocentric worldview that aimed to impose its own order on nature. The view had come to dominate the early 19th century debate on nature as it is (embodiment of God's laws in nature) and nature as it should be (man improving nature through a scientific study of it). Pope, in a variation of the argument presented by John Milton in *Paradise Lost*, attempts to "vindicate the ways of God to Man". Pope argues that since man cannot understand God's purpose in placing man in the Great Chain of Being, he must accept that "Whatever IS, is RIGHT". He highlights that while nature may be chaotic and harsh, the inner logic working inside it was a reflection of God's will. Thus, and while man should study nature through science, he should not become intoxicated with the power to alter nature. Instead, man should devote its endeavours to a study of himself. Voltaire and Rousseau both immensely admired the poem. However, Voltaire lost his belief in it and went on to satirize the poem's ideas in his novel *Candide* (1759).

An Epistle to Dr Arbuthnot (1738) : This satirical poem was an addition to the introduction to *Imitations of Horace*. Pope originally wrote it as a memorial to his friendship with his physician friend Dr Arbuthnot. However, he uses the occasion to satirize Joseph Addison (Atticus in the poem) and John Hervey (Sporus in the poem), two men who had been Pope's opponents and rivals throughout his career.

Turolines room that have become famous are "damn with faint praise" and "who breaks a butterfly upon a wheel?"

Moral Essays (1731-35) : The text is a series of four poems on various ethical topics. It is also known as Epistles to Several Persons and include Epistle to Burlington (1731), "Of the Use of Riches", Epistle to Bathurst (1733) "Of the Use of Riches", Epistle to Cobham (1734) "Of the Knowledge and Characters of Men", and Epistle to a Lady (1735) "Of the Characters of Women".

Samuel Butler : Samuel Butler's name is known for many short biographies, epigrams and verses. Of his verses, the best known is "The Elephant on the Moon", about a mouse trapped in a telescope, a satire on Sir Paul Neale of the Royal Society. He is primarily popular for a long satirical poem titled Hudibras which is a satirical work against the members involved in the English Civil War as Roundheads, Puritans etc. The poem mirrors the influences of Cervantes' Don Quixote and the title comes from the name of a knight in Edmund Spenser's The Faerie Queene who is described as "not so good of deeds as great of name" and "more huge in strength than wise in work".

Other Minor Poets

During the mid-eighteenth century the poets were tired of the neoclassical ideals of reason and wit. Poets wanted to express emotion and feelings again. They wanted to adopt the subjects based upon the simple countryside where rustic, humble men and women reside. Such poets heralded a new age of romantic poetry and were called the Transitional poets. The poets are William Blay, Thomas Gray, James Thomson, George Crabbe, Robert Burns, William Cowper.

Thomas Gray (1716-1771) : Thomas Gray was a poet, a letter writer, an English professor, and a classical scholar. However, his first love was not literature but botany. His uncle Robert, who was also his first teacher, introduced him to empirical sciences and since then he spent reading and observing. He started his literary career in 1742, with the publication of "Sonnet on the death of Richard West." Though he did not write much poetry in his literary career (he wrote only thirteen poems) whatever he wrote brought him critical acclaim, making him the foremost poet of the English language of the day.

He was offered the post of poet laureate in 1757 which he declined. He was a part of Graveyard School of Poetry which refers to the forerunners of the Romantic movement. Many of the writers of this school were members of the clergy, and their meditations on mortality were informed by their religious beliefs. Their poetry tends to be set in the countryside, villages, or small towns and to have a melancholy tone. For e.g. Thomas Gray's "Elegy Written in a Country Churchyard", Thomas Parnell's "Night-Piece On Death", Robert Blair's "The Grave", Edward Young's "Night-Thoughts"

Elegy written in a Country Graveyard (1751) : Gray originally started the poem in 1742 but finally completed it in 1750. It was published by Robert Dodsley in 1751 and became an immediate sensation. Readers loved its calm, reflective stoicism. As a result, it was imitated, quoted, pirated and translated into both Latin and Greek. In 1759, during the Seven Years War, British General James Wolfe is believed to have recited the poem to his officers. Many of its phrases were assimilated into different cultural mediums. For example, Thomas Hardy used 'far from the madding crowd' as the title of one his famous novels. Similarly, a 1957 anti-war movie directed by Stanley Kubrick was named 'Paths of Glory.'

Ode on the Death of a Favourite Cat, Drowned in a Tub of Gold Fishes (1774) : The poem was a mock-elegy written in the event of death of Horace Walpole's cat. Perhaps he wanted to mock human sentimentality by describing it in exaggerated terms. He also uses the occasion, though, to drive home a moral point. He warns young women to be wary of (sexual) temptation or else suffer the same fate as Selima, the cat, who drowned after getting tempted by the glittering goldfish. Some lines that have become proverbs include "a fav'rite has no friend", "know one false step is ne'er retrieved" and "nor all, that glisters, gold".

Ode on a Distant Prospect of Eton College (1747) : The major theme of this Horatian ode is how to mould one's conduct knowing the inevitability of suffering, death and unhappiness. Gray suggests that it must be endured with fortitude, self-control and restraint. Yet, Gray tones down this theme in order to help children enjoy whatever bliss of paradise their brief period of youth allows them to enjoy.

Pindaric odes : Gray wrote two Pindaric odes, The Progress of Poesy and The Bard. The second poem is more interesting since it tells of a Welsh poet cursing the Norman king Edward I after his conquest of Wales and prophesies the downfall of House of Plantagenet. Interestingly, the poet hurls himself to his death from the cliff at the end of the poem.

Other Minor Poets

James Thomson (1700-1748): He was a British poet and playwright who started as an ordinary child without any literary gifts. However, the encouragement of the poet and Presbyterian minister Robert Riccaltoun and the Whig Sir William Bennet helped him on to write poetry. His the Seasons (1730) is an important work depicting the natural scenes. The other work the Castle of Indolence (1748) is another well known poem written in Spensarian stanza.

George Crabbe : He is chiefly known for his realistic narrative form and his descriptions of middle and working-class life and people. His literary art is vividly seen in his masterpiece the Village which is most descriptive of the miseries of the poor villagers.

Robert Burns : Robert Burns is also known as the ploughman poet. Robert Burns is a widely known as the national poet of Scotland. His poems, Chiefly in the Scottish Dialect (1786) reflect the spirit of romanticism. Other poems and songs of Burns that remain well known across the world today include "A Red, Red Rose", "A Man's a Man for A' That", "To a Louse", "To a Mouse", "The Battle of Sherramuir", "Tam o' Shanter" and "Ae Fond Kiss".

Oliver Goldsmith: Goldsmith was the contemporary of Dr Johnson. His literary output is made up of two important poems that are in heroic couplet : the Traveller (1754) and the Deserted Village (1770).

William Cowper (1731-1800) : Cowper was a poet of English language. He started studying Latin language since an early age and continued reading, interpreting, composing and translating it for the remainder of his life. However, after the death of his mother at the time of his birth, he became a man of weak mental temperament. Hence, he suffered from depression and insanity. He even tried committing suicide thrice in 1763. His stay at Huntingdon with the family of Morley Unwin and his wife Mary helped him regain some of his vigour.

He enjoyed their company much that he moved to Olney with them. There he met John Newton, a captain of slave ships. After Morley's untimely death in a fall from his horse, he grew fond of his widow. She even nursed him when he experienced a second attack of insanity in 1773. On recovering in 1776, he moved from Olney to London, and then later to Buckinghamshire and Norfolk. Her death in

1796 brought him further gloom. He died in 1800 after suffering briefly from dropsy. As a literary artist, he was known primarily as a writer of hymns. However, along with Thomas Gray, he has been considered as the herald of eighteenth century Romantic movement. His writing of everyday scenes of rural life is something that both Wordsworth and Coleridge admired.

Major Works

Olney Hymns (1779) : The suggestion to write hymns was given to Cowper by John Newton, who himself had devoted his life to the gospel. He wrote these hymns to promote the cause of the Evangelical movement amongst the rural poor parish folk of John Newton.

John Gilpin (1782) : During the time of his severe depression, William Cowper heard the story of a draper called John Gilpin who rides a runaway horse from Lady Anna Austen. He liked it so much that he converted into a verse comic ballad. It was first published anonymously in 1782 and republished in 1878, with illustrations by Randolph Caldecott.

The Task (1785) : In the preface to the poem Cowper described in the following manner how the poem originated: "A lady, fond of blank verse, demanded a poem of that kind from the Author, and gave him the SOFA for a subject. He obeyed; and, having much leisure, connected another subject with it; and, pursuing the train of thought to which his situation and turn of mind led him, brought forth at length, instead of the trifle which he at first intended, a serious affair - a Volume."

Advertisement to The Task Thus, what emerged was a poem in six book, written in blank verse as requested. Even though the first subject was chosen for the poet, the remaining subjects are those that naturally occurred to him in his reflections. It begins with a mock-Miltonic passage and then goes onto ruminate upon subjects as

varied as "Than Sofa", "The Timoniere". "The Garden", "The Winter Evening", "The Winter Morning Walk" and "The Winter Walk at Noon". Goldwin Smith, a critic, was impressed by the Evangelical spirit of the poem and was forced to quip "As Paradise Lost is to militant Puritanism, so is The Task to the religious movement of its author's time."

Translation of Homer's Iliad and Odyssey 4:11 from Greek into English

Samuel Johnson (1709-1784) : He is one of the most famous literary figures of the second-half of eighteenth century. He was born in Lichfield, Staffordshire and was educated at the local grammar school. He spent some time at Oxford University but lack of finances forced him to leave prematurely. He drifted into a career in writing when he couldn't find a teaching job. In 1735, he married Elizabeth Porter, a widow who was 20 years senior to him. This decision was primarily based upon his belief that the acrimony between his parents was due to his mother's lack of learning. Hence, since Elizabeth was both attractive and intelligent, he readily settled down with her.

However, his literary career still went nowhere and he had to move to London in 1737, after failing in running of a school. There he wrote on a variety of subjects, slowly building his reputation as a literary critic, a poet, essayist, biographer and lexicographer. This finally landed him with his most famous project, the "Dictionary of English Language", a task which took him eight years and six assistants to complete. By now, he was famously being referred to as "Dr Johnson". Other than the "Dictionary", he also became renowned for creating a critical edition of the works of William Shakespeare. Further, he contributed a lot of literary criticism for The Rambler, The Idler and The Adventurer. His biographical pieces on 52 contemporary poets also received critical acclaim. In 1762, he was awarded a

government pension that allowed him to move more freely. His social circle also expanded and now he became friends with artists and writers such as Joshua Reynolds, Edmund Burke, Oliver Goldsmith and David Garrick. After his death in 1784, James Boswell's *Life of Johnson* (1791) cemented his place as a literary genius of his age.

London (1738) : Before Johnson wrote this poem, he admired and imitated the Augustan poet Alexander Pope. He even translated Pope's *Messiah* into Latin. This poem, then, follows in the tradition of Augustan poets, who imitated classical poets in order to adhere to an established standard of linguistic and thematic beauty. The poem, thus, imitates the Roman poet Juvenal's third satire. The character Thales decides to leave London for Wales, finding the crime, corruption and squalor of the poor too much for his sensibilities. These qualities are embodied in the characters of Malice, Rapine, and Accident who conspire to destroy the inhabitants of London. A careful reading would reveal that the poem is not to be read as a pastoral bias for the country-side over the city of London. In a way, it is an attack of the policies of Whig party headed by Robert Walpole, something that did not find favour with many readers.

Life of Mr Richard Savage (1744) : Even though Johnson characterized biographies as "mournful narratives", Johnson went on to write a substantial number of biographies of poets of his age. This work was Johnson's first major biographical. In a way, it was only a partial account of the life of Johnson's friend Richard Savage, himself a London poet. Further errors crept in since the life was reconstructed with the help of narrative provided by a friend. However, Johnson remained as objective as he could while narrating the life of his friend, not hiding his flaws. Yet,

he portrayed the character of Savage as wronged, thereby increasing the reader's admiration for him.

The Vanity of Human Wishes (1749) : This poem is an imitation of tenth satire of Juvenal. Like Juvenal, the poem focuses upon the futility of human efforts towards achieving greatness, that the world and worldly life is unable to offer permanent and complete satisfaction. However, unlike Juvenal Johnson concludes that Christian values are extremely important for living properly. Further, and unlike Juvenal, Johnson also sympathizes with his poetic subjects. The poem is written in closed heroic couplets.

The Lives of the Most Eminent English Poets (1779) : When it came to writing biographies, Johnson differed with the long dead Plutarch on the portrayal of the protagonist. Plutarch emphasized that the life narrative of an individual should aim to pacify the protagonist and to teach morality to its readers. Johnson believed that the biography should focus upon accuracy and if the protagonist had any negative traits, then they too should be incorporated in the narrative so that the reader takes a lesson from it. Further, these narratives should not be only of those who were significant characters in the society, and should include other lesser known individuals. Thus, with these ideas in his mind, Johnson went on to write a collection of 52 biographies of poets who died during his time. These biographies were not just life narratives of greater and lesser poets alike, but were also critical appraisals of the poets themselves. However, not all the appraisals are trustworthy and are often marred by prejudice.

Irene (1726-1749) : It was the only play written by Johnson, in neoclassical style. It dramatized the love of Sultan Mehmed II for a Christian slave Irene, who was

captured in Constantinople. Though the play never received critical acclaim, it proved to be a commercial success.

The History of Rasselas, Prince of Abissinia (1759) : Johnson had translated A Voyage to Abyssinia by Jeronimo Lobo in 1735 and used this as the basis of writing this "philosophical romance." It is a tale of a young man Rasselas travelling with his honourable teacher, who encounters and examines human suffering in order to determine what is the root cause of happiness. The question that Rasselas eventually encounters is whether humanity essentially capable of attaining happiness?

A Dictionary of the English Language (1755): This work was a result of the eighteenth century endeavours to systematize human knowledge and to provide education to a wider audience than the elite. The dissatisfaction with the dictionaries of the period forced a group of London book sellers to commission Johnson to produce a dictionary. He took around nine years to publish the work.

ROMANTIC POETRY

William Wordsworth

The governing word of the Age of Reason is Reason and the dominating word of Eighteenth century (also termed Neo-Classical Age) literature is diction. The Romantics tried to oppose both these words and these words were replaced – Reason replaced by Imagination/ Emotion; and diction of the 18th century poetry was replaced by the language of the common man as William Wordsworth talks about it in the Preface to the Lyrical Ballads. Thus we see a stark contrast between the eighteenth century poetry and the poems of the Romantics. The satiric tones of the poems of Pope, Dryden, Johnson, Gray are not anymore there in the poems of the Romantics.

But it is not that this change that we perceive happened suddenly. Any change is moreover a gradual process. And in case of this change of outlook about writing poetry also was a gradual one. The pre-cursors of Romanticism paved a path where reason and wit will be less effective and emphasis would be laid on emotions and feelings. John Dyer's *Grongar Hill*, James Thomson's *The Seasons*, Edward Yonge's *Night Thoughts* and Gray's *Elegy* all played a crucial role quite unlike the notion of the golden age of People. The later 18th century saw a ballad revival, with Thomas Percy's *Reliques of Ancient English Poetry*. The relics were not always very ancient, as many of the ballads dated from only the 17th century.

The Pre-Romantics (Thomson, Gray and others; some literary scholars even include William Blake in the list of the Pre-Romantics) had their contribution in achieving this change in the path of the English literature. But Coleridge and Wordsworth in the Preface to the *Lyrical Ballads* emphasized the aims and objectives of the new poetry. According to William Wordsworth, the subject of the new poetry should be taken from the ordinary and commonplace life and colored with Imagination to make it poetic and to write in the language of the common man.

William Wordsworth (1770-1850) brought a completely new approach to the writing of English poetry. His objections to an over-stylized poetic diction, his attitude to nature, his choice of simple incidents and humble people as subjects for his poetry – these wellknown characteristics of his art but minor aspects of his revolutionary achievement.

