

THE WAY TO SUCCESS TRB COACHING CENTER -9600736379

TNPG TRB ENGLISH

New Syllabus Study Material

UNIT-3-

WITH MCQ UNIT TEST

ENGLISH LITERATURE FROM (1798-1850)

1. What is the monumental work of Wordsworth?
(A) Immortality ode (B) Lyrical ballads (C) Prelude (D) Tintern abbey
2. Who was the first to use mysticism in English poetry?
(A) Dryden (B) Milton (C) Blake (D) Collins
3. Which is the contribution of Wordsworth to English Romantic movement
(A) The acceptance of heroic couplet
(B) The democratization of the subject matter of prose
(C) The introduction of pompous in theme and treatment
(D) The rejection of the 18th century poetic diction
4. The German Idealistic philosophy reached English romantics through
(A) Shelley (B) Keats (C) Byron (D) Coleridge

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5. Ode became stylized during the ----- period

- (A) Latin (B) Greek (C) English (D) French

6. In thy voice I catch

The language of my former heart and read

My former pleasures in the shooting light of

Thy wild eyes

Who is addressed here?

- (A) Coleridge (B) Dorothy (C) Lucy (D) Annette Vallon

7. Identify the character of whom Jane Austen said

“A heroine whom no one but myself will like”

- (A) Elizabeth (B) Emma (C) Fanny Price (D) Jane

8. “She gave me eyes, she gave me ears

And humble tears and delicate fears”

Find from these lines of Wordsworth, who is referred to

- (A) Nature (B) His wife (C) His sister (D) His daughter

9. The two “Lake Poets” are

- (A) Wordsworth and Keats (B) Keats and Coleridge
(C) Byron and Keats (D) Coleridge and Wordsworth

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10. The theme of "Ode to Dejection" is

- (A) Loss of Love (B) Travails of old age
(C) Declining poetic ability (D) Weakening physique

11. Prosody means the study of

- (A) Personification (B) Classification of Prose
(C) Verification (D) Identification of melody in prose

12. "What Immortal hand or eye

Could frame thy fearful symmetry?

Whose lines are these

- (A) W. Wordsworth (B) M. Arnold (C) G.M. Hopkins (D) William Blake

13. A limerick is a humorous verse consisting of ----- lines

- (A) Four (B) Six (C) Seven (D) Five

14. "Dejection is certainly one of the best pieces of Coleridge and one of the greatest personal in the language?" Who said so?

- (A) George saints bury (B) Oliver Elton (C) J.B. Beer (D) Bed Trick

15. The sentence "I wish I had money enough" means

- (A) I have not money enough (B) I did not have money enough
(C) I will have money enough (D) I may have money enough

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16. The sentence

“If you had been there, I would have seen you”

is an example of,

(A) Fulfilled condition

(B) Hypothetical condition

(C) Unfulfilled condition

(D) Open condition

17. Choose the unfinished poem from the following

(A) Christabel

(B) Kubla Khan

(C) Ode to Dejection

(D) Rime of the Ancient Mariner

18. When did French revolution break out?

(A) 1786

(B) 1788

(C) 1789

(D) 1785

19. The author of “Decameron” is -----

(A) Boccaccio

(B) Plato

(C) Taso

(D) Aristotle

20. Mammon is a God of

(A) Love

(B) Wealth

(C) Courage

(D) Truth

21. Pythagoras is a -----philosopher

(A) Latin

(B) Greek

(C) English

(D) French

22. Who is regarded as the father of Roman literature?

(A) Virgil

(B) Accius

(C) Pacuvius

(D) Ennius

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23. John Keats' thick companion was

- (A) Shelley (B) Coleridge (C) Wordsworth (D) Leigh Hunt

24. "Tintern Abbey" is regarded as an autobiography of Wordsworth's

- (A) Mental development (B) Spiritual development
(C) Cultural development (D) Religious development

25. "Oh life me as a wave, a leaf a -----

I fall upon the thorns of life' And I bleed"

supply the missing word

- (A) Reed (B) Bird (C) Cloud (D) Dust

26. Keats' ode is

- (A) Ode to a Grecian Urn (B) Ode of a Grecian Urn
(C) Ode at a Grecian Urn (D) Ode on a Grecian Urn