Poetry for him was primarily the record of a certain kind of state of mind, and the value of poetry for him lay in the value of the state of mind which the poem recorded.

In his famous Preface to the Second Edition of Lyrical Ballads (1800) Wordsworth proceeded to define poetry by first asking "What is a Poet?" A poet for Wordsworth was a man of unusual emotional vitality whose perceptions of his fellow men and of the world of external nature yielded intuitions of the relation of one to the other in of the psychological and moral truths underlying all existence. The poetic process is not something that happens in an instant; but it is an emotion which is recollected in tranquillity as the poet tries to bring his experience to an awareness of universal significance. The poet here works in manner in which he tries to talk about his personal emotions in such a way so as to create a human feeling which every reader can experience and understand. The poet is thus a man of extraordinary caliber who has emotions which he can put to words for his readers in an ordinary way so that the readers are able to experience that emotion.

William Wordsworth was very much influenced by the philosophical social as well as political happenings of the time and in his writings we can always find the reference to the situations of the then times. The French Revolution and the social and political thought preceding and succeeding the revolution finds manifestation in his poems. It is also the "democratic upbringing in the elemental countryside of the Lake District" as pointed out by David Daiches which also is a significant factor in the shaping up of the poetic mind of William Wordsworth.

Wordsworth took a walking tour of France and Switzerland in 1790 and a visit to France in 1792. These visits to France made him come in direct contact with the tenets of the French Revolution and how the people of France overthrew the tyrannical regime in France.

In his first published poem "An Evening Walk" (published in 1793) there are influences of the French poets such as Rosset, Roucher, and Delille. Wordsworth's

Descriptive Sketches, also published in 1793, is which is another significant work dealing with his alpine tour of 1790.

Lyrical Ballads, were planned by Coleridge in 1797, when Wordsworth was living at Racedown with his sister. The volume appeared the following year, with four poems by Coleridge (including The Rime of Ancient Mariner) and nineteen by Wordsworth. The materials of poetry can be found "in every subject which can interest the human mind" and explained that these poems were experiments written chiefly "to ascertain how far the language of conversation in the middle and lower classes of society is adapted to the purposes of poetic pleasure." The real point is that Wordsworth wanted a minimum of stylization because he was not working because he was not working in any poetic tradition but kindling poetry from the naked experience, as it were. This is always a dangerous thing to do for there is no conventional poetic effect to fall back on if the kindling does not take place.

Wordsworth's task was not simply to describe the thing seen or the incident encountered or heard of, still less to render these things in a conventional poetic medium; he had to put it across with such naked force that the poet's feeling about it when he later revoke the original perception, the poet's feeling about it when he later revoke the original perception, the poet's sense of its importance, became immediately clear to the reader. Wordsworth was not a dramatic poet; his vein was what Keats called the "egotistical sublime". His greatest poems are those where autobiography, perception, and narrative are woven seamlessly into one texture

"The Idiot Boy" is a poem of strange power deriving from Wordsworth's ability to show the interest of this commonplace incident as he tells it. In the careful precision with which the actions are handled, in the clearly etched imagery

and carefully chosen detail, the poet's humane curiosity shines through; the story is made to seem relevant, the characters to share something important with humanity,

The poem "Tintern Abbey" is one of the most important poems of the 1798 volume of Lyrical Ballads where Wordsworth creates something new – from the meditative verses of the eighteenth century, he creates a personal idiom which is very significant in terms of bringing the organic quality to his writing. The semi-autobiographical experimentation in the poem is something that was new to the field of literature and Wordsworth later tries to emulate the same model in his magnum opus The Prelude. In 1800, William Preface to the Lyrical Ballads. In the Preface, he developed and presented

- (a) his views of the nature of the poetic process,
- (b) the origin and purpose of poetry, as well as
- (c) the language most suitable for it.

In his poems such as "Michael," in "Resolution and Independence", in the Lucy poems, in "The Old Cumberland Beggar" as well as in other poems, William Wordsworth very magnificently brings about an extraordinary freshness with poetic suggestiveness. William Wordsworth's "Immortality Ode" is even remembered today for its reflective quality as well as the way in which he points out the developing soul of the poet which he also did in this poem "Tintern Abbey."

Wordsworth presents his gift of the "egotistical sublime" in his remarkable poetic art The Prelude. The first version of the poem was completed in 1805 but Wordsworth kept on rewriting certain parts of it throughout his life and the final version came out in 1850 immediately after his death.

"I wandered lonely as a cloud" has a restrained eloquence, an almost rhetorical clan, with the pattern of rhyme and rhythm providing a relish and a sense of Einfühlung. "The Solitary Reaper" does something similar in a more subdued and melodious manner. There is yet another kind of Wordsworthian simplicity, related to some of those just discussed yet distinctive. It represents something he was often moving toward but rarely attained absolutely.

Samuel Taylor Coleridge

Samuel Taylor Coleridge (21 October 1772 – 25 July 1834) is considered to be one of the founders of the Romantic Movement in England and a member of the Lake Poets. He is famous for his poems like *The Rime of the Ancient Mariner*, *Christabel* and *Kubla Khan*, *Dejection: An Ode* as well as critical work like *Biographia Literaria*. His critical work, especially on Shakespeare, was highly influential, and he helped introduce German idealist philosophy to English-speaking culture. Coleridge's early intellectual debts, besides German idealists like Kant and critics like Lessing, were first to William Godwin's *Political Justice*. But throughout his adult life, Coleridge suffered from crippling bouts of anxiety and depression.

At the university, he was introduced to political and theological ideas then considered radical, including those of the poet Robert Southey. Coleridge joined Southey in a plan, soon abandoned, to establish a utopian commune-like society, called *Pantisocracy*, in the wilderness of Pennsylvania. In 1795, the two friends married sisters Sara and Edith Fricker, in St Mary Redcliffe, Bristol, but Coleridge's marriage with Sarah proved unhappy. The period 1797 – 1798, was the most fruitful of Coleridge's life. In 1795, Coleridge met poet William Wordsworth and his sister Dorothy and from then on an association with them grew up which culminated in their publication of *Lyrical Ballads*. In this period, Coleridge wrote the famous

poems such as Rime of the Ancient Mariner, Kubla Khan, as well as Christabel. During this period, he also wrote his "conversation" poems This Lime-Tree

Bower My Prison, Frost at Midnight, and The Nightingale. In 1798, Coleridge and Wordsworth published a joint volume of poetry, Lyrical Ballads, which heralded the romantic age. The Rime of the Ancient Mariner was published in Lyrical Ballads.

In 1800, he settled with his family and friends in the Lake District of Cumberland. Soon, he was surrounded with many problems such as marital disharmony, nightmares, illnesses which led to his increased opium dependency as well as his tensions with Wordsworth. It was also a time when he thought that he had less poetic powers. All these anguishes led him to compose Dejection: An Ode. In 1804, he travelled to Sicily and Malta and it was at that time that he became a full-blown opium addict. His opium addiction began to take over his life: he separated from his wife Sarah in 1808, quarreled with Wordsworth in 1810. In 1817, Coleridge finished his major prose work, the Biographia Literaria (1817).

Samuel Taylor Coleridge died on July 25, 1834 at the age of 61.

Wordsworth in the Preface to the Lyrical Ballads has talked about how imagination should be the means through which one has to color the commonplace incidents of one's life. He spoke of poetry as a "work of imagination and sentiment." Keats wrote in a letter in 1819 – "I describe what I imagine." Thus the all the Romantics are preoccupied with imagination though it's Samuel Taylor Coleridge who tried to theoretically and critically talk about Imagination in his book of criticism named and Imagination. Coleridge writes :

"The imagination, then, I consider either as primary, or secondary. The Primary IMAGINATION I hold to be the living power and prime agent of all human

Perception, and not a repetition in the finite mind of the eternal act of creation in the Infinite I AM. The secondary Imagination I consider as an echo of the former, co-existing with the conscious will, yet as identical with the primary in its kind of agency, and differing only in degree, and in the mode of its operation. It dissolves, diffuses, dissipates, in order to re-create; or where this process is rendered impossible, yet still at all events it struggles to idealize and to unify. It is essentially vital, even as all objects (as objects) are essentially fixed and dead.

Fancy, on the contrary has no other counters to play with, but with fixities and definites. The fancy is indeed no other than a mode of Memory emancipated from the order of time and space ..."

The Primary Imagination, according to Coleridge, is the only means through which the poet can transcend the worries, tensions and pains of this reality so as to communicate with the "infinite" or the 'divine' and get some access to the ideal world of His. According to him, the only poetic means through which a poet can surpass the "fixities and definites" of the world of Fancy is Primary Imagination. He makes a distinction between the fanciful and the imaginative poet when he compares John Milton and Abraham Cowley, and says –

"Milton is an imaginative poet, whereas Cowley, a fanciful one."

But the poet's work is not only that of a seer, as he does it while getting into the mode of perceiving the supreme reality with the Primary Imagination. His next role is that of a prophet, where his duty is to talk about the things that he has perceived in his primary imagination. So the poet now tries to concretize the perception of the Primary Imagination through Secondary one. But as Coleridge says it is not altogether possible to recreate the things of the primary imagination, as the secondary imagination "dissolves, diffuses, dissipates, in order to re-create."

Therefore, it is never possible for any imaginative poet to be very content with the things that his creative work as the essence of what he had perceived through his primary imagination is gone if not fully, but partially.

P. B. Shelley:

Percy Bysshe Shelley (4 August 1792 – 8 July 1822) was one of the major English Romantic poets who is radical in his poetry as well as his political and social views. P. B. Shelley is known for his poems as Ozymandias, Ode to the West Wind, To a Skylark,

Music, When Soft Voices Die, The Cloud arut The Masque of Anarchy. His other major works are Queen Mab, Alastor, The Revolt of Islam, Adonaïs, the unfinished work The Triumph of Life; as well as the visionary verse dramas The Cenci (1819) and Prometheus Unbound (1820).

On 10 April 1810, he matriculated at University College, Oxford. His first publication was a Gothic novel, Zastrozzi (1810). In 1811, Shelley published his second Gothic novel, St. Irvyne; or, The Rosicrucian, and a pamphlet called The Necessity of Atheism which resulted in his expulsion from Oxford on 25 March 1811. Thereafter, the 19-year-old Shelley went to Scotland eloping with 16-year-old Harriet Westbrook. Though soon Shelley became increasingly unhappy in his marriage to Harriet. On 28 July 1814, Shelley abandoned Harriet and ran away to Switzerland with Mary, daughter of William Godwin (Shelley's mentor) and Mary Wollstonecraft. In late 1815, while living close to London with Mary, Shelley wrote Alastor, or The Spirit of Solitude. Shelley's major production after this was Laon and Cythna; or, The Revolution of the Golden City which was later edited and republished as The Revolt of Islam in 1818. Early in 1818, Shelley began the long

verse drama Prometheus Unbound. Shelley completed Prometheus Unbound in Rome, and he spent mid-1819 writing a tragedy, The Cenci.

Prometheus Unbound is a four-act lyrical drama written by Percy Bysshe Shelley which was first published in 1820. The play portrayed the torments of the Greek mythological figure Prometheus and his suffering at the hands of Zeus. The play was inspired by the classical Prometheia, a trilogy of plays attributed to the classical Greek Dramatist Aeschylus. But P.B. Shelley is not doing a translation or transliteration of Aeschylus' plays - Shelley's play is different in its treatment from Aeschylus. Shelley took only that part of the play which was essential for him to convey the message of how Prometheus is a rebellious figure, who rebelled against the tyranny of Zeus.

Therefore, Shelley's play concerns Prometheus' release from captivity, but unlike Aeschylus' version, there is no reconciliation between Prometheus and Jupiter (Zeus). Instead, Jupiter is overthrown, which allows Prometheus to be released.

One has to keep in mind that P. B. Shelley's lyrical play is not supposed to be performed on stage; instead it is a closet drama, which is produced on the stage of the mind of the readers. In other words, the imagination of the readers makes them visualize the play in their minds while they are reading the play. Thus Prometheus Unbound is a play which is meant to be read rather than staged. Though the format of the text is that of a play but it is usually considered to be one of the best poetry ever written.

"Poets are the unacknowledged legislators of the world" – this statement of Shelley itself points out what he thought to be the role of the poet in society. The poet, according to Shelley, is always striving for the ideal, trying to always provide a better model from the then society so that the people living at that time have a better

life. Shelley's poems deal with this ideal and therefore make a critique of the existing society. Therefore the revolutionary characters, whether Satan or Prometheus, become heroic for Shelley as they question the tyranny of the existing order and try to come up with a better world. In choosing Prometheus as the hero for his lyrical drama, P. B. Shelley is choosing the theme of questioning the tyrannical authority which is in keeping with the rebellious spirit of the French Revolution (1789).

Utopia is the ideal – whether you talk about it as Ideal Beauty or the Absolute Truth. Throughout the Romantic Age, most of the Romantic Poets tried to search for the ideal world. P. B. Shelley wrote that "the poets are the unacknowledged legislators of the world." They are legislators because they always are unhappy with the present state of affairs and try to provide a better version of the reality to the readers. But the problem is that, at no point of time they are accepted as the people who can make rational choices and decisions. From the time of the classical Greece, erracially Plato, it is always been the notion that poetry waters the emotional self of a human being. The rational faculty is not at all used in the process of the creation or the reading of poems. And the rational faculty or the Reason is always given preference in different ages according to the dominant theme of the day. We have already seen that the 18th century thought very badly about the emotional or imaginative writing and moreover was concerned with reason. Romanticism is a revolt against this notion of the world which proclaims that the world should be governed by reason.

The Romantic Poets are all rebels as Marilyn Butler's book *Romantics, Rebels and Reactionaries* portrays it. We see Satan becoming the hero of John Milton's *Paradise Lost*.

Blake writes - "**Milton** is with devil's party without knowing it." Satan, Prometheus – all the rebellious characters of the western mythology became heroes of the age who revolted against God. We see P. B. Shelley championing the spirit of Prometheus in Prometheus Unbound. Thus the celebration of the individual is one of the dominant themes of the age. But more important than that is rebellious temperament of theirs. We have already talked about how Wordsworth and Coleridge revolted against the rational spirit, classicism, and diction of the 18th century writing. French Revolution (1789) has much to do in building up the romantic poet's revolutionary fervor. We see William Blake talking about the high hopes of the French revolution in His Songs of experience, and trying to locate the failures of it in the Songs of Innocence.

The main tenets of French revolution were that of Liberty, Equality and Fraternity. Rousseau, Voltaire and other writers of the Pre French Revolution period provided the ideas of the rights of the common man, and made the men of France aware of their need to overthrow the monarchical form of government, to fight against the oppressive and suppressive authorities. The Romantic poets were influenced by the ideas of the French Revolution and their temperament got that revolutionary spirit. That is the reason the mythical rebellious figures of the European civilization were championed by the Romantic poets. Promethean spirit is celebrated in P. B. Shelley's Prometheus Unbound. Mary Shelley's novel Frankenstein also has a subtitle called 'The Modern Prometheus'. Moreover we see Milton's Satan also becomes a hero of Paradise Lost in the Romantic age. These rebellious spirits of the poets are definitely a product of the French revolution.

William Wordsworth writes about French revolution –

Bliss was it in that dawn to be alive

But to be young was very heaven.

Thus the French revolution was for them one of the most inspiring event. P. B. Shelley in Ode to the West Wind tries to celebrate the rebellious spirit of the poet when he personifies that spirit in nature in the nature of the west wind. Donald H. Reiman says social renewal in the images drawn from the seasonal cycle." West wind is the wind of the spring, as well as the autumn. In the autumn west wind is a destroyer, and in the spring it's a preserver, according to Shelley :

Destroyer and Preserver;

West wind is the "breath of autumn's being" which leaves its unseen presence in dead leaves and "pestilence stricken multitudes" becomes the "living hues" of the "dreaming earth" in the spring. The west wind can be the spirit of revolution which destroys the old order and invites the new order to settle itself in a new form to make the society worth living. According to Pirie, "it is a political poem in the sense that all Shelley's poems are seeking a better world, a new life to replace the old systems and old corruptions. The wind of autumn is a perfect symbol of a moving and cleansing power, evident in natural world of what was so poignantly missing in the human."