27. "I look no pleasure in boyish sports" said by

- (A) Shelley (B) Keats (C) William Wordsworth (D) Coleridge

28. Coleridge's "Ode to Dejection" is

- (A) Sociological analysis (B) Psychological analysis
(C) Cultural analysis (D) Analysis in nature

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29. Who is "The beautiful and ineffectual angel, beating in the void his luminous wings in vain"

- (A) Shelly (B) Keats (C) Coleridge (D) Byron

30. The English Pindaric ode was popularized by

- (A) Cowley (B) Addison (C) Steele (D) Cooper

31. Immortality Ode is written in imitation of

- (A) Ballad (B) Lyric (C) Pindaric ode (D) sonnet

32. What is the rhyme scheme of the poem "Ode to west wind"?

- (A) ab ab ab ab cde cde (B) ab ab bc c (C) aba bcb cdc (D) None

33. William Hazlitt's 'The round Table' - a volume of literary sketches was published in the year

- (A) 1814 (B) 1816 (C) 1817 (D) 1818

34. Significant contributions were made by one of the following to the growth of vocabulary

- (A) Bible (B) Marlowe (C) Spenser (D) Donne

35. Which Makes The Original Poorer ?

- (A) Revisions (B) Revision (C) Rvisions (D) Visions

36. The first book is ?

- (A) Summer Vacation (B) Childhood (C) Days In London (D) None

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37.The season of the poem ?

(A)Spring (B)Morning (C)Dwan (D) Autumn

38. The Time Of The Poem ?

(A)Night (B)Evening (C) Morning (D) At Present

39.Before words worth who made mystic note? Shakespeare

(A)Shakespeare (B) Keats (C) Shelley (D) Words Worth

40.The Pack of cards looked like ?

(A)Police (B) Teacher (C) An Army (D) Doctor

KEYS

1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20
C	C	D	D	A	B	B	C	D	C	C	D	D	B	A	A	A	C	A	B
21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40
B	A	D	B	C	B	D	B	A	A	C	C	C	A	A	B	D	B	A	C

41) Essays of Elia is a collection of essays written by Charles Lamb, was first published in book form in _____.

A) 1820

B) 1823

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C) 1833

D) 1834

42) Charles Lamb's essays in the collection first began appearing in

A) The Examiner

C) The Edinburgh Magazine

B) The Quarterly Review

D) The London Magazine

43) American editions of both the 'Essays of Elia' and 'Last Essays of Elia' were published in Philadelphia in _____.

A) 1820

C) 1828

B) 1823

D) 1832

44) In Dream Children, children love to listen to stories about their

A) friends

C) living place

B) ancestors

D) elders

45) In Dream Children, Who is great-grandmother of the children?

A) Mrs. Field

C) Alice

B) Mary Lamb

D) Elizabeth Lamb

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46) Lamb opens the essay "Dream Children" by the narrating the story of his grandmother, to his children, Alice and John. Lamb's grandmother, his children's great-grandmother, lived in a 'great house in_____ '.

A) Inner Temple

C) Norfolk

B) Edmonton

D) Pentonville

47) Who was beloved and respected by everybody in Lamb's essay Dream Children.

A) Alice

C) Mrs. Field

B) John L

D) John

48) Who preferred great-grandmother, living in a newer and more fashionable mansion which he had purchased somewhere in the adjoining country.

A) Charles Lamb

C) The owner of the house

B) John Lamb

D) Elliston

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49) Whose funeral was attended by a concourse of all the poor, and some of the gentry too, of the neighborhood for many miles round, to show their respect.

A) Mrs. Field

C) Alice

B) Mary Lamb

D) Elizabeth Lamb

50) Choose the incorrect one about great-grandmother.

A) In her youth she was the best dancer.

B) She died of a cruel disease, Tuberculosis.

C) She lived in a great house in a manner as if it had been her own.

D) She was so good and religious.

51) Who was very humble and pious women who knew Psalms and a great part of Testament by heart.

A) Mrs. Field

C) Alice

B) Mary Lamb

D) Elizabeth Lamb

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52) In Dream Children, who said, "Those innocents would dono harm"

A) John L_____

C) Alice

B) Charles Lamb

D) Mrs. Field

53) Who used to spend many hours in the great house, in gazing upon the old busts of the Twelve Ceasers, that had been Emperors of Rome.