Some critics also do see the west wind as the poetic inspiration that makes the poet create new poetry. According to Scrivener, "in the ode, Shelley offers himself as a fiery inspiration ... inspiration entails destruction of the poet's merely human self so that in 'Ode to the West Wind' he becomes a fine apocalypse and in 'To a Skylark' he achieves Madness." Therefore in the end of the poem the poet does not want himself to be like the West wind, instead asks the West wind to be a part of him -

Ashes and sparks, my words among mankind!

Be through my lips to unawakened earth."

Thus the west wind is nothing but the metaphor for poetic inspiration that can change the worldview – "if winter comes, can spring be far behind?" the optimistic note suggests not to be sad about the destruction and consequent chaos as from within the chaos the cosmos will arrive. This note of the arrival of the ideal from the destruction of the present disorder is the message that the poet wants to provide his readers. In this process the west wind is nothing but an instrument of change which makes it possible to relocate the "winged seeds" in the spring to give birth to new plants which will make the greenery comes back again. Thus for Shelley, West wind represents that rebellious power which can bring the change to the suffering humanity, and which can help in the destruction of the obsolete, unwanted, dead institutions and beliefs in order to regenerate the world.

Similarly in 'Ode to Liberty', P. B. Shelley makes a scathing attack on the despotic rulers and also on the priests –

Like one fierce could over the waste of waves

Hung tyranny; beneath, sate deified

The sister – pest, congregation of slaves.

Shelley refers to the tyrannical ruler as "one fierce could" that has overshadowed the humane element; and also refers to the priests as "the sister pest" who helped the rulers in carrying on with the oppression of the common man. The institution of the King as the divine ruler and the priest as the divine son is being attacked here so as to make the readers realize the falsity of the whole argument of the divine rights of Kings and priests.

In the next part of the poem Shelley goes on to praise the classical age – Athens and Rome, in praising their love for freedom, as he writes –

"One sun illuminates heaven; one spirit vast

With life and love makes chaos ever new.

As Athens doth, the world with thy delight renew."

The poet goes on to praise Saxon Alfred and Luther for their liberating spirit which made the humanity renew their hope in the concept of liberty which meant a desolation for the destroyer and a renewed hope for men –

"Men started, staggering with glad surprise,

Under lightings of thine unfamiliar eyes."

Thus the poet throughout the poem tries to suggest that only in the end of the monarchy will the ideal be reached where everyone could be happy forever. The search for the ideal is one of the characteristic of the Romantic age, as we have talked about it earlier. Keats and Coleridge also tried to search the utopian state in their poetry. Shelley is trying to do the same here in Ode to Liberty, where the ideal world can only be achieved in the post – Monarchical era.

Poet then turns to England and says –

"England yet sleeps: Was she not called of old?

now, as with its thrilling thunder ...

To the eternal years enthroned before us

In the dim West; impress us from a seal

All ye have thought and done! Time cannot dare conceal."

It refers to the Spanish revolution which evokes in the poet the love for the Spanish ideal of achieving liberty. The poem 'Ode to Liberty' starts with the celebration of the Spanish revolution and coming to the thirteenth stanza Shelley makes the voice appeal to England and its inhabitants to come up to the ideals of Spain and fight the Monarchy that exist in Britain.

In the fifteenth and sixteenth stanzas, Shelley again launches a vehement attack against the Kings and the priest respectively and in seventeenth stanza goes on to describe the role of man in such a state –

"Checks the great Mother stooping to caress her,

And cries: Give me, thy child, dominion

Over all height and depth?"

Thus Shelley is of the opinion that the concept of Liberty should emerge from man's mind and heart -

"Come thou, but lead out of the inmost cave

Of man's deep spirit, as the morning star

Beckons the sun from the Eoan wave,

Wisdom."

The day people will get the wisdom they will break all barriers to remove monarchy and oppression from this world and a harmony will be achieved -

"By blood or tears, have not the wise and free

Wept tears, and blood like tears? – The solemn harmony." The poet, thus through the poem 'Ode to Liberty' tries to evoke the feeling of harmony that they can achieve if they can overthrow the oppressing rulers and priests from the thrones. The harmony is nothing but the ideal that the poet wants to achieve in this world. But he alone cannot do anything to achieve that harmony, so he appeals to his

John Keats

John Keats (31 October 1795 – 23 February 1821) can be said to be one of the main poets of the second generation of Romantics, the others being Lord Byron and Percy Bysshe Shelley. Being not from a rich family, Keats' parents were unable to afford Eton or Harrow, so in the summer of 1803 he was sent to board at John Clarke's school in Enfield, close to his grandparents' house. Keats was registered as a medical student at Guy's Hospital (now part of King's College London) and began studying there in October 1815. But the medical profession increasingly encroached upon his writing time, and he became ambivalent towards his medical career. In October, Clarke introduced Keats to the influential Leigh Hunt, a close friend of Byron and Shelley. Five months later came the publication of *Poems*, the first volume of Keats's verse. In spite of the bad reviews of *Poems*, Hunt published the essay "Three Young Poets" (Shelley, Keats, and Reynolds) and the sonnet "On First Looking into Chapman's Homer."

The winter of 1818-19 was a period of most difficulty for Keats but it was also a period in which Keats wrote much of his mature works – he composed five of his six great odes at Wentworth Place in April and May. "Ode to Psyche" probably is the first one in the series though scholars doubt the exact chronology in which they were written. "Ode to a Nightingale" "Ode on a Grecian Urn" and "Ode on Melancholy" as well as Ode to Grecian Urn and Ode to Autumn are the famous odes that Keats wrote

in this period. Apart from the odes, In 1819, Keats wrote The Eve of St. Agnes, "La Belle Dame sans Merci", Hyperion, Lamia as well as Otho. John Keats died in Rome on 23 February 1821 and was buried in the Protestant Cemetery, Rome.

This search for the ideal/utopia is also the main theme of Keats odes. In one of his letters to his brother George, Keats wrote – "I am straining at the particles of light in the midst of darkness ..." This line from his letters aptly serves to talk about the theme of Keats' poetry. Whereas Wordsworth and Shelley saw nature as an Inspiring force, but Keatsian concept was that "scenery is fine, but human nature is finer." A little of the romantic taste he had for the awe-inspiring manifestations of nature. But the distinct quality of individualism of the solitary artist at odds with society, was very much a parts of Keats' sensibility. From this isolation Keats won a vision of life which embodied a

"Negative Capability"

"Where a man is capable of being in uncertainties, mysteries, doubts without any irritable reaching after fact and reason."

Unlike the impassioned self-projection and self-dramatization of Byron and Shelley, Keats strove to objectify his emotions and feelings into a universal form. He believed that man possesses an inherent power by which he can conquer his self-regarding instincts and attain the heights of selflessness. Keats' poetic world not only comprised the "imagined" but also the far off, remote world of myth and legend, feelings and intuitions, which are the pure activities of the imagination.

For Keats, Greek paganism held strange and necessary elements of experience, as he said in a letter to B. Barton – "What the imagination seizes as Beauty must be Truth." Keats' early works exhibit a progressive adaptation of myth to humanitarian

symbolism and while Keats initially found in Classical Mythology a satisfying system of values, he soon came to realize its insufficiency. The realization, which probably is marked in the third book of Endymion, was no doubt painful, but it also led him to search for new systems of thought. And it is this sense of urgency that makes Keats' poems and letters so moving a record.

In the great Odes, Keats realizes his visions of beauty and truth are transitory moments which he must strive to experience to the fullest. Most of his odes have a close connection of thought and sense, -crise of mood. E de Selincourt finds the odes bound together only by a similar chain of thought and a unity of feeling. They not only sum up Keatsian attitude to life, but are the expressions, in varying keys of emotions, of a mind which had loved the principle of beauty in all things. Wilson Knight too suggests that Keats achieved a kind of resolution in the odes.

The Ode on Indolence portrays a mood which in the embryo of the "melancholy"; To Psyche personifies the deity - "the winged psyche" – with beauty, which is one of the forms with which dwells melancholy. On Melancholy displays the growth; intensity and climax of the mood revealed in the earlier two odes. To A Nightingale and Ode on a Grecian Urn centre on natural objects of unusual beauty and significance and the poet in their presence becomes oblivious of the outside world and loses himself in contemplation. He tries to seek a self-identification in order to lift himself above the world of flux, but in the end realizes that these moments in which one enters "onto a sort of oneness" and becomes a "floating spirit" are brief. Thus emerges the painful contrast of flux and stability as the poet is compelled to return to this world of pain and sorrow. On the other hand Keats believed that maturity comes with the acceptance of pain and suffering as he continually grappled with various approaches to meet the challenge of human

predicament. But if pain be inescapable in human destiny, this pain must be meaningful and absolute joy cannot be experienced without intense agony. While searching for a positive significance of pain, Keats affirmed in the soul making letter that pain heightens consciousness and in the process liberates the mind from the bondage of experience.

The characteristic use of "rich" in the phrase "seems it rich to die" meaning pleasant or precious, is used in To Melancholy – "if thy mistress some rich anger shows." We can take the poem as an imaginative piece of complexity and intensity of human experience, as it is evident from the last stanza of To Melancholy –

"She dwells with Beauty – Beauty that must die;

And joy, whose hand is ever at his lips

Bidding adieu; and aching Pleasure nigh,

Turning to poison while the bee-mouth sips:

Ay, in the very temple of Delight

Veiled Melancholy has her Sovran shrine

Though seen of none save him whose strenuous tongue

Can burst joy's grape against his palate fine;

His soul shall taste the sadness of her might,

And be among her cloudy trophies hung."

The finiteness, mortality and flux is what pains the poets self throughout his poetic journey the odes. Ode to a Nightingale therefore begins in the similar note

where we see a sad poet trying to make use of 'hemlock' and "blushful Hippocrene" to forget the pains and sufferings of this world –

"My heart aches, and a drowsy numbness pains

My sense, as though of hemlock I had drunk,

Or emptied some dull opiate to the drains"

Then Keats goes on enumerating the things that we want to get away from and he lists the causes of woe -

"Fade far away, dissolve, and quite forget

What thou among the leaves hast never known,

The weariness, the fever, and the fret

Here, where men sit and hear each other groan; ·

Where palsy shakes a few, sad, last grey hairs,

Where youth grows pale, and spectre-thin, and dies;

Where but to think is to be full of sorrow

And leaden-eyed despairs;

Where beauty cannot keep her lustrous eyes,

Or new Love pine at them beyond to-morrow."

Thus the poet in Ode to a Nightingale tries to fade far away from the world of woes to the word of the "immortal Bird" nightingale through the "view less wings of Poesy." But we find out that the poetic journey of Keats ends in a failure as he even

finds faults with the world of nightingale which he earlier thought to be the perfect world, as his sense of sight stopped working as soon as he reaches the nightingale's world –

"I cannot see what flowers are at my feet.

Nor what soft incense hangs upon the boughs,

But, in embalmed darkness, guess each sweet

Wherewith the seasonable month endows"

There the poet is still "half in love with the easeful death" though when he thinks of death as the balm to the poet's sad self he is reminded of that this song of nightingale will then turn into a "requiem." He understands that the poet may die but this bird will carry on singing to "hungry generations" and would carry on charming "magic casements."

So the song which till now was the song of the infinite suddenly becomes a "plaintive anthem" for the poet and he says -

"Was it a vision, or a waking dream?

Fled is that music: do I wake or sleep?"

Keats then tried to encapsulate the ideal world in Ode to a Grecian Urn where he tried to talk about the "unravished bride of quietness" who is also the "foster child of silence and slow time." But whole the poet is trying to locate the ideal world in the Grecian urn he also finds some fault there as it's a "cold pastoral" –

"Fair youth, beneath the trees, thou canst not leave

They song, nor ever can those trees be bare;

Bold Lover, never, never canst thou kiss,
Though winning near the goal, yet, do not grieve:
She cannot fade, though thou hast not thy bliss,
For ever wilt thou love, and she be fair."

The lover and his beloved are immortal creatures, their love and beauty cannot be touched by the tyrannical time as they are the "foster child of silence and slow time." But still they lack the warmth and the bliss of the first kiss. The lover will be forever running after the beloved and at no point of time he will be able to get near to him. Therefore, we see that though the poet in the beginning of the poem was in praise of the Grecian Urn, but as he approaches the end he gets dissatisfied with the whole atmosphere and setting of the Urn and tries to come up with one of the philosophical statement -

"Beauty is truth, truth beauty, – that is all

Ye know on earth, and all ye need to know."

It's not clear in the poem who is making this statement for whom. It can be the poet saying it to his readers, it can be poet saying it to the Urn, and it can also be that the urn is saying this to the poet. Whatever it is this statement cannot be for the readers, as they need to worry about many a thing as the poetic truth is not the only truth for the readers. Therefore Keats goes into another poetic journey in To Autumn, the final one in his series of does, where he tries to locate the ideal world in the seasonal circle.

To Autumn tries to celebrate the maturity of life and in the process, Keats tries to locate the ideal. In the process of life one proceeds and reaches a state of ripeness

where he understands the essence of life. Keats therefore celebrates Autumn whereas other poets before Keats have always seen autumn to be a season of death and desolation as it is followed by winter. We have already seen Shelley trying to focus his poetic sensibility towards Spring as he writes in Ode to the West Wind...

"If winter comes, can Spring be far behind" Keats lacks that youthful vigor that we see in Shelley as for Keats maturity is everything. In To Autumn he tries to celebrate what Shakespeare does in King Lear – "ripeness is all." In the first stanza of the poem, Keats celebrates the maturity and ripeness of Autumn -

"Season of mists and mellow fruitfulness!

Close bosom-friend off the maturing sun,

Conspiring with him how to load and bless

With fruit the vines that round the thatch-eaves run;

To bend with apples the mossed cottage-trees,

And fill all fruit with ripeness to the core;

To swell the gourd, and plump the hazel shells

With a sweet kernel; to set budding more,

And still more, later flowers for the bees,

Until they think warm days will never cease,

For summer has o'er-brimmed their clammy cells."

In the second stanza the poet goes on to talk about the human activities in autumn – reaping, gleaning, winnowing and making cider. In all the four cases there

is a sense of satisfaction, which comes from some kind of fulfillment. This sense of accomplishment becomes more pronounced when the "fume of poppies" has made the people drowsy. In the third stanza, Keats tries to talk about the song of the autumn and enumerates the sounds of nature –

"In a wailful choir the small gnats mourn

Among the river swallows, borne aloft

sinking as the light wind lives or dies;

And full-grown lambs bleat from the hilly bourn;

Hedge-crickets sing; and now with treble soft

The red-breast whistles from a garden-croft;

And gathering swallows twitter in the skies."

Thus Keats celebrates the ideal in the seasonal circle and locates the ideal in the life of human beings. In that sense Keats is one of the successful poet of the romantics who is able to concretize the notion of the ideal for his readers. Whereas the other poets suffer from the romantic agony, as Keats suffered in the earlier odes, but at the end Keats could achieve the concretization of the ideal through the negative capability.

Keats is also famous for his long poems. Keats' long poem, Endymion which was written in 1817 and was published the following year in 1818 deals with the Greek myth of the shepherd of Mount Latmos who was loved by the Moon. Hyperion, which followed thereafter manifests it itself an influence of Milton. Keats' love for the Greek mythology continues even in his The Fall of Hyperion. Therefore Keats "Hellenism" (love for Greek) is often thought to be his prime quality.

The Eve of St. Agnes, written early in 1819, is again a greatest narrative poem which is written in Spenserian stanzas. Keats in his "La Belle Dame Sans Merci" develops the folk theme of the beautiful but evil lady into an uncannily powerful expression of a sense of loss, mystery, and terror.