A) John L_____

C) Mary

B) Charles Lamb

D) Mrs. Field

54) Which of the following is not described by Charles Lamb in his essay 'Dream Children'?

A) About his grandmother.

D) About South sea house

B) About the great grand house

C) About John Lamb

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55. Adonais is a Pastoral Elegy written on the death of which of the following?

- (A) Byron (C) Scott
(B) Keats (D) Southey

56. What is inscribed above the entrance of Wuthering Heights?

- (A) "Hindley Earnshaw, 1729"
(B) "1623"
(C) "Abandon all hope, ye who enter here"
(D) "Hareton Earnshaw, 1500"

57. What kind of countryside surrounds Wuthering Heights and Thrushcross Grange?

- (A) Moorland (B) Savannah (C) Forest (D) Grassy plains

58. What destination does the young Catherine have in mind when she leaves Thrushcross Grange for the first time?

- (A) Wuthering Heights (B) The fairy caves at Penistone Crag

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(C) The nearby village (D) London, where her cousin Linton lives

59. What is the name of the village near Wuthering Heights?

(A) Loch Crag **(B) Gimmerton** (C) Heatherton (D) Purvey

60. At what age is Linton taken away from Thrushcross Grange by Heathcliff?

(A) Four (B) Twenty (C) Eleven **(D) Thirteen**

61. At what age is Linton reunited with young Catherine?

(A) Twenty-two (B) Nineteen **(C) Sixteen** (D) Forty-three

62. Whom does Hindley force to work as a servant in his home?

(A) Joseph **(B) Heathcliff**

(C) Heathcliff's son, Linton (D) Edgar Linton

63. Whom does Heathcliff force to work as a servant in his home?

(A) Hindley (B) Catherine **(C) Hareton** (D) Isabella Linton

63. Where do Catherine and Heathcliff first become close?

(A) In the nursery at Wuthering Heights

(B) During Catherine's visit to Liverpool

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(C) At Isabella Linton's birthday party

(D) On the moors

64. Whom does Edgar Linton sometimes forbid his daughter to visit?

(A) Linton Heathcliff

(B) Hareton Earnshaw

(C) Isabella Linton

(D) The evangelical servant Joseph

65. Under what male names did Charlotte, Emily, and Ann Brontë publish a collection of poetry?

a) Aubrey, Chester, and Edgar Blanchard

b) Bartholomew, Pervis, and Spencer Busk

c) Currer, Ellis, and Acton Bell

d) George, Edward, and Matthew Elliot

66. What does Lockwood feel when he reaches for the branch?

a) A cold hand

b) A dead dog

c) A head

d) A pool of water

67. Why does Ellen stay in the room when Edgar Linton visits Cathy?

a) Hindley asked her to

b) She is worried about Cathy's honor

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- c) She didn't have time to tidy the room before Edgar arrived
- d) She is trying to avoid Heathcliff
68. How does Cathy shock Linton when he comes to visit her?
- a) She turns him away because she would rather spend time with Heathcliff
- b) She pinches Ellen c) She insults Isabella
- d) She speaks well of Heathcliff
69. Which of these does Hindley do when he gets angry?
- a) Curse his wife b) Fire his gun
- c) Beat Hareton d) Destroy the furniture
70. What time of year does Cathy return from her stay at Thrushcross Grange?
- a) Christmas b) Remembrance Day
- c) New Year's d) May Day

*****All The Best*****

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WITH MCQ UNIT TEST

ENGLISH LITERATURE FROM (1798-1850)

1. The phrase "Fearful Symmetry" appears in-

- (a) London (b) A Poison Tree
(c) Chimney Sweeper (d) The Tigre

2. Who among the following is the major critic of Shakespeare in the 20th century?

- (a) Edmund Gosse (b) **A.C. Bradley**
(c) Gilbert Murray (d) Frank Kermode

3. "The Two April Mornings" is a poem by-

- (a) Thomson (b) Oliver Goldsmith
(c) **William Wordsworth** (d) Sylvia Plath

4. "A thing of beauty is a joy forever" is a line from-

- (a) Ode to Autumn (b) Ode to Psyche
(c) **Endymion** (d) La Belle Dame Sans Merci

5. The line " Poets are the unacknowledged legislators of the world" is by–

- (a) P.B. Shelley** (b) John Keats (c) Mathew Arnold (d) Ezra Pound

6. The correct order of the publication of these works is–

- (a) An Evening Walk ; The Prelude Lyrical Ballads; The Excursion
 (b) An Evening Walk; Lyrical Ballads, The Prelude; The Excursion
 (c) The Lyrical Ballads; An Evening Walk, T he Prelude, The Excursion
 (d) The Excursion; An Evening walk; The Prelude; Lyrical Ballads **Ans- (*)**

7. Which of the following is not a work by William Blake?

- (a) Songs of Innocence
 (b) The Marriage of Heaven and Hell
 (c) Visions of the Daughters of Albion
(d) Castle of Indolence

8. Dejection: 'An Ode' is written by–

- (a) S.T. Coleridge** (b) P.B. Shelley (c) Sir Walter Scott (d) Mary Shelley

9. 'Table Talk' is a collection of essays by–

- (a) Charles Lamb (b) Thomas de Quincey
 (c) Thomas Moore (d) **William Hazlitt**

10. Walter Scott is a ----- novelist.

- (a) Political **(b) Historical** (c) Romantic (d) Psychological

11. The phrase "negative capability" is associated with–

- (a) Robert Herrick **(b) John Keats** (c) S.T. Coleridge (d) Robert Browning

12. 'Negative Capability' is associated with–

(a) P.B. Shelley (b) Robert Browning (c) W.B. Yeats **(d) John Keats**

13. Charles Darwin's Origin of Species was published in the year–

(a) 1858 **(b) 1859** (c) 1862 (d) 1857

14. What according to P.B. Shelley, is “intellectual beauty”?

(a) The human mind dreaming

(b) Reason pushing away emotions

(c) The human mind at work

(d) The human mind solving political problems

15. Which poem of William Wordsworth is considered his greatest autobiographical epic ?

(a) Guilt and Sorrow **(b) The Prelude** (c) The Excursion (d) Peter Bell

16. Lyrical Ballads comprises poems by Wordsworth and –

(a) Keats (b) Shelley **(c) Coleridge** (d) Byron

17. “The Praise of Chimney-Sweeper” is –

(a) A poem by William Blake

(b) An elegy by William Wordsworth

(c) An essay by Charles Lamb

(d) An essay by William Hazlitt

18. The most notable characteristic of Keats' poetry is –

(a) Satire (b) Sensuality **(c) Sensuousness** (d) Social reform

19. Who said "Keats was a Greek".

(a) Wordsworth (b) Coleridge (c) Lamb **(d) Shelley**

20. Which stanza form did Shelley use in his famous poem "Ode to the West Wind"?

(a) Rime royal (b) Ottava rima
(c) Terza rima **(d) Spenserian stanza**

21. The author of Essays of Elia is –

(a) Francis Bacon (b) William Hazlitt **(c) Charles Lamb** (d) H.G. Wells

22. Which of the following poets does not belong to the 'Lake School'?

(a) Keats (b) Coleridge (c) Southey (d) Wordsworth

23. Mary Shelley's father was William Godwin, a famous –

(a) Physician (b) Spiritual leader (c) Poet and satirist **(d) Philosopher**

24. Who called Shelley "a beautiful and ineffectual angel beating in the void his Luminous wings in vain"?

(a) Walter Pater (b) A.C. Swinburne
(c) Matthew Arnold (d) T.S. Eliot

25. What caused John Keats' death ?

(a) Malaria **(b) Tuberculosis** (c) Pneumonia (d) Typhoid

26. Which of the following books was translated by John Keats?

(a) Aeneid (b) Iliad (c) Odyssey (d) Vulgate

27. For which profession John Keats had licence but never practised it ?

(a) Pharmacist (b) Architect (c) Engineer (d) Lawyer

28. In which poem does Wordsworth write "Come forth into the light of things,/ Let Nature be your Teacher"?

(a) " The Tables Turned"

(b) " The world is too much with us"

(c) " I wandered lonely as a cloud"

(d) " The Solitary Reaper"

29. Keats's "Endymion" is dedicated to –

(a) Leigh Hunt (b) Milton (c) Shakespeare **(d) Thomas Chatterton**

30. 'For a handful of silver, he left us, 'This line of Browning has a reference to -