William Blake

William Blake was born in London in 1757. From his childhood, he had the power of extraordinary imagination. When he was four, he spoke to his parents about the visions that he used to see. William Blake spent his childhood and youth at a time of revolutions which shook the world - in 1775, American Revolution and in 1789, the French Revolution. These revolutions and ideas and his reading of different writers especially Scandinavian poet Swedenborg, created a rebel poet in him. In 1789, Blake published Songs of Innocence and The Book of Thel which established him as a poet of extraordinary caliber. Between 1790-1800, Blake created iconic works like Songs of Experience, The Marriage of Heaven

Hill, America: A Prophecy, Europe: A Prophecy, Visions of the Daughters of Albion, The Song of Los, and The Book of Urizen, all of which discernibly demonstrate Blake's ideas on the Revolution. As the ideals of the French Revolution disintegrated during the Reign of Terror and into a war for national power, and lost sight its original mission of liberating idealism; Blake began to lose his faith in humanity and in the revolutionary spirit. In Blake's final years of poverty and despair, he completed two of his most famous and respected religious works, Jerusalem and Milton.

William Blake was a revolutionary in every sense. His views on politics, religion, literature, science, etc. were all revolutionary as he could not accept the prevailing ideas and culture of the eighteenth century. He was opposed to the

eighteenth century mechanistic view of the universe. Therefore, he despised the tendency to analyze rather than synthesize which made him ridicule philosophers like Voltaire and Rousseau:

"Mock on, Mock on, Voltaire, Rousseau:

Mock on, Mock on, 'tis all in vain!

You throw the sand against the wind,

And the wind blows it back again."

Again, in Reason and Imagination, Blake says:

"I come in self-annihilation & the grandeur of Inspiration

To cast off Rational Demonstration by Faith in the Saviour,

To cast off the rotten rags of Memory by Inspiration

To cast off Bacon, Locke & Newton from Albion's covering,

To take off his filthy garments & clothe him with Imagination."

He held reason in contempt because he thought it imprisons the mind. For him, imagination (like other Romantic poets) plays an important role not only in poetic creation, but also in the development of human mind. Being a person born during the age of Revolution, he was attracted to the ideas of 'liberty, equality and fraternity' of the French Revolution.

William Blake also hated the traditional Christianity which he thought cramped the soul rather than setting it free. Like all the Romantics who attempted a re-evaluation of Christian values after the French Revolution, William Blake also had his own interpretation of Christian religion and its use for the benefit of the

mankind. He was against the authoritarian God who is revengeful. Therefore, he thought of churches as a kind of prison as there is no individual freedom under the purview of the church. Therefore in The Garden of Love, Blake writes -

"I went to the Garden of Love,
And saw what I have never seen;
A Chapel was built in the midst,
Where I used to play on the green.
And priests in black gowns were walking their rounds,
And binding with briars my joys & desires."

For Blake, love is the supreme religion and it cannot be found in the bricks and mortar of the churches, but in love for humanity. It is not that he did not have faith in merciful benevolent Christ, but he is against God the Father who, according to him, is authoritative and tyrannical. If we look at the poems "The Lamb" and "The Tyger" from Songs of Innocence and Songs of Experience respectively then we will figure out that Jesus is the lamb, the merciful, innocent and tender, whereas God, the Father, as represented in "The Tyger" has a "fearful symmetry."

William Blake was very hostile in his attitude towards traditional Christianity which also influenced his interpretation of history. He identified three stages in history which corresponded to three stages in the life of an individual. The first stage corresponds to that of the Garden of Eden, or of primal innocence. The second stage was the eating of the fruit of the forbidden tree or the Fall (that is, the phase of Experience). The third stage was that of achieving a higher state of innocence or redemption (when one is as clever as a serpent and as innocent as a dove). In the

third stage, the innocence cannot be corrupted anymore as one has the necessary cleverness of the serpent to not allow the corruptions to affect the innocence. So from that point of view, the two contrary states – innocence and experience are absolutely essential as "without contraries, there is no progression." One can never be in the first stage of innocence forever; one will get into the phase of experience with aging and with the pressures of culture; but when one sees that to achieve supreme innocence, one is in an ideal. Blake through his two series of poems - Songs of Innocence and Songs of Experience is trying to concretize the notion of Supreme Innocence for the readers.

Songs of Innocence and Songs of Experience

Songs of Innocence was published in 1789 and Songs of Experience in 1794. The Poems in Songs of Innocence are happy songs written to and about children. Songs of Innocence is a statement of the reaffirmation of the New Testament doctrine, "Lest ye become again as a little child ye cannot hope to enter the kingdom of heaven". This is underscored by Blake's use of pastoral Christian symbols (the Christ child, the lamb, the shepherd, etc.) As Russell Noyes observes: "The poet has left out all art, all moralizing, all pretending. The theme of loss and finding runs through the songs and the gaiety and laughter of children fills them." As against the poems of the Songs of Innocence are the poems of Songs of Experience. "The Chimney Sweeper" implies a sharp criticism of the society of his times. It is to be kept in mind here that Blake does not think that Innocence is lost simply through aging, but the forces of culture can also crush innocence as society can think of developing itself sometimes at the expense of children's souls.

Songs of Experience, the collection of poems which comes as an antithesis to Songs of Innocence comes five years later, bound with a reprinting and slight revision of Songs of Innocence. Songs of Experience has never been printed separately from the former volume. Blake intended Songs of Experience as a companion piece to the earlier work. The same method of engraving plates to illustrate the poems is also used in Songs of Experience. In Songs of Experience, Blake makes a direct criticism of society.

As mentioned earlier, both Songs of Innocence and Songs of Experience contain poems that are interdependent to each other. For example, understanding of the poem "The Lamb" from Songs of Innocence is only possible when one reads the Introduction of Songs of Innocence and "The Tyger" from Songs of Experience. When in "The Tyger" Blake writes "Did he who made the Lamb made thee?" we need to figure out from the poem "The Lamb" what Blake has written there. Thus "The Lamb" and "The Tyger" present two contrary states of human soul, like all the other poems in Songs of Innocence have contrary poems in Songs of Experience. As Knith Sagar writes "The subtitle of Songs of Innocence and Experience is 'Showing the Two Contrary States of the Human Soul'. According to Blake the contraries are a necessity as 'Without contraries is no progression'. This theme can even be seen to be highlighted in his other famous work The Marriage of Heaven and Hell.

Therefore, Jacob Bronowski says that "They (Songs of Innocence and Songs of Experience) were as formative for the culture of the 20th century in Europe and America as the Bible and The Pilgrim's Progress have been earlier". As Blake could clearly visualize the shape of things to come, such as the problems of urban living, the power structures, the animosities among nations and the bitter rivalries among

industrial societies, Blake's prophetic insights made no sense to his contemporaries, but we are in a better position to understand the truths conveyed in his poems.

Blake has chosen simple models for these "songs".

Lord Byron

George Noel Gordon or Lord Byron, was born in London on January 22, 1788. He received his higher education from Cambridge. Byron's first volume of poems, Fugitive Pieces, was published in 1806. Poems on Various Occasions was published as Hours of Idleness 1807. In July 1809, Lord Byron started his 'grand tour,' of Europe which included Portugal, Spain, Albania, Greece, and Turkey. His impressions of these countries formed the substance of Childe Harold's Pilgrimage, Cantos I and II, published in 1812. Childe Harold became immensely popular. In 1816 Byron left England, never to return. "Beppo" was published in 1818 which marks the appearance of the new poetic manner on which Byron's present reputation as a poet largely rests. Soon after, Byron started to work on his great masterpiece, Don Juan. Between 1821 and 1822, Byron wrote four five-act plays, Sardanapalus, Marino Falieri, The Two Foscari, and Werner. During the same period he wrote Cain, a play in three acts, and two dramatic fragments, Heaven and Earth and The Deformed Transformed. Byron returned to Don Juan in 1822 and by May 1823 he had written a total of sixteen cantos. The poem was published in six separate volumes between 1819 and 1823. He died of a fever at Missolonghi, Greece, on April 19, 1823.

Lord Byron's Don Juan in a satiric room which is based on the legend of Don Juan

The poem is not an exact representation of the legend as Byron reverses the legend by portraying Juan not as a womanizer but as someone easily seduced by women.

Many critics feel that it is a variation on the epic form. Byron himself called it an "Epic Satire." Though unfinished, yet many critics also consider it as Byron's masterpiece, with a total of more than 16,000 lines of verse. Byron completed 16 cantos, leaving an unfinished 17th canto before his death in 1824. When the first two cantos were published anonymously in 1819, the poem was criticized for its having 'immoral content, though it became immensely popular at its publication

Robert Southey (1774 – 1843)

Robert Southey was an English poet and biographer who was born in Bristol in England in 1774. His early years were spent at the place called Bath. He studied in Westminster School and later in Oxford. In 1794, he met Samuel Taylor Coleridge and both of them together tried to give vent to their radical literary aspirations as they wrote the verse drama *The Fall of Robespierre*. Southey published his first collection of poems in 1795. Between 1796 and 1798, Southey wrote many ballads (such as *The Inchcape Rock*, *The Battle of Blenheim*) and this can be seen as the most productive years of his life. Robert Southey was appointed the Poet Laureate in 1813. Along with Wordsworth and Coleridge, he is the trio of the poets who are today known as the Lake Poets. Apart from being a poet, Southey was a biographer too and his best known biographies are - *The Life of Nelson* and *Life of Wesley*. Southey died in Cumberland in 1843 and after his death William Wordsworth became the Poet Laureate.

VICTORIAN POETRY

Alfred Tennyson (1809 - 92)

Alfred Tennyson was born August 6th, 1809, at Somersby, Lincolnshire. In 1827 Tennyson went to Trinity College, Cambridge. In 1829, he joined The

Apostles, an undergraduate club, which met to discuss major philosophical and other issues, included Arthur Henry Hallam, James Spedding, Edward Lushington, and Richard Monckton Milnes. There Tennyson developed strong friendship with Arthur Hallam. He and Tennyson knew each other only four years, but their intense friendship had major influence on the poet. On a visit to Somersby, Hallam met and later became engaged to Emily Tennyson, and the two friends looked forward to a life-long companionship. Hallam's death from illness in 1833 shocked Tennyson profoundly, and his grief led to most of his best poetry, including *In Memoriam*, "The Passing of Arthur", "Ulysses," and "Tithonus."

Since Tennyson was always sensitive to criticism, the mixed reception of his 1832 Poems hurt him greatly. The success of his 1842 Poems made Tennyson a popular poet, and in 1845 he received a Civil List (government) pension of £200 a year. The success of "The Princess" and *In Memoriam* and he becoming the Poet Laureate in 1850 finally established him as the most popular poet of the Victorian era. Lord Tennyson died on October 6, 1892, at the age of 83.

In *Poems Chiefly Lyrical* (published in 1830) by Alfred Tennyson, the objective of the collection of poems was to render a mood rather than to explore it, which is typical of the Romantic Age. The poem "The Lotos-Eaters" begins in this manner "Courage!" he said, and pointed toward the land" where Tennyson explores the lethargic mood of Ulysses and his mariners as they visit the lotus land. In some ways, the poem seems to be a critique of the Victorian spirit to move forward and is seen by many critics as antithetical to the mood in *Ulysses*. As against the tone of the protagonists in *The Lotos Eaters*, we have the theme of further exploration in the poem *Ulysses* (written in the form of dramatic monologue) where Ulysses is leaving his island Ithaca and moving forward to the seas to drink life to the lees. The two

poems The Lotos Eaters and Ulysses are opposite in themes and tones which often makes the critics think in terms of two voices of Tennyson for which he is famous. On the one hand, he seems to be the voice of the imperial nation of England and on the other, he makes a critique of that voice too. One of the greatest examples of his imperialistic voice is the poem The Defence of Lucknow which is written about the Sepoy mutiny of 1857 in India.

Tennyson's poem collection Poems (1833) shows his artistic advancement which contains famous poems such as The Lady of Shalott, Oenone, The Lotos Eaters and The Place of Art. Thereafter Tennyson produced two Volumes of poems in 1842 which also marks his achievement as a poet. The Second Volume of the 1842 poems consists of great poems such as Morte D'Arthur, Ulysses and Locksely Hall.

It is in 1847 that Tennyson's longer poems The Princess was published which deals with the significant theme of the concept of New Woman dealt with in a comic manner. The Princess was written in blank verse and is believed to contain some of the most lyrical poems of Tennyson.

Next significant publication of Lord Tennyson is In Memoriam which was published in 1850. It is a long philosophical poem which was occasioned by the death of his friend Arthur Henry Hallam and therefore very aptly deals with the theme of life and death in a most philosophical manner. It is a poem which Tennyson starts composing since his friend's death in 1833 and publishes it only in 1850, the year in which he becomes the Poet Laureate. It is a poem which took almost seventeen years to get published from the year of its composition.

1855 is another significant year in Tennyson's poetic career as his collection of poems Maud and Other Poems was published in that year along with another

remarkable set of poems named Enoch Garden and Other Poems. In 1859, came the The Idylls of the King which deals with the theme of the King Arthur. In the later years of Tennyson's life, he focused on writing some plays which have not much literary worth as Tennyson was not a great dramatist. The dramatic works are Queen Mary, Harold, Becket, The Falcon, and The Cup and The Foresters.

Tennyson is thought to be the most representative poet of the Victorian Age as he represents both the national spirit of progress and imperialism in his poems as well as makes a critique of the Victorian spirit. One of the significant critics of Tennyson, Killham, talks about the two voices of Tennyson for which his poems are generally known. Tennyson represents the political as well as the socio-cultural voice of the age and therefore he was the apt one to become the Poet Laureate of the Victorian Age.

Robert Browning (1812-89)

Robert Browning is a Victorian poet who is famous for his dramatic monologues. The great achievement of Browning was to break away from the post-Keatsian handling of sensory images and bring back a colloquial vigor to English poetry. Browning developed a remarkable ability to explore character argumentatively and his characters in dramatic monologues are studies of "psychology of abnormal characters" who are caught at a critical moment of their life and they justify their actions by logic which seems apparently absurd. Dramatic Monologue as a genre finds its best exploration in Browning's creativity and the poems we have in syllabus are greatest examples of it, whether it is "Fra Lippo Lippi" or "Porphyria's Lover" or "The Bishop Orders his Tomb at St. Praxed's Church."

Born in Camberwell, South London, Robert Browning (7 May 1812 – 12 December 1889) was raised in a household of significant literary resources. In March 1833, Pauline, A Fragment of A Confession was published anonymously. In 1838, Browning visited Italy which remains the backdrop of many of his famous poems, especially Sordello. It is a long poem in heroic couplets, presented as the imaginary biography of the Mantuan bard spoken of by Dante in the Divine Comedy, Canto 6 of Purgatory.

Next was Bells and Pomegranates (1841-1846), a series of eight pamphlets. In 1845, Browning met the poet Elizabeth Barrett who was six years elder to him. Elizabeth Barrett Browning lived as a semi-invalid in her father's house in Wimpole Street, London and Browning got infatuated her and later got married to her on 12 September 1846. It is after this that Browning works on his poems and published his two-volume Men and Women, (1855) for which he is now well known. He completed and published the long blank-verse poem The Ring and the Book in 1868.

Browning is often known by some of his short poems, such as Porphyria's Lover, My Last Duchess, Rabbi Ben Ezra, How they brought the good News From Ghent to Aix, Evelyn Hope, The Pied Piper of Hamelin, A Grammarian's Funeral, A Death in the Desert. Browning's fame today rests mainly on his dram canlıgücs, ut büaniiii the words not only convey setting and action but also reveal the speaker's character.

Robert Browning as a Dramatic Monologist

In a dramatic monologue, even though there is only one speaker speaking (therefore Monologue), still it is dramatic as there is an actual or implied listener whose questions and queries are anticipated by the speaker and answered making the monologue dramatic. It is an unusual form of poetry in the sense that it is dramatic

and yet there is only one speaker. The silence of the listener is not a problem for the readers as listener's presence is manifest in the poem through the speech of the speaker.

It is similar to soliloquy in some sense, but in a soliloquy there is no implied or actual listener in front of the speaker. In a soliloquy the speaker talks to himself at a critical juncture of his life when he is undecided about what action he or she should follow thereafter; whereas in a dramatic monologue, the speaker not only talks to himself but also to the speaker at the same time. Thus, this form of poetry is interesting as it allows the reader to figure out what the speaker is telling himself and what he intends the listener to understand.

For example, in "Porphyria's Lover", Browning's dramatic monologist, the lover is speaking to the readers explaining why he has murdered his beloved and at the same time making himself understand that he is justified in his actions. Therefore though it is monologue, but there are both the intentions of the speaker.

As mentioned before, the monologist enters the scene at a critical juncture of his life to justify some act that he has committed. The action of the monologist is mental, psychological and verbal, that is, the speech includes pleading, informing, reminiscing, meditating and justifying oneself. The monologist asks the readers to suspend his or her sense of judgment as it thrives on reader's sympathy. In most cases, we see that the Browning's dramatic monologist is an obsessive and neurotic character suffering from "I" syndrome and has great rhetorical capability. The dramatic monologue form is 'a fusion of two kinds of poetry into one – the lyric and the dramatic, subjective and pictorial.'

Browning's dramatic monologues are not just concerned with passions, but with the "psychology of passions" of abnormal characters who at some critical point

of their life se's into a rhetorical mode to justify his action through a dramatic monologue. Browning's monologues grow out of some critical situation in the life of the principal figure and embody the reactions of that figure to that particular situation. Placed in such a situation, the speaker indulges in self analysis and self introspection and in this way his soul is laid bare in the poem.

Matthew Arnold (1822-88)

Matthew Arnold, the son of Thomas Arnold who was the renowned Headmaster of the Rugby School, was born in 1822 at Laleham in the county of Middlesex. In 1836 Arnold was sent to Winchester Boarding School. In August 1837 he was called to Rugby to be under his father's personal care. He won a prize at Rugby in 1840 for his poem Alaric at Rome. In 1841 he went up to Oxford on a scholarship. In 1842 his father died, who is remembered in the famous elegy Rugby Chapel, written fifteen years after his father's death. In 1843 Arnold won the Newdigate prize with the poem entitled Cromwell. His stay at Oxford was the happiest part of his life. Here he composed some of his finest poems The Scholar Gipsy and Thyrsis, and the famous Preface to The Essays in Criticism.

The poetry of Matthew Arnold represents the age in quite a profound way than any other Victorian poet. He is a sensitive Victorian poet who was brooding over the lack and loss of faith in God and consequent situation of the Victorian people. Arnold's first volume of poetry, The Strayed Reveller and Other Poems (1849), is noted for its elegiac description of landscape which is also typical of his poem "Sohrab and Rustum." The poem "Dover Beach" thought to be one of the finest expression of that symbolic scene of night quiet which provided the setting and the emotional background of so much of Arnold's elegiac medication.

Arnold's second volume of poems, *Empedocles on Etna and Other Poems*, appeared in 1852. His poems, *Second Series*, appeared in 1855, and *Merope*, his somewhat wooden attempt at a Greek tragedy, in 1858; after this, he published only one slim volume of poetry, *New Poems*, in 1867, and some twenty volumes of prose, between 1861 and 1888. "Thyris" was written to commemorate Arnold's friend Arthur Hugh Clough, who had died in 1861. It is a poem which is closely linked to "The Scholar Gypsy", though written many years after it. It has the same stanza form, the same general tone.

Elizabeth Barrett Browning (1806-61) is known today chiefly for the romantic circumstances of her marriage with Robert Browning. In the Victorian Age, it was Elizabeth Barrett Browning who was a much more popular and famous poet. Her volume of poems *Sonnets from the Portuguese*, is the most read book of hers in the present times and it records her love for Browning.. She spoke for herself and in doing so represented her age more directly than the greater Victorian poets did; her popularity in her own day tells us a great deal about Victorian poetic taste.

Dante Gabriel Rossetti

D. G. Rossetti turned to poetry from painting. His first poems appeared in the short-lived Pre-Raphaelite periodical *The Germ* (1850), and others in the Oxford and Cambridge magazine (1856) which printed also the early work of William Morris and others. *The Early Italian Poets* appeared in 1861 and again in a new arrangement as *Dante and his Circle* in 1874.

Christina Rossetti (1830-94)

The poetry of Christina Rossetti (1830-94) has less complex sources than her brother D. G. Rossetti. Some of her poems for children have delicacy and charm, and

the sprightly "Goblin Market" uses allegory with unforced directions that is unusual in post-medieval English poetry. "The Prince's Progress," an allegorical narrative poem more serious in tone and more comprehensive in meaning, is somewhat more labored, but it possesses nevertheless something of the grace that characterizes her best poetry.

A group of English poets founded in 1848 by William Holman Hunt, John Everett Millais and Dante Gabriel Rossetti aiming at the rejection of the art based on mechanical approach. The group consisted of four other members that further formed a seven member brotherhood. The group chiefly had English painters, poets and art critics. This developed in a movement and even published a magazine the Germ to disseminate their ideas.

William Morris (1834-96)

William Morris (1834-96) began writing poetry as a Pre-Raphaelite under Rossetti's influence. Morris' long narrative poems - The Life and Death of Jason (1867). The Earthly Paradise (1868-70), Sigurd the Volsung (1876) – show him trying a variety of poetic styles and following a variety of models. The Earthly Paradise is a collection of twenty-four stories.

George Meredith (1828-1909)

The poetry of George Meredith (1828-1909) reveals a more consciously modern intelligence. Modern Love (1862), his series of fifty sixteen-line sonnets describing the break-up of a marriage, with a careful attention to emotional detail, is unequal, but contains some memorable poems, notably the forty-seventh. His Poems and Lyrics of the Joy of Earth (1883) contains some of his most interesting

poems on the force and mystery of nature and illustrates his highly individual and imaginative use of the Darwinian position.

Algernon Charles Swinburne (1837-1909)

Algernon Charles Swinburne (1837-1909) began to write poetry as a friend and admirer of Rossetti and the Pre-Raphaelites, but he soon developed his own style, making his own use of influences from Greek, Elizabethan, and Jacobean drama. His *Atalanta in Calydon* (1865) follows the form of Greek tragedy, and though it is not really Greek in spirit, its manipulation of pagan notions to achieve deliberate and exhibitionist skepticism with respect to conventional religious ideas does give something of a Euripidean flavor.

John Clare (1793-1864)

John Clare's biographer Jonathan Bate made the statement about him that he was, "the greatest labouring-class poet that England has ever produced. No one has ever written more powerfully of nature, of a rural childhood, and of the alienated and unstable self." The English poet and the son of a farm labourer, he was commonly known as commonly known as "the Northamptonshire Peasant Poet". Clare was born into a peasant family in the small English village of Helpston in 1793. Clare's favorite books included Daniel Defoe's *Robinson Crusoe* and Izaak Walton's *The Compleat Angler*. Clare was inspired to write his first poem, "The Morning Walk," after reading James Thompson's *Seasons*. He soon accumulated a substantial poetry collection, which was published in 1820 by John Taylor (who also published the work of John Keats) as *Poems Descriptive of Rural Life and Scenery*. Clare soon

published another collection, *The Village Minstrel, and Other Poems* (1821). In "The Gipsy's Camp" Clare wrote:

"My rambles led me to a gipsy's camp,
Where the real effigy of midnight hags,
With tawny smoked flesh and tatter'd rags,
Uncouth-brimm'd hat, and weather-beaten cloak,
'Neath the wild shelter of a knotty oak,
Along the greensward uniformly pricks
Her pliant bending hazel's arching sticks."

Poetic works

1. *Poems Descriptive of Rural Life and Scenery*. London, 1820.
2. *The Village Minstrel, and Other Poems*. London, 1821.
3. *The Shepherd's Calendar with Village Stories and Other Poems*. London, 1827
4. *The Rural Muse*. London, 1835.
5. *Sonnet*. London 1841
6. *First Love*
7. *Snow Storm*.
8. *The Firetail*.
9. *The Badger*

MODERN POETRY

General characteristics of Modern Poetry

The beginning of Modernism is to be found in the multiple reactions to the leading traits of Victorian culture during the last decade of nineteenth century. The poets began to take interest in French symbolism and Victorian poetry entered a decadent fin-de-siecle phase. The term is meant for 'end of the century' which is closely linked the movement inaugurated by the Decadent poets of France and the movement called Aestheticism in England. The three movement, symbolism, decadence and aestheticism were prominent during the age. Aestheticism, the art movement emphasized on aesthetic values more than social-political themes in literary field. It implied that art must focus more on being beautiful rather than having a deeper meaning - "art for art's sake" which gained support from Walter Pater and Oscar Wilde.

Decadent poets were the late nineteenth-century writers who valued artifice over the earlier Romantics' naïve view of nature. These poets were also associated with Symbolism and/or Aestheticism.

The poems of the first half of the twentieth century break away from the romantic tendencies of the earlier period and present life in its darkest essence the modernist anxieties and worries. The poets such as T. S. Eliot and W. B. Yeats mark the greatest heights that the modernist poetry could achieve which brings to the fore the anxieties of the age and tries to provide a just representation of the modern man. T. S. Eliot's *The Wasteland* is thought to be the greatest of the modernist poetry for which he was awarded the Nobel Prize. In the following section of this unit you will come across some of the significant characteristics of the modernist poems.

Modernist Poetry can be talked about as an experiment in the poetry. The poets reacted against the romantic tendencies of the earlier age and tried to write poetry in an objective fashion. For example, T. S. Eliot in many of his critical writings

emphasizes the role of "impersonality of the poet" and how the Wordsworthian tradition of "outpouring of emotions" recollected in tranquility needs to be overthrown to write poems where objectivity is the main criteria. Moreover, T. S. Eliot in "Tradition and Individual Talent" emphasized on the role of "tradition" in writing poetry.

Imagism is considered the most emphatic notion to mold the modern poetry. It was profoundly attached with impressionism and symbolism and was coined by Ezra Pound in the spring of 1912 sitting in London teashop with two young poets. It marked a new method of writing poetry with precision of imagery and clear, sharp language. English poets involved with this group included D. H. Lawrence, Richard Aldington, T. E. Hulme, F. S. Flint, Ford

Madox Ford, Hilda Doolittle, Allen Upward and John Cournos. Two Victorian poets who published little in the 19th century, Thomas Hardy (1840-1928) and Gerard Manley Hopkins (1844-89), have since come to be regarded as major poets. While Hardy first established his reputation in the late 19th century with novels, he also wrote poetry throughout his career. However he did not publish his first collection until 1898, so that he tends to be treated as a 20th-century poet. Hardy lived well into the third decade of the twentieth century, an important transitional figure between the Victorian era and the 20th century, but because of the adverse criticism of his last novel, *Jude the Obscure*, in 1895, from that time Hardy concentrated on publishing poetry.

Gerard Manley Hopkins's Poems were posthumously published in 1918 by Robert Bridges (1844-1930, Poet Laureate from 1913). Hopkins' poem "The Wreck of the *Deutschland*", written in 1875, first introduced what Hopkins called "sprung rhythm." As well as developing new rhythmic effects, Hopkins "was also very

interested in ways of rejuvenating poetic language" and frequently "employed compound and unusual word combinations". Several twentieth-century poets, including W. H. Auden, Dylan Thomas, and American Charles Wright, "turned to his work for its inventiveness and rich aural patterning"

The Georgian Poets

The Georgian Poets are poets such as Rupert Brooke, John Drinkwater, W.W. Gibson, Harold Monro and Edward Marsh. These poets were against the decadent transitional poetry of the earlier generations and paved path for the modernist poetry, though it is not that they are the once who lead the movement of modernism, but they are the ones who were distinct from the earlier poets and also that of the modernist poets. At the time when the Georgian Poets started writing poetry, the general opinion prevailing regarding poetry was not very high and these poets made a conscious choice and decision to bring out poetry so as to change this opinion. Edward Marsh suggested that they should take out an anthology of poems and consequently a volume entitled Georgian Poetry (1911-12) was brought out. In the next few years, between 1912 to 1922, five such volumes of poems came out during the reign of George V after which this is named as Georgian Poetry.

War Poetry

When the war came to England in 1914, the subject of poetry shifted to the heroism and the pity of war. The British soldier poets began to write about their experiences of war. A number of them died on the battlefield, most famously Edward Thomas, Isaac Rosenberg, Wilfred Owen, and Charles Sorley. Those who survived were chiefly Robert Graves, Ivor Gurney and Siegfried Sassoon whose experiences were also reflected in their poetry. Sassoon's poems in *The Old Huntsman* (1917) and *Counter Attack* (1918) criticize the civilian view of war as redemptive and

justified. The five sonnets of Robert Brooke of which 'the Soldier' is the part tells the important of war at the time. Wilfred Owen made a scathing attack on the soothing concept of England with shining valleys and Arthurian chivalry. David Jones' epic poem of World War I In Parenthesis was first published in England in 1937, and is based on Jones's own experience as an infantryman in the War.

Major Poets of the Modern Age

William Butler Yeats (1865-1939)

William Butler Yeats, born near Dublin in 1865, was educated in London but returned to Ireland in 1880. In Ireland, he started began his literary career by writing poems which is known today for portraying the modernist sensibilities in its purest form in such a manner that anyone who wants to know what modernism is cannot but refer to Yeats. "Things fall apart, the centre cannot hold" from his poem "The Second Coming" is almost the credo of the modernist sensibilities.

In 1891, W. B. Yeats became a member of Rhymers' Club. Ernest Dowson (1867-1900) was also a member of this club. After 1890, Yeats started writing plays as it was significant in the revival of the Irish Drama and Irish National Movement. Yeats was an enthusiastic follower of Irish National Movement; and he did his best to help in the establishment of the national theatre. In 1923, W. B. Yeats was awarded the Nobel Prize for literature for his significant poetic and artistic contribution. He died in the South of France in 1939.

The significant works of Yeats' early period of poetic activity are :

1. Wanderings of Oisín (1889),
2. Poems (1895),
3. The Wind Among the Reeds (1899) and

4. The Shadowy Water.

There was simplicity of expression as well as melodic quality in the early poems of W. B. Yeats and *The Lake Isle of Innisfree* is an important example of it. He was very much influenced by the Irish (Celtic) legends as well as Pre-Raphealite poetry and therefore in his early poems we see a certain melodious quality which is of much significance. At the same time, the gross materialism of the age, as well as the Victorian ethos was something that he was tired of and therefore he took refuge in the fairy land as well as the Irish legends where the eternal impulses of man's primitive nature finds its expression.

Though W. B. Yeats started his literary career with much of poetry; but soon he abandoned writing poetry and focused on drama as well as philosophical essays. The period between 1900 to 1910 of Yeats' poetic career is an example of that.

In 1910, he came up with *The Green Helmet and Other Poems* (1910) and *Responsibilities*. In these volumes, instead of the earlier lyrical and fairy land like quality, we see W. B. Yeats to be very realistic as well as philosophical and mystical. The mystical element in Yeats' poems makes him one of the major poets of the early twentieth century. In *The Wild Swans at Coole* (1919) Yeats shows more of his poetic maturity. Next comes *In The Tower* (1928) and *The Winding Stair and Other Poems* (1933) which represent the philosophical aspects of his poetry. His last two collections are *New Poems* (1938) and *Last Poems* (1939).

Some of the significant Characteristics of Yeats' Poetry

1. **Mysticism** : Mysticism is an essential attribute of Yeats' poetry as he was a mystic and visionary by temperament. In a world dominated by materialism industrialization, rationalism, science and technology, Yeats maintained his

position of a mystic which is one of the most essential attributes of his Celticism.