(a) Shakespeare **(b) Wordsworth** (c) Tennyson (d) Dryden

31. During his visit to France, Wordsworth fell in love with a girl named -

(a) Catherine (b) Mary Hutchinson **(c) Annette Vallon** (d) Simon Lee

32. 'Every great poet is a teacher' are the words of –

(a) Shelley (b) Keats (c) Byron **(d) Wordsworth**

33. Select from the following, the name of the author on whose grave the words he chose himself are carved :

'Here is one whose name is writ in water'

(a) Keats (b) Byron (c) Milton (d) Swinburne

34. Who has said it?

"One impulse from a vernal wood

May teach you more of man,

Of moral evil and of good

Than all the sages can."

(a) Shakespeare (b) Milton (c) Galsworthy **(d) Wordsworth**

35. Name the poem from which the following words have been quoted :

The gods approve

The depth, and not the tumult of the soul

(a) The World is Too Much with Us (b) The Tables Turned
(c) Ode to Duty **(d) Laodamia**

36. When did the first edition of Lyrical Ballads appear?

(a) 1698 **(b) 1798** (c) 1898 (d) 1794

37. When was Lamb born?

(a) 1775 (b) 1834 (c) 1744 (d) 1829

38. Which pseudonym was adopted by Lamb for his essays?

(a) Elia (b) Charles (c) Lamb (d) None of these

39. Which of the following is not a work by Lamb?

(a) John Woodvil (b) The Old Familiar Faces
(c) Hester **(d) Lalla Rookh**

40. How many acts are there in Shelley's lyrical drama Prometheus Unbound?

(a) One (b) Three **(c) Four** (d) Five

41. Which of the following is a poem by Wordsworth?

(a) Daffodils (b) On first looking into Chapman's Homer

(c) The Forsaken Merman (d) The Last Ride Together

42. The true commencement of Wordsworth's poetic career was from -

(a) 1792 - 1793 (b) 1795 - 1796 **(c) 1797 - 1798** (d) 1790 - 1791

43. Wordsworth lived for 50 years among the-

(a) Cumberland dalesmen

(b) Alfoxden villagers

(c) Hawkshead countrymen

(d) French revolutionists

44. One of the following is not by Wordsworth -

(a) Michael

(b) Resolution and Independence

(c) It is a Beauteous Evening

(d) The May Queen

45. Wordsworth learned that "verse may build a princely throne on humble truth" from -

(a) Robert Burton **(b) Robert Burns**

(c) Robert Bridges (d) Robert Blair

46. The Solitary Reaper is a-

(a) Ballad (b) Ode (c) Lyric (d) Pastoral

47. Lyrical Ballads was written by Coleridge and-

(a) Arnold (b) Keats **(c) Wordsworth** (d) Blake

48. Wordsworth composed some of his finest poems during the years-

(a) **1798-99** (b) 1778-79 (c) 1788-89 (d) 1768-69

49. The Excursion, dated 1814, marks the beginning of-

(a) Wordsworth's growing sensibility to natural phenomena

(b) the decline of Wordsworth's poetic genius

(c) the height of Wordsworth's ascent to fame

(d) Wordsworth's friendship with Coleridge

50. The verse lines-

**"She gave me eyes, she gave me ears; And humble cares,
and delicate fears;...." were in reference to-**

(a) River Wye

(b) Annette Vallon

(c) Dorothy Wordsworth

(d) Ancestral Scotland

51. The Prelude was written in-

(a) 1802 **(b) 1805** (c) 1807 (d) 1806

52. "A violet by a mossy stone/Half hidden from the eye!" is a quote from the-

(a) Ode to Duty

(b) Lucy Poems

(c) The Green Linnet

(d) The Solitary Reaper

53. Wordsworth's poems, mostly, deal with-

(a) politics (b) city life **(c) humble and rustic life** (d) revolution

54. Wordsworth, before his death, resided at-

(a) Rydal Mount (b) Grasmere Parsonage

(c) Dove Cottage (d) Allan Bank

55. William Wordsworth's Tintern Abbey is-

(a) a dramatic monologue (b) a dramatic lyric

(c) a dramatic epic (d) none of the above

56. In 1805, Wordsworth's which poem was written?

(a) Tintern Abbey **(b) The Prelude**