2. Romanticism : Often Yeats is also termed as "The last of the Romantics" because of the visionary and mystic quality of his poems. He is a spokesperson of the modern sensibilities and yet had a kind of mysticism in his poems.
3. Symbolism : Symbolism is an essential attribute of the modernist poetry and Yeats was one of the greatest of the symbolist poets of the modern age. Symbolism reached England in 1896, from France where it had influences from Baudelaire's *Les Fleurs du Mal* that described nature as a temple filled with symbols which secretly echo one another in a complex way. The symbolic movement owed much to the efforts of both Arthur Symonds and W B Yeats to herald a new beginning in literary art. Symbolism prepared a ground for..

Rudyard Kipling (1865-1936)

Kipling is an imperialist who celebrates the British empire and the white man's burden in his poetry as well as in his fiction. *Departmental Ditties* (1886), *Barrack Room Ballads* (1892), *The Seven Seas* (1896), *The Five Nations* (1896), and *Inclusive and Verse Poems* (1930) present the best pieces of poetry by him. He was chiefly the poet of soldiers and sailors and many of his poems 're written on the exploits of British soldiers in foreign lands.

Thomas Stearns Eliot

Thomas Stearns Eliot has been a popular name in English poetry since the early 1920s. He had ruled the age in which he lived with absolute authority. The twentieth century cannot be signaled by a single voice or authority. Still, T.S. Eliot

might be considered as its best spokesperson in English literature, probably more than any other literary figure. Amongst the post-war poets, playwrights as well as critics, who have enjoyed honour and prestige, Eliot can be seen as a towering celebrity. He alone could face and enjoy the life of austere and harsh realities. He would never sit back and ignore the complicated and confusing problems being faced by people of his time. He always wanted to come forward as one of us and give a first-hand report on the difficult issues of the age.

As a poet, Eliot drew from many different sources to gather his material. He was deeply influenced by some famous personalities of the past and of the modern scene. Shakespeare, Milton, Dryden, Ben Jonson, Arnold, etc. in general, and Donne and the metaphysical poets particularly added up in shaping Eliot's mind. Many French symbolists such as Laforgue and Gautier, German philosophers such as Hegel, Meinong and Bradley and the Indian religions and philosophies also influenced him. By accepting the influences so wide and varied in nature, Eliot significantly increased his knowledge and augmented his susceptibility. This is also why he is a universal poet. Eliot was a versatile genius. He was a very talented man. His appeal was not just limited to the English or to the European tradition. Instead, he was a rather universal poet.

Therefore, it might be correct to say that Eliot was aware of a vastly rich tradition that was not just English or European, but had a wider application. He derives knowledge not just from the best that is known and thought in the Bible or Christian theology but also from Buddhism and Hinduism and many other religions. That is the reason why Eliot's outlook was neither just catholic, nor insular and neither national; his outlook was international to all tribes and peoples. For him

creed and caste did not matter; he was only concerned with the best. This also explains another stand taken by him, that of a classicist in literature.

T.S. Eliot was born in 1888 in St. Louis, Missouri (the USA). His family was of Devonshire origin, traditionally interested in trade and commerce and academics. He was an undergraduate at Harvard during 1906-1909. Here, he came under the influence of the symbolists and Laforgue. During 1909-1910 he was a graduate student at Harvard and completed his early poems, including Portrait of a Lady and began The Love Song of J. Alfred Prufrock. In the years 1910 and 1911 he went to France and Germany and spent a year at Oxford reading Greek philosophy. Again he was back to Harvard University as a graduate student. It is then that he started work on the philosophy of Francis Herbert Bradley, whose Appearance and Reality influenced him a lot. During 1914-1915 he resumed his study in Germany, which was cut off by the First World War. After this, he took his residence at Oxford, and worked on some short satiric poems.

The Love Song of J. Alfred Prufrock was published in Chicago in June 1915 and his marriage to Vivienne Haigh-Wood took place in July 1915. After a brief experience of teaching at Highgate School, Eliot entered business in 1916. He also completed his thesis in that year. Then he spent eight years as an employee of Lloyd's Bank. He took up various reviewing and editorial assignments. During 1917-1920 he wrote many poems in quatrains after the French fashion. Gerontion deserves special mention in this connection. He was an assistant editor of The Egoist (1917-1919) and also published a collection of poems and The Sacred Wood in 1920.

Eliot was the London correspondent for The Deal during 1921-1922 and La-Nouvelle Revue Francaise during 1922-1923. In October 1923, he began his career as an editor of 'The Criterion. His epoch-making poem, The Waste Land, appeared in

public in 1922. It is a much discussed poem with five movements. In it, the poet has displayed fears, doubts and distrust of the post-war generation. The poem won for him the Dial Award. In 1925, his many poems appeared which included *The Hollow Men* that was written in the spirit of *The Waste land*.

During 1926-1927 came out his satiric pieces *Fragment of a Prologue* and *Fragment of an Agon*. In 1927, Eliot declared himself to be an Anglo- Catholic and assumed British citizenship. The year 1934 saw a huge change in the poet's attitude. He had now sided with the poetic drama, which he renovated and energized during the later years of his life. Eliot's first work in this direction was *The Rock* (1934). Since then a wave of publications flooded the dramatic field. *Murder in the Cathedral* appeared in 1935. *The Family Reunion* in 1939 was a stage failure, but the dramatist remained unshaken. During the years 1940-1942 appeared *East Coker*, *The Dry Salvages* and *Little Gidding*. These three and *Burnt Norton* were combined together to form *Four Quartets* (1943).

The year 1947 brought a disaster for Eliot. His first wife died after a long illness. In 1948 he wrote *Notes towards the Definition of Culture*. T.S. Eliot wrote *The Cocktail Party* in 1950, *The Confidential Clerk* in 1955 and *The Elder Statesman* in 1959. After *Four Quartets* poetry was almost untouched by him, though poetic element was indisputably retained in all his dramas. Eliot's chaotic literary life came to an end on January 4, 1965, and the news of his death was received by the world with a sense of deep loss and sorrow. With the passing away of T.S. Eliot an age of Masters of English literature got over. But he will be forever remembered by people.

Conclusion : Eliot has exercised a complex and continuing influence on modern English poetry. His memorable contribution lies in creating contemporary consciousness in modern poetry. He gave a new intellectual dignity, a new sincerity

and a new spiritual depth to modern poetry. He gave a new direction to poetry, as Dryden had done after the Restoration and Wordsworth, has remained inimitable, he has shown a new direction in the sphere of versification and imagery. Eliot's successors – Louis MacNeice, Cecil Day Lewis, Stephen Spender, Auden and many others – own him a special gratitude; writes G.S. Frazer, as a craftsman who has provided them with new, sharp tools, and as a teacher from whom they have learned how to use tools and how to use them. Frank Kermode rightly observes that English poetry would have had no future without the invaluable work done by T.S. Eliot.

Ash Wednesday: It is the first long poem written by Eliot after his 1927 conversion to Anglicanism. Published in 1930, it deals with the struggle that ensues when one who has lacked faith acquires it. Sometimes referred to as Eliot's conversion poem, it is richly but ambiguously allusive, and deals with the aspiration to move from spiritual barrenness to hope for human salvation. Eliot's style of writing in Ash-Wednesday showed a marked lift from the poetry he had written prior to his 1927 conversion, and his post-conversion style would continue in a similar vein. His style was to become less ironic, and the poems would no longer be populated by multiple characters in dialogue. His subject matter would also become more focused on Eliot's spiritual concerns and his Christian faith.

Old Possums Book of Practical Cats : In 1939, Eliot published a book of light verse, Old Possums Book of Practical Cats (Old Possum was Ezra Pound's nickname for him). This first edition had an illustration of the author on the cover. In 1954, the composer Alan Rawsthorne set six of the poems for speaker and orchestra, in a work entitled Practical Cats. After Eliot's death, the book was adapted as the basis of the musical, Cats, by Andrew Lloyd Webber, first produced in London's West End in 1981 and opening on Broadway the following year.

Four Quartets : Eliot regarded Four Quartets as his masterpiece, and it is the work that led to his being awarded the Nobel Prize in Literature. It consists of four long poems, each first published separately : Burnt Norton (1936), East Coker (1940), The Dry Salvages (1941) and Little Gidding (1942). Each has five sections. Although they resist easy characterisation, each poem includes meditations on the nature of time in some important respect theological, historical, physical and its relation to the human condition. Each poem is associated with one of the four classical elements: air, earth, water, and fire.

The Love Song of J Alfred Prufrock

The first published poem of TS Eliot, The Love Song of J Alfred Prufrock was published at the insistence of Ezra Pound in 1915 issue of Poetry: A Magazine of Verse. The poem is identified as a dramatic interior monologue of an urban man, pained with the feeling of isolation and inconsistency in his own decisions. The poem presents the frustration of modern individual with desires and disillusionment. Eliot called the poem a "love song" in reference to Rudyard Kipling's poem "The Love Song of Har Dyal", first published in Kipling's collection Plain Tales from the Hills (1888).

The poem begins with an epigraph from Dante's Inferna that sets a tone of both despair and illusion. J. Alfred Prufrock guides a companion through the smoggy, lurid streets of modern London as he ponders his "overwhelming question" and worries that he is running out of time "for a hundred indecisions." Prufrock visits a party of sophisticated women who "come and go / Talking of Michelangelo," but he feels self-conscious of his slender, balding appearance.

In the further part of the poem Prufrock becomes lost in thought, wondering whether he should "force the moment to its crisis" or "squeeze the universe into a

ball / To roll it toward some overwhelming question." He feels dilemmatic of the situation. He considers himself as a side character in Shakespeare's Hamlet, an "attendant lord" or "Fool" who plays an insignificant part in life's drama. As the poem ends, Prufrock imagines himself strolling down the beach, listening to "mermaids singing, each to each" but not to him. He dreams of lingering "in the chambers of the sea" until "human voices wake us and we drown."

Dylan Thomas (1914-1953)

British poet Dylan Thomas was born in South Wales in 1914. He was a child, who preferred studying on his own. He left school at the age of 16 and became a junior reports. His first collection of poems was published in 1934. His most famous poem 'Do not Go Gentle into that Good Night' was published in 1952. He died in 1953.

The 1940s were Thomas Dylan's decade. Yeats was dead by this time and Eliot was at its peak of literary maturity. Auden had migrated to America and therefore Dylan was more profoundly recognized as a poet of the modern age. He was a precocious poet who burst upon London with his first volume of poems 18 Poems (1934). He attracted a large number of audiences with his eloquence and so became a popular poet.

Works

1. 18 Poems (1934)
2. Twenty five Poems (1936)
3. The Map of Love (1939) and Entrances (1946)
4. Under Milk Wood (1954)

The Oxford Poets

The poets such as W.H. Auden, Stephen Spender, Cecil Day Lewis and Louis MacNeice, are popularly known as the Oxford Poets. Michael Roberts (1902-48) was the one who brought these poets under the same umbrella and later it was W.H. Auden who did the same. These poets were graduates from Oxford and they had been great friends and supported each other's writing and artistic skills. The common characteristics of these poets are the following :

1. The themes of these poet's works were marked by certain kind of innovation and modernity which was experimental in nature.
2. Their works had more intellectual appeal rather than having an emotional appeal.
3. They had a political involvement with communism.
4. They were much influenced by the psychologist Sigmund Freud.
5. Their works had a kind of cynicism and satire which came from a sense of rootlessness.

These features gave these poets a common identity as their works had not much emotional appeal and was meant to stimulate the readers intellectually. They were also influenced by Imagism and French Symbolist poetry.

W.H. Auden (1907-73)

W. H. Auden is the leader of the Oxford Poets and therefore he showed much awareness about the disintegrating war-torn civilization of the early twentieth century. He knew very well that the world around him is full of political and social evils apart from the metaphysical anguishes that marred the modern existence and therefore in his poetic art it found a manifestation. He had a leaning towards the left politics and therefore thought that leftist ideology is probably a solution to the political, social and cultural evils of the modern western society. In other words, it

can be said that he was deeply influenced by the philosophy and writings of Karl Marx and Sigmund Freud. His early works include Poems and The Orators which makes social criticism and they were protests against the contemporary political, social and economic tensions that arose in the industrial cities of the modern civilization.

WH Auden migrated to TJ S.A. in 1939 and during this period he was disillusioned with the Marxist philosophy as the German and the Soviet came upon a pact. Therefore in Auden's poetry there is a great shift that one can notice -a shift towards the metaphysical and religious. Auden's later collection of poetry consists of The Shield of Achilles (1949), Homage to Clio (1960), and About the House (1966).

Stephen Spender (1909-1995)

Stephen Harold Spender was an English poet, translator, literary critic and also an editor. Born in London and educated at the Oxford, he was associated W. H. Auden, Christopher Isherwood, C. Day Lewis and Louis MacNeice which made him come out with many significant literary pieces for which he is still known today. His book The Thirties and After (1979) is an attempt to recall as the literary figures that he was associated with.

The social and the political realities of the then society interested him and therefore in his works we see a direct representation of the societal concerns. He is a very reflective and intellectual poet and therefore throughout his poetic career he showed his interest towards left wing politics. In his early poems, he was very 'personal but as he grew up his interest towards politics became stronger and stronger and he started writing political poetry. In his finest poems, Stephen Spender showed much of political concern as well as a deep empathy for basic human condition. His major works include – Poems (1933, 38), Vienna (1934), The Still Centre (1939),

Ruins and Vision (1942), Poems of Dedication (1946). The prize of Being (1949), World Within a World (1951) etc.

In his poetry, Stephen Spender showed a commitment towards leftist ideology and also presented deep personal feelings. He is therefore considered as a poet who showed unusual concern as he modernized the sensibilities of the man from both the personal as well as the political ways.

The enigmatic poem of Stephen Spender, the Pylons inspired the name for the Pylon Poets. It is meant for the poets writing in 1930s whose work deals with technological modernity.

Cecil Day Lewis (1904-1972)

Cecil Day-Lewis was an Irish poet who was the British poet Laureate of England from 1968 until he died in 1972. He was not only a poet but also a novelist of great measure. During his lifetime he wrote numerous poems, essays and detective stories and considered himself a voice of revolution in the field of poetry and politics. For writing novels, he used the pen name, Nicholas Blake.

Lewis was born on 27th April 1904 in Ballintubber, Queen's County (now County Laois), Ireland to Reverend Frank Cecil Day-Lewis and Kathleen Squires. He received education at Sherborne School and then in 1923, got admission to Wadham College, Oxford. During his Oxford days, he devoted himself to poetry. In 1925, his first collection titled Beechen Vigil was published. Lewis graduated in 1927. In 1946, Lewis became the lecturer at Cambridge University and published his lectures in The Poetic Image in 1947. Later, he was a professor of Poetry at Oxford where he taught from 1951 to 1956. Later, Lewis became the Norton Professor at Harvard University from 1962 to 1963.

Louis MacNeice (1907-1963)

Louis MacNeice, born on September 12, 1907, in Belfast, Ireland, and educated at Oxford, was a lecturer at the University of Birmingham, a position he held until 1936. Some of his best-known plays are Christopher Columbus (1944), and The Dark Tower (1946). Despite his association with young British poets Stephen Spender, W. H. Auden, writer Christopher Isherwood, and other left-wing poets, MacNeice was as mistrustful of political programs as he was of philosophical systems. Although he chose to live the majority of his adult life in London, MacNeice frequently returned to the landscapes of his childhood, and he took great pride in his Irish heritage.

Other Poets of the Modern Age**Thomas William (Thom) Gunn (1929-2004)**

Anglo-American poet Thomas Gunn was born in 1929 in Britain. He travelled many years. Now, he has settled in USA. He saw that the life was tough, cynical, love and useless, but still the man is tender. These sense of Movement (1957). His style is logical, economical. It startles in its imagery. He has been compared with John Donne. He was one was of the Barrow poets of Britain. He died in 2004. His works are-'Fighting Terms' (1954) 'The Sense of Movement' (1957), 'My Sad Captains' (1961), 'Touch' (1967), 'Moly' (1971).