(c) Lucy Poems (d) The Solitary Reaper

57. The Prelude by Wordsworth was part of a vast work which was to be called-

(a) The Excursion **(b) The Recluse**

(c) Yarrow Revisited (d) Peter Bell

58. Which of these travel poems belong to William Wordsworth?

(a) Descriptive Sketches

(b) Sketches of the Natural civil and Political state of Switzerland

(c) Sketches of Nature

(d) A vivid sketch and picture of our time

59. Lyrical Ballads appeared with :

(a) Six poems by Coleridge and fifteen by Wordsworth

(b) Ten poems by Coleridge and ten by Wordsworth

(c) Four poems by Coleridge and fifteen by Wordsworth

(d) Four poems by Coleridge and nineteen by Wordsworth

60. Which of these is not a work by John Keats?

(a) Ode to Autumn (b) **To Night** (c) Isabella (d) The Pot of Basil

61. F. Scott Fitzgerald was a great admirer of the poetry of John Keats so much so that he named one of his novels with a line from one of the poems of Keats. Which poem was it?

(a) **Ode to a Nightingale**

(b) Ode on a Grecian Urn

(c) Ode to Autumn

(d) Ode to Psyche

62. Which is John Keats's first poem?

(a) Meg Merrilies

(b) **On looking at Chapman's Homer**

(c) Endymion

(d) When I have Fears

63. Endymion by Keats is the story of a young shepherd, loved by the moon Goddess, Keats took the story from :

(a) **Greek mythology** (b) Highland Lore

(c) Kentish tales (d) Roman myths

64. Which romantic novel is by Charles Lamb ?

(a) **Kloster Leim** (b) Rosamund Gray (c) Absent ee (d) Cranford

65. "Mrs. Battle's Opinions on Whist" is an essay that has delighted generation of readers. We find it in :

(a) **Essays of Elia by Charles Lamb**

(b) Confession by De Quincey

123. Shelley's poem, 'Adonais' is -

(a) a ballad (b) an ode (c) an idyll **(d) an elegy**

124. Who wrote 'The Necessity of Atheism'?

(a) Christopher Marlowe (b) Oscar Wilde (c) Byron **(d) Shelley**

125. John Keats died of -

(a) cholera **(b) consumption** (c) typhoid (d) renal failure

126. Biographia Literaria was written by :

(a) Hazlitt (b) Keats (c) Wordsworth **(d) Coleridge**

127. In which year did Wordsworth add his Preface to the Lyrical Ballads?

(a) 1798 **(b) 1800** (c) 1802 (d) 1803

128. Who wrote Tales from Shakespeare?

(a) Charles Lamb (b) William Hazlitt

(c) Leigh Hunt **(d) Charles and Mary Lamb**

129. In which poem of Keats does the following line occur?

"A thing of beauty is a joy forever."

(a) Endymion (b) Hyperion (c) Lamia (d) Sleep and Beauty

130. In which poem of Shelley do the following lines occur?

"Oh! lift me as a wave, a leaf, a cloud!

I fall upon the thorns of life! I bleed!"

(a) Adonais (b) To a Skylark

(c) Ode to the West Wind (d) Lament

131. The title of Shelley's incomplete dream- allegory is :

- (b) the French drama
(c) the French culture of art

(d) the French Revolution

192. Who is known as the poet of the Lakes?

- (a) Byron (b) Coleridge **(c) Wordsworth** (d) Keats

193. Who considered Wordsworth as a "high priest of nature"?

- (a) De Quincey (b) Coleridge (c) Shelley **(d) Matthew Arnold**

194. Who wrote and about whom-

'Thy soul was like a star, and dwelt a part'

- (a) Milton about Shakespeare (b) Keats about Milton
(c) Wordsworth about Milton (d) Milton about Spenser

195. When was 'The Prelude' published -

- (a) 1805 (b) 1832 (c) 1853 **(d) None of these**

196. Nature never did betray

The heart that loved her.....

These lines exist in -

- (a) Immortality Ode (b) Michael (c) Ode to Duty **(d) Tintern Abbey**

197. Where from these lines have been taken -

our birth is but a sleep and a forgetting ;

The soul that rises with us, our life's Star,

Hath had elsewhere its setting.