Ted Hughes (1930-1998)

English poet Ted Hughes was born in 1930 in Yorkshire and died in 1998. He was impressed with Yorkshire's local language and traditional oral literature. They gave firmness to his view. He finds power and vitality as necessary principles.

Works

1. The Hawk in the Rain (1957)
2. Lupercal (1960),
3. Wood Wo (1967)
4. Crow (1972),
5. Birthday Letter (1998),
6. The Thought Fox,
7. The Bull Moses
8. Hawk Roosting
9. Sir Gawain and the Green Knight

His humour was horrible yet he had great tenderness. He described Yorkshire landscape. He knew animals in an unsentimental manner. In animals, he saw assurances, the uselessness and violence, which are found in men. He used them to purify and intensify human experience. He married with an American poetess Sylvia Plath.

Philip Larkin (1922-1985)

Philip Larkin was one of the greatest English poets. He was awarded with many honors, including the Queen's Gold Medal for Poetry. He was also offered the honor of Poet Laureate in 1984 but he declined the same. His personality was of a solitary English man who hated fame and didn't want to attach himself with public literary life. In 2003 Poetry Book Society survey, Larkin was chosen as Britain's best-loved poet of the previous 50 years. The Times named him Britain's greatest post-war writer in 2008. His poetry was a combination of an ordinary, colloquial style, clarity, a quiet, reflective tone, ironic understatement and commonplace experiences. His earlier writings were influenced by Eliot, Auden and Yeats whereas his mature works were influenced by Thomas Hardy.

Works

- ❖ The Whitsun Weddings : It describes autobiographical elements. He went on a journey from Hull to London for some personal or official reasons. He described the sights and sounds and his reaction to what he saw in the journey.
- ❖ High Windows : This poem is an ironic tribute to the sexual freedom and permissiveness of 1960's. He had admiration for Laurence's Lady Chatterley's Lover. It may partly explain the plain speaking of certain poems of 'High Windows'. In the opening stanza of the poem, he refers to a love making scene. "When I see a couple of Kids/And guess he's fucking Her and she's taking pills or wearing a diaphragm/I know this is the paradise everyone old has dreamed of all their lives."
- ❖ Annus Mirabilis : This poem's name means the year of miracles. In this poem, an old man sings a ballad, which sees the paperback publication of Lawrence's book as part of a wider shift in popular culture and manners. "Sexual Intercourse began/In 1963 (Which was rather late for me)/Between the end of the Chatterley ban and the Beatles LP".
- ❖ Afternoons : In it he presents false entertainments cheap fashions, joyless wedding parties, dull refreshment grounds etc. of England. He speaks ironically about the husbands standing behind their wives, about an estate of washing and about albums containing wedding photographs and lying near the TV sets.
- ❖ Toads : In this poem, he mocks at the persons, who live on their wits. "Lots of folk live on their wits/Lecturers, lispers/Losels, loblolly men, loute. They don't end up as paupers."
- ❖ Toad' in the poem is a metaphor for forced work or vocation. The poem is a complaint against something or some kind of work which displeases the poet. Work is compared to a toad that squats on the poet's life.

- ❖ Church Going : In this pi 2. he goes to the Church without a hat on his head and takes off his cycle-clips before entering it. The poem discusses the futility of going to a church and talks about disintegration of church as a religious institution.

W H Davies (1879-1940)

W H Davies, a lyric poet and a Georgian poet, is immortalized due to his well known publication 'The Autobiography of A Super Tramp (1908)'. Out of 400 poems of his work Collected Poems 270 are only of three stanzas or even less. Spontaneity and simplicity are the chief attributes of his poetry. It was after the loss of his leg in 1899 while attempting to board a train that he turned to poetry of a living and produced new volumes of verses. Walter De La Mare (1873-1956)

Walter De La Mare stands very high among the Georgian poets. He is chiefly the poet of the fairyland creating in his poetry a world of dreams, fantasies and imagination, a world which appeals to children as well as to grown up people. Such features are quite discernible in The Listener and Other Poems (1912), Peacock Pie (1913), The Fleeting and Other Poems (1933), Collected Poems (1912-18), Poems for Children (1930), Bell and Grass (1914), and the Traveller (1946).

Robert Bridges (1844-1930)

Robert Bridges is chiefly known for his technical mastery of prosody and his efforts for the posthumous publication of his friend G M Hopkins' poetry. At Oxford, Bridges became friends with Gerard Manley Hopkins, who is now considered a superior poet but who owes his present fame to Bridges' efforts in arranging the posthumous publication (1918) of his verse. His experimentation with eighteenth-century classical forms culminated in The Testament of Beauty, generally

acknowledged as his masterpiece. He succeeded Alfred Austin as Poet Laureate in 1913. Although he published several long poems and poetic dramas, his reputation rests upon the lyrics collected in *Shorter Poems* (1890, 1894). *New Verse* (1925) contains experiments using a metre based on syllables rather than accents.

D.H. Lawrence (1885-1930)

Born in Eastwood, Nottinghamshire, England, in 1885, DH Lawrence was a renowned novelist, poet, essayist and short-story writer. EM Forster called Lawrence the greatest imaginative novelist of his generation. Lawrence was a working class background. His father was a miner, while his mother was superior in education to his father, Lawrence childhood was steeped in poverty and marred by friction between his parents. He began work as a clerk in a factory, but he had to give it up after an attack of pneumonia.

Poetry Collections

1. Love Poems and others (1913)
2. Amores (1916)
3. Look! We have come through! (1917)
4. Birds, Beasts and Flowers (1923)
5. Pansies (1929)
6. Nettles (1930) Last Poems (1932)
7. The White Horse (1964)

Poets from other Countries' Literature

Philip Freneau (1752-1832)

Known as the poet of the American Revolution, Philip Freneau was influenced by both the political situation of his time and the full, active life he led. As a

journalist and poet, Freneau was prolific. His poetry covers a variety of subjects, including the political situation, American Indians, nature, the sea, and naval battles. His political poems are often satiric, but his nature poetry is marked by lyricism and close observation of the details of the American landscape. Freneau's work displays some of the characteristics of Romanticism especially in its close attention to, and feeling for, nature.

Ralph Waldo Emerson (1803-1882)

Ralph Waldo Emerson, the towering figure of his era, had a religious sense of mission. The Transcendentalist movement was a reaction against 18th-century rationalism and a manifestation of the general humanitarian trend of 19th-century thought. The movement was based on a fundamental belief in the unity of the world and God. Emerson was the great proponent of the movement. The Transcendentalists published a quarterly magazine, *The Dial*, which lasted four years and was first edited by Margaret Fuller and later by Emerson. Spiritual vision and practical, aphoristic expression make Emerson exhilarating; one of the Concord Transcendentalists. Much of his spiritual insight comes from his readings in Eastern religion, especially Hinduism, Confucianism, and Islamic Sufism. For example, his poem *Brahma* relies on Hindu sources to assert a cosmic order beyond the limited perception of mortals:

If the red slayer think he slay

Or the slain think he is slain,

They know not well the subtle ways I keep,

and pass, and turn again.

The British critic Matthew Arnold said the most important writings in English in the 19th century had been Wordsworth's poems and Emerson's essays. A great prose poet, Emerson influenced a long line of American poets, including Walt Whitman, Emily Dickinson, Edwin Arlington Robinson, Wallace Stevens, Hart Crane, and Robert Frost. He is also credited with influencing the philosophies of John Dewey, George Santayana, Friedrich Nietzsche, and William James.

Walt Whitman (1819-1892)

Born on Long Island, New York, Walt Whitman was a part-time carpenter and man of the people, whose brilliant, innovative work expressed the country's democratic spirit. Whitman was largely self-taught; he left school at the age of 11 to go to work, missing the sort of traditional education that made most American authors respectful imitators of the English. His *Leaves of Grass* (1855), which he rewrote and revised throughout his life, contains *Song of Myself*, the most stunningly original poem ever written by an American. The enthusiastic praise that Emerson and a few others heaped on this daring volume confirmed Whitman in his poetic vocation, although the book was not a popular success.

A visionary book celebrating all creation, *Leaves of Grass* was inspired largely by Emerson's writings, especially his essay *The Poet*, which predicted a robust, open-hearted, universal kind of poet uncannily like Whitman himself. The poems innovative, unrhymed, free verse form, open celebration of sexuality, vibrant democratic sensibility, and extreme Romantic assertion that the poet's self was one with the poem, the universe, and the course of American poetry. *Leaves of Grass* is as vast, energetic, and natural as the American continent; it was the epic generations of American critics had been calling for, although they did not recognize it. Movement ripples through *Song of Myself* like restless music:

My ties and ballasts leave me...

I skirt sierras, my palms cover continents

I am afoot with my vision.

Whitman's greatness is visible in many of his poems, among them Crossing Brooklyn Ferry, Out of the Cradle Endlessly Rocking, and When Lilacs Last in the Dooryard Bloom'd, a moving elegy on the death of Abraham Lincoln

Captain My Captain

The American poet Walt Whitman's poem "O Captain! My Captain!" was written in 1865 commemorating the death of the 16th president of the United States, Abraham Lincoln after his assassination. The poem was first published in the pamphlet Sequel to Drum-Taps including another Lincoln elegy, "When Lilacs Last in the Dooryard Bloom'd". Later the poem was included in Whitman's comprehensive collection Leaves of Grass beginning with its fourth edition published in 1867. The poem emphasizes grief and sorrow.

The speaker in the narrative is a sailor on a ship that is just coming into a harbor and he can hear bells ringing and see crowds cheering on the road for their safe return. The sailor has just realized that the ship's captain is lying on the ship's deck bleeding and appears to be dead.

The main visual image of the poem is a celebration as a ship comes into its port. The image of the dead captain on the cold deck contrasts with the first scene in order to place emotional emphasis on his death. The auditory imagery is of bells ringing, bugles trilling, and crowds calling out. While they appear to be fun celebration festivities, they are described harshly, in order to signify the captain's death.

The captain represents the President and the ship in turn represents the United States. The trip is the Civil War and the price is keeping the union together.

The Brahmin Poets

In their time, the Boston Brahmins (as the patrician, Harvard-educated class came to be called) supplied the most respected and genuinely cultivated literary arbiters of the United States. They were familiar with the ideas and books of Britain, Germany, and France, and often Italy and Spain. The Brahmin poets carried their genteel, European-oriented views to every section of the United States, through public lectures at the 3,000 centers for public lectures and in the pages of two influential Boston magazines, the North American Review and the Atlantic Monthly. These scholar-poets attempted to educate and elevate the general populace by introducing a European dimension to American literature. By insisting on European things and forms, they retarded the growth of a distinctive American consciousness. The most important Boston Brahmin poets were Henry Wadsworth Longfellow, Oliver Wendell Holmes, and James Russell Lowell. They were pillars of what was called the genteel tradition that three generations of American realists had to battle.

Henry Wadsworth Longfellow (1807-1882)

The most important Boston Brahmin poets were Henry Wadsworth Longfellow, Oliver Wendell Holmes, and James Russell Lowell. He was born at Portland Maine in 1807 in America. He began to publish poetry at the age of 13 years. After studying at Bowdoin college, he went on a foreign tour. He resigned this professorship in 1854. His full name was Henry Longfellow. He worked as a teacher of Modern languages at Harvard University. He was very famous in his life. He died in 1882. Contemporary writer Edgar Allan Poe criticized Longfellow and accused him of plagiarism. He called Longfellow a determined imitator and a dexterous

adapter of the ideas of other people. However, most critics see Poes accusation as a publicity stunt.

He wrote sonnets such as To Shakespeare and the Tides. We can see a trace of fancy in them. He describes nature here and there in a very delicate and grace and graceful manner. He wrote Miltonic of Italian sonnets, whose rhyme scheme is abba, abba, cde, cde. He wrote novels also. Hyperion and Kavanagh are his well known novels.

James Russell Lowell (1819-1891)

James Russell Lowell, who became professor of modern languages at Harvard after Longfellow retired, is the Matthew Arnold of American literature. Lowells A Fable for Critics (1848) is a funny and apt appraisal of American writers. Under his wives influence, Lowell became a liberal reformer, abolitionist, and supporter of women's suffrage and laws ending child labor. His Biglow Papers, First Series (1847-48), creatna ! Iosea Biglow, a shrewd but uneducated village poet who argues for reform in dialect poetry.

Oliver Wendell Holmes (1809-1894)

Oliver Wendell Holmes, a celebrated physician and professor of anatomy and physiology at Harvard, is the hardest of the three well-known Brahmins to categorize because his work is marked by a refreshing versatility. It encompasses collections of humorous essays (for example, The Autocrat of the Breakfast-Table, 1858), novels (Elsie Venner, 1861), biographies (Ralph Waldo Emerson, 1885), and verse that could be sprightly (The Deacons Masterpiece, or, The Wonderful One-Hoss Shay), philosophical (The Chambered Nautilus), or fervently patriotic (Old Ironsides).

Emily Dickinson (1830-1886)

Emily Dickinson is, in a sense, a link between her era and the literary sensitivities of the turn of the century. A radical individualist, she was born and spent her life in Amherst, Massachusetts, a small Calvinist village. She never married, and she led an unconventional life that was outwardly uneventful but was full of inner intensity. She loved nature and found deep inspiration in the birds, animals, plants, and changing seasons of the New England countryside. Her poetry exhibits great intelligence and often evokes the agonizing paradox of the limits of the human consciousness trapped in time. She had an excellent sense of humor, and her range of subjects and treatment is amazingly wide. Her poems are generally known by the numbers assigned them in Thomas H. Johnsons standard edition of 1955.

Dickinsons 1,775 poems continue to intrigue critics, who often disagree about them. Some stress her mystical side, some her sensitivity to nature; many note her odd, exotic appeal. One modern critic, R.P. Blackmur, comments that Dickinsons poetry sometimes feels as if a cat came at us speaking English. Her clean, clear, chiseled poems are some of the most fascinating and challenging in American literature.

The "Chirag School" of Poetry

Three Midwestern poets who grew up in Illinois and shared the midwestern concern with ordinary people are Carl Sandburg, Vachel Lindsay, and Edgar Lee Masters. Their poetry often concerns obscure individuals; they developed techniques – realism, dramatic renderings – that reached out to a larger readership.

Edgar Lee Masters (1868-1950)

By the turn of the century, Chicago had become a great city, home of innovative architecture and cosmopolitan art collections. Chicago was also the home of Harriet Monroes Poetry, the most important literary magazine of the day. Among the intriguing contemporary poets the journal printed was Edgar Lee Masters, author of the daring Spoon River Anthology (1915), with its new unpoetic colloquial style, frank presentation of sex, critical view of village life, and intensely imagined inner lives of ordinary people.

Carl Sandburg (1878-1967) A friend once said, Trying to write briefly about Carl Sandburg is like trying to picture the Grand Canyon in one black-and-white snapshot. Poet, historian, biographer, novelist, musician, essayist Sandburg, son of a railroad blacksmith, was all of these and more. A journalist by profession, he wrote a massive biography of Abraham Lincoln that is one of the classic works of the 20th century.

To many, Sandburg was a latter-day Walt Whitman, writing expansive, evocative urban and patriotic poems and simple, childlike rhymes and ballads. He traveled about reciting and recording his poetry, in a lilting, mellifluously toned voice that was a kind of singing. At heart he was totally unassuming, notwithstanding his national fame. A fine example of his themes and his Whitmanesque style is the poem Chicago (1914):

Hog Butcher for the World,

Tool Maker, Stacker of Wheat,

Player with Railroads and the

Nations Freight Handler;

Stormy, husky, brawling,

City of the Big Shoulders...