- (a) Tintern Abbey **(b) Intimation of Immortality**

255. "Friend of the wise! And Teacher of the Good! Into my heart have I received that Lay More that historic, that prophetic Lay." To whom are these line addressed?

(A) To Walter Scott **(B) To Wordsworth** (C) To Southey (D) To Byron

256. Why is the year 1798 taken to be the year of the beginning of the Romantic Movement ?

(A) Because it was the year of Wordsworth's birth

(B) Because it was the year in which James Thomson's Seasons was published

(C) Because it was the year in which Wordsworth's Lyrical Ballads were published

(D) Because it was the year in which the French Revolution started

257. P.B. Shelley belonged to the

(A) Earlier generation of Romantic poets

(B) Later generation of Romantic poets

(C) Earlier generation of Victorian poets

(B) Later generation of Victorian poets

258. The total span of Shelley's life was about:

(A) 28 Years (B) 32 Years **(C) 30 Years** (D) 31 years

259. Shelley was expelled from the Oxford University for the publication of :

(A) The Mask of Anarchy (B) The Revolt of Islam

(C) On the Necessity of Atheism (D) Hellas

323. The witch of Alps is a character in :

(A) Manfred (B) Cain (C) Heaven and Earth (D) Werner

324. How many Acts are there in the play Manfred?

(A) Two **(B) Three** (C) Four (D) Five

325. How many Acts are there in the play Marion Faliero?

(A) Two (B) Three (C) Four **(D) Five**

326. To whom is the Tragedy Sardanapalus dedicated

(A) Godwin (B) Walter Scott **(C) Goethe** (D) Dryden

327. Byron himself calls his play The Two Foscari:

(A) A Horror Tragedy (B) A Tragi-comedy

(C) A Lyrical Comedy **(D) A Historical Tragedy**

328. To whom does Byron dedicate his play entitled Cain?

(A) Sir Walter Scott (B) William Wordsworth

(C) S.T. Coleridge (D) Robert Southey

329. In which of Byron's Adam and Eve are leading characters?

(A) Heaven and Earth (B) Werner **(C) Cain**

(D) The Deformed Transformed

330. Byron's Beppo is:

(A) A Lyrical play **(B) A Venetian story**

(C) A Turkish Tale (D) A Monologue

331. To whom does Byron dedicate his tale Don Juan?

(A) Dryden (B) Walter Scott (C) Dr. Johnson **(D) Robert Southey**

332. Byron calls one of his Tale A Fragment of a Turkish Tale. Which is this tale?

(A) The Giaour (B) The Corsair (C) The Siege of Corinth (D) Parisina

333. Which of the following poems shot up Byron into unprecedented popularity?

(A) Don Juan (B) Beppo **(C) Childe Harold's Pilgrimage** (D) Cain

334. How many Cantos are there in Child Harold's Pilgrimage?

(A) Two (B) Three **(C) Four** (D) Five

335. Byron's The Deformed Transformed is a:

(A) Satire (B) Tale (C) Elegy **(D) Drama**

336. Who calls Keats "one of the inheritors of unfulfilled renown?"

(A) Shelley (B) Byron (C) Walter Scott (D) Southey

337. What was the Total span of Keats's life?

(A) 25 years (B) 26 years (C) 28 years (D) 24 years

338. What was the cause of the death of Keats at such an early age?

(A) Frustration in Love **(B) Adverse criticism of his poetry**

(D) Disease of consumption (D) Drowning

339. Who wrote famous Pastoral Elegy on the death of Keats?

(A) Wordsworth (B) Byron **(C) Shelley** (D) Walter Scott

340. What was the title of the elegy written by Shelley on the death of Keats?

(A) Thyrsis **(B) Adonais** (C) Lycidas (D) Astrophel

341. Charles Lamb wrote his essays under pen-name

(A) Ilia (B) Elia **(C) Elia** (D) Alia

342. Who was Elia under whose name Lamb Published his Essays?

(A) Lamb's elder brother

(B) Lamb's colleague working with him in the East India House

(C) Lamb's colleague in Christ's Hospital (D) Just an imaginary name

343. Where in were Lamb's essays first published serially?

(A) In the Quarterly Review (B) In Blackwood's Magazine

(C) In the Edinburgh Review **(D) In the London Magazine**

344. Lamb suffered from a hereditary disease for some time. What was that disease?