Vachel Lindsay (1879-1931) Vachel Lindsay was a celebrant of small-town midwestern populism and creator of strong, rhythmic poetry designed to be declaimed aloud. His work forms a curious link between the popular, or folk, forms of poetry, such as Christian gospel songs and vaudeville (popular theater) on the one hand, and advanced modernist poetics on the other. Racist by today's standards, his famous poem *The Congo* (1914) celebrates the history of Africans by mingling jazz, poetry, music, and chanting.

Edwin Arlington Robinson (1869-1935) Edwin Arlington Robinson is the best U.S. poet of the late 19th century. Like Edgar Lee Masters, he is known for short, ironic character studies of ordinary individuals. Unlike Masters, Robinson uses traditional metrics. Robinson's imaginary *Tilbury Town*, like Masters' *Spoon River*, contains lives of quiet desperation. One of the best known of Robinson's dramatic monologues are *Luke Havergal* (1896), about a forsaken lover; *Miniver Cheevy* (1910), a portrait of a romantic dreamer; and *Richard Cory* (1896), a somber portrait of a wealthy man who commits suicide.

Ezra Pound (1895-1972) Ezra Pound was one of the most influential American poets of this century. From 1908 to 1920, he resided in London where he associated with many writers, including William Butler Yeats, for whom he worked as a secretary, and T.S. Eliot, whose *Waste Land* he drastically edited and improved. He was a link between the United States and Britain, acting as contributing editor to Harriet Monroe's important Chicago magazine *Poetry* and spearheading the new school of poetry known as Imagism, which advocated a clear, highly visual presentation. After Imagism, he championed various poetic approaches. He eventually

moved to Italy, where he became caught up in Italian Fascism. Pound furthered Imagism in letters, essays, and an anthology. In a letter to Monroe in 1915, he argues for a modern sounding, visual poetry that avoids clichés and set phrases. In *A Few Don'ts of an Imagiste* (1913), he defined image as something that presents an intellectual and emotional complex in an instant of time. Pound's 1914 anthology of 10 poets, *Des Imagistes*, offered examples of Imagist poetry by outstanding poets, including William Carlos Williams, H.D. (Hilda Doolittle), and Amy Lowell. Pound's interests and reading were universal. His adaptations and brilliant, if sometimes flawed, translations introduced new literary possibilities from many cultures to modern writers. His life-work was *The Cantos*, which he wrote and published until his death. They contain brilliant passages, but their allusions to works of literature and art from many eras and cultures make them difficult. Pound's poetry is best known for its clear, visual images, fresh rhythms, and muscular, intelligent, unusual lines, such as, in Canto LXXXI, *The ants a centaur in his dragon world*, or in poems inspired by Japanese haiku, such as *In a Station of the Metro* (1916)

Robert Frost (1874-1963) Robert Lee Frost was born in California but raised on a farm in the northeastern United States until the age of 10. Like Eliot and Pound, he went to England, attracted by new movements in poetry there. A charismatic public reader, he was renowned for his tours. He read an original work at the inauguration of President John F. Kennedy in 1961 that helped spark a national interest in poetry. His popularity is easy to explain: He wrote of traditional farm life, appealing to a nostalgia for the old ways. His subjects are universal apple picking, stone walls, fences, country roads.

Wallace Stevens (1879-1955) Born in Pennsylvania, Wallace Stevens was educated at Harvard College and New York University Law School. He practiced

law in New York City from 1904 to 1916, a time of great artistic and poetic activity there. On moving to Hartford, Connecticut, to become an insurance executive in 1916, he continued writing poetry. His life is remarkable for its compartmentalization : His associates in the insurance company did not know that he was a major poet.

In private he continued to develop extremely complex ideas of aesthetic order throughout his life in aptly named books such as *Harmonium* (enlarged edition 1931), *Ideas of Order* (1935), and *Parts of a World* (1942). Some of his best known poems are *Sunday Morning*, *Peter Quince at the Clavier*, *The Emperor of Ice-Cream*, *Thirteen Ways of Looking at a Blackbird*, and *The Idea of Order at Key West*. Stevens' poetry dwells upon themes of the imagination, the necessity for aesthetic form and the belief that the order of art corresponds with an order in nature.

His vocabulary is rich and various : He paints lush tropical scenes but also manages dry, humorous, and ironic vignettes. Some of his poems draw upon popular culture, while others poke fun at sophisticated society or soar into an intellectual heaven. He is known for his exuberant word play: *Soon, with a noise like tambourines / Came her attendant Byzantines*. Stevens' work is full of surprising insights.

William Carlos Williams (1883-1963) William Carlos Williams was a practicing pediatrician throughout his life; he delivered over 2,000 babies and wrote poems on his prescription pads. Williams was a classmate of poets Ezra Pound and Hilda Doolittle. and his early poetry reveals the influence of Imagism. He later went on to champion the use of colloquial speech; his ear for the natural rhythms of American English helped free American poetry from the iambic meter that had dominated English verse since the Renaissance. His sympathy for ordinary working

people, children, and everyday events in modern urban settings make his poetry attractive and accessible. The Red Wheelbarrow (1923), like a Dutch still life, finds interest and beauty in everyday objects.

Williams cultivated a relaxed, natural poetry. In his hands, the poem was not to become a perfect object of art as in Stevens, or the carefully recreated Wordsworthian incident as in Frost. Instead, the poem was to capture an instant of time like an unposed snapshot a concept he derived from photographers and artists he met at galleries like Stieglitzs in New York City. Like photographs, his poems often hint at hidden possibilities or attractions, as in The Young Housewife (1917).

Edward Estlin Cummings (1894-1962) Edward Estlin Cummings, commonly known as E.E. cummings, wrote attractive, innovative verse distinguished for its humor, grace, celebration of love and eroticism, and experimentation with punctuation and visual format on the page. A painter, he was the first American poet to recognize that poetry had become primarily a visual, not an oral, art; his poems used much unusual spacing and indentation, as well as dropping all use of capital letters. Like Williams, Cummings also used colloquial language, sharp imagery, and words from popular culture. Like Williams, he took creative liberties with layout. His poem In Just (1920) invites the reader to fill in the missing ideas: in Just Spring when the world is mud luscious the little lame balloon man whistles far and wee and eddie and bill come running from marbles and piracies and its spring...

Langston Hughes (1902-1997) One of many talented poets of the Harlem Renaissance of the 1920s in the company of James Weldon Johnson, Claude McKay, Countee Cullen, and others was Langston Hughes. He embraced African-American jazz rhythms and was one of the first black writers to attempt to make a profitable career out of his writing. Hughes incorporated blues, spirituals, colloquial speech,

and folkways in his poetry. One of his most beloved poems, *The Negro Speaks of Rivers* (1921, 1925), embraces his African and universal heritage in a grand epic catalogue. The poem suggests that, like the great rivers of the world, African culture will endure and deepen.

The Harlem Renaissance was an intellectual, social, and artistic appearance of Black people centered in Harlem, New York, spanning the 1920s. It was also known as the "New Negro Movement", named after *The New Negro*, a 1925 anthology edited by Alain Locke. The Harlem Renaissance is considered to have been a rebirth of the African American arts. Idiosyncratic Poets

Poets who developed unique styles drawing on tradition but extending it into new realms with a distinctively contemporary flavor, in addition to Plath and Sexton, include John Berryman, Theodore Roethke, Richard Hugo, Philip Levine, James Dickey, Elizabeth Bishop, and Adrienne Rich.

i. Sylvia Plath was born on October 27, 1932, in Boston, Massachusetts. She was both a poet and a novelist. She is known for her Confessional style. Her interest in writing emerged at an early age, and she started out by keeping a journal. After publishing a number of works, Plath won a scholarship to Smith College in 1950.

Relationship and Published Poetry A Fulbright Fellowship brought Sylvia Plath to Cambridge University in England. While studying at the university's Newnham College, she met the poet Ted Hughes. The two married in 1956 and had a stormy relationship. In 1957, Plath spent time in Massachusetts to study with poet Robert Lowell and met fellow poet and student Ann Sexton. She also taught English at Smith College around that same time. Plath returned to England in 1959. A poet on the rise, Sylvia Plath had her first collection of poetry, *The Colossus*, published in

England in 1960. That same year, she gave birth to her first child, a daughter named Freida. Two years later, Plath and Hughes welcomed a second child, a son named Nicholas. Unfortunately, the couple's marriage was failing apart.

Suicide After Hughes left her for another woman in 1962, Sylvia Plath fell into a deep depression. Struggling with her mental illness, she wrote *The Bell Jar* (1963), her only novel, which was based on her life and deals with one young woman's mental breakdown. Plath published the novel under the pseudonym Victoria Lucas. She also created the poems that would make up the collection *Ariel* (1965), which was released after her death. Sylvia Plath committed suicide on February 11, 1963.

Legacy Much to the dismay of some admirers of Sylvia Plath, Ted Hughes became her literary executor after her death. While there has been some speculation about how he handled her papers and her image, he did edit what is considered by many to be her greatest work, *Ariel*. It featured several of her most well-known poems, including "Daddy" and "Lady Lazarus." He continued to produce new collections of Plath's works. Sylvia Plath won the Pulitzer Prize in 1982 for *Collected Poems*.

Anne Sexton (1928-1974) Like Sylvia Plath, Anne Sexton was a passionate woman who attempted to be wife, mother, and poet on the eve of the women's movement in the United States. Like Plath, she suffered from mental illness and ultimately committed suicide. Sexton's confessional poetry is more autobiographical than Plath's and lacks the craftedness that Plath's earlier poems exhibit.

The titles of her works indicate their concern with madness and death. They include *To Bedlam and Part Way Back* (1960), *Live or Die* (1966), and the posthumous book *The Awful Rowing Toward God* (1975). John Berryman (1914-1972) Scholar and professor as well as a poet, John Berryman is best-known for *The Dream Songs*, an intensely personal sequence of 385 poems which brought

him the Pulitzer Prize and National Book Award. In these he invented a style and form able to accommodate a vast range of material while expressing his turbulent emotions.

Elizabeth Bishop (1911-1979) and Adrienne Rich (1929) Among women poets of the idiosyncratic group, Elizabeth Bishop and Adrienne Rich have garnered the most respect' in recent years. Bishops crystalline intelligence and interest in remote landscapes and metaphors of travel appeal to readers for their exactitude and subtlety. Like her mentor Marianne Moore, Bishop wrote highly crafted poems in a descriptive style that contains hidden philosophical depths.

The description of the ice-cold North Atlantic in *At the Fishhouses* (1955) could apply to Bishops own poetry: It is like what we imagine knowledge to be: / dark, salt, clear, moving, utterly free. Rich's special genius is the metaphor, as in her extraordinary work *Diving Into the Wreck* (1973), evoking a woman's search for identity in terms of diving down to a wrecked ship. Rich's poem *The Roofwalker* (1961), dedicated to poet Denise Levertov, imagines poetry writing, for women, as a dangerous craft. Like men building a roof, she feels exposed, larger than life, / and due to break my neck.

The Black Mountain poets : Also called the projectivist poets, it was a group of mid-20th-century American avant-garde or postmodern poets centered on Black Mountain College in North Carolina. In 1950, Charles Olson published his seminal essay, *Projective Verse*. Olson advocated an improvisational, open-form approach to poetic composition, driven by the natural patterns of breath and utterance. In addition to Olson, the poets of Black Mountain include Larry Eigner, Robert Duncan, Ed Dorn, Paul Blackburn, Hilda Morley, John Wieners, Denise Levertov, Jonathan Williams and Robert Creeley.

The Beat Generation Poets : In the 1940s and 50s, a new generation of poets rebelled against the conventions of mainstream American life and writing. They came to be known as the Beat Poets. Beat poets sought to write in an authentic, unfettered style. "First thought, best thought" was how central Beat poet Allen Ginsberg described their method of spontaneous writing. Poetically experimental and politically dissident, the Beat poets expanded their consciousnesses through explorations of hallucinogenic drugs, sexual freedom, Eastern religion, and the natural world. They took inspiration from jazz musicians, surrealists, metaphysical poets, visionary poets such as William Blake, and haiku and Zen poetry. The poets associated with the Beat generation, includes Ginsberg, Jack Kerouac, Michael McClure, and Diane Di Prima.

The Martian Poets : The English Surrealists of the 1970s and early 1980s including Craig Raine and Christopher Reid. Through the heavy use of curious, exotic and humourous aimed to break the grip of the familiar' in English poetry, by describing ordinary things as if through the eyes of a Martian. For instance, books are described by Raine as:

mechanical birds with many wings
perch on the hand
cause the eyes to melt
or the body to shriek without pain

POST-MODERN POETRY

The verse manifestos of the group known as the movement proclaimed the antimodernist mode of the 1950s, Philip Larkins defiance of 'tradition' summed up the desire for change, "I have no belief in "tradition" or a common myth ... or casual allusions in poems to other poems or poets". Clearly, the modernist mode was

exhausted and the literary movement was now swinging away from it. The works of Hugh MacDiarmid and Austin Clark, whose best poems had first appeared in the twenties re-emerged in the charged intellectual climate. MacDiarmid's poetry, nourished by a Scottish past, serves to resurrect a tradition forgotten since the time of Burns. Lyrics such as "The Parrot Cry", "Penny Wheep", "O What's Been Here Afore Me Lass", "The Eemis stone" represent his style, richly flavoured by a nationalist consciousness. Austin Clarke's Irish consciousness asserts itself in his poetry. An epigrammatist and satirist of great vitality, he extends this range represented by the Collected Poems to myth in Tiresias. His style is not like Eliot's but his conscious effort to recover the past and forge a creative relation with it reminds us of him. The most significant poet of the Movement is Philip Larkin whose poetic output *The North Ship*, 1945; *The Less Deceived*, 1955; *The Witsun Weddings*, 1944 reveals a wry humour with which he accepts and sustains a sense of defeat. There is not much optimism in *Lebina English provinces*. "But if the strikes a lugubrious note, if he does not see much chance for the fulfilment of human possibilities, his view of life is partly in tune with the national mood following the Second World War.

The wry understatements of Larkin are not in the style of Thom Gunn, often linked with the former in Movement anthologies. Gunn tries to emulate the energy of Hemingway's writing, a strength that fits his determination "to seek the heroic in the experience of nihilism." His range and skill are evident in *The Sense of Movement* (1957) and *My Sad Captains* (1961) Gunn's individuality is over-shadowed by the powerful voice of Ted Hughes. Instead of the formal graces of the Movement poets, there is an energy, even a certain violence in his poems on the natural world. Hughes reverts to the idea of death, time and again.

"The Hawk in the Rain" is an early example of this obsession. His impressive talent combines a sense of dislocation brought on by the war and an awareness of the "mind" of Europe with a consciousness of nature. Hughes's is portrayal of animal (Animal Poems 1967) evokes a world of primitive forces and untamed energy. This quality gives a strange power to the Crow poems in which the human struggle, the business of surviving and devouring is savagely parodied.

The poetry of Geoffrey Hill has often been compared with Hughes's. Hill's tortuous turns of thought are conveyed through images that carry a rare immediacy. In "Genesis" he surveys the six days of creation with sensitivity never allowing any self-indulgence to swamp his austere style. King Log and Mercian Hymns reveal another side to his talent - his awareness of historicity. Anthony Thwaite's polished meditations on a wide variety of subjects linking the near and the remote, both in time and space are an expression of another formidable talent like Hill's.

Thematic and stylistic variety provide interest and excitement to his poems. In "Mr. Cooper" from The Owl in the Tree (1963) the reality of death surfaces unexpectedly between drinks in a Manchester pub. New Confessions (1974) is a commentary on St. Augustine which combines comments, with personal reflections. The near and the remote are yoked together in the poems so well. He works into his poetry the Irish past, the consciousness of the Irish people, delving deep into both. Let the Poet Choose (1971) Wintering Out (1972) and North (1975) are examples of his unique mingling of tradition and individuality and evoke images of the landscape of Ireland and the nature of its people. In sum, postmodern poetry eludes categorization but remains distinct from the Modernist movement.

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