(A) Asthma (B) Consumption **(C) A streak of madness** (D) Melancholia

345. Lamb started his career as:

(A) A clerk in East India House (B) A Clerk in Christ's Hospital

(C) An Assistant Editor in the London Magazine

346. Lamb did not marry because:

(A) He did not like the system of marriage

(B) He had to maintain his mad sister

(C) He was too poor to maintain a family

(D) He did not want to curtail his personal freedom

347. How did Lamb's mother die?

(A) She committed suicide **(B) She was killed by Lamb's mad sister**

(C) She was drowned in the Thames (D) She was killed in an accident

348. Lamb loved a woman whom, however, he could not marry. What was her name?

(A) Ann Simmons (B) Alice Browne (C) Mary Winterton (D) Alice White

349. In which Essay does lamb make an indirect allusion to his frustration in love?

(A) Poor Relations (B) Bachelor's Complaint

(C) Dream-Children (D) Recollections of Christ's Hospital

350. Who called Lamb "gentle-hearted Charles"?

(A) Coleridge (B) Hazlitt (C) De Quincey (D) Leigh Hunt

351. "It is the man Charles Lamb that constitute the charm of his written words."

Who says this?

(A) Saintsbury (B) Hugh Walker (C) De Quincey **(D) Conon Ainger**

352. Who calls Lamb "One of the best beloved of English authors"?

(A) Hugh Walker **(B) W.H. Hudson** (C) Saintsbury (D) George Sampson

353. Which of the following essays of Lamb is most autobiographical?

(A) Old China (B) Poor Relations

(C) Bachelor's Complaint against Married Men

(D) Imperfect Sympathies

354. Which of the following essays of Lamb is most pathetic?

(A) Recollections of Christ's Hospital **(B) Dream-Children**

(C) Grace Before Meet (D) In Praise of Chimney-Sweepers

355. "We are not of Alice, nor of the thee, nor are we children at all !" From which essay of Lamb are these line quoted?

(A) Dream-Children (B) Bachelor's Complaint

(C) Poor Relations (D) The Old and the New School Master

356. "The children of Alice call Bartrum father." This sentence occurs in Lamb's essay Dream-Children. Who was Bartrum?

(A) The man who married the woman whom Lamb loved

(B) Lamb's colleague in East India House

(C) A close relative of Lamb (D) Lamb's elder brother

357. Lamb once said, "I am myself the subject of my essay." What did he mean by this?

(A) That the style of writing his essays is his own

(B) That his essays are largely autobiographical

(C) That he did not borrow the subject of his essays from anywhere

(D) That he wrote his essays on the subject around him

358. It is said that Lamb smiled with one eye and wept with the other. What does it mean?

(A) That he had some eye problem by birth

(B) That he saw great ups and downs in life

(C) That there was a blending of humour and pathos in his essays

(D) That he could not get so much fame in his literary career as he wanted to get

359. Lamb's memory "will retain its fragrance as long as the best spice expended on the Pharaohs" Who said this?

(A) Robert Southey (B) Wordsworth (C) Coleridge (D) Hazlitt

360. What is Lamb's John Woodvil?

(A) A tragic play (B) A comic play

(C) A satirical play (D) A fairy-play for children

361. Lamb wrote Tales from Shakespeare in collaboration with:

(A) Hazlitt (B) William Cabbett **(C) Mary Lamb** (D) Leigh Hunt

362. Charles Lamb is best known for his:

(A) Essays of Elia (B) Tales from Shakespeare

(C) Poems for Children (D) John Woodvil's Tragedy

363. What is Lamb's Prince Dorus?

(A) A comedy (B) A tale in prose

(C) A fairy tale in verse (D) A narrative poem

364. One of the following essays is written by Lamb. Which one?

(A) Indian Jugglers **(B) Christ's Hospital**

(C) On Saying Please' (D) The English Mail-Coach

365. One of the following essays is not written by Lamb. Which one?

(A) My School and School Masters (B) Old China

(C) Modern Gallantry (D) Imperfect Sympathies

366. The Lady of the Lake presents :

(A) A series of exciting incidents (B) A Series of songs

(C) A Galaxy of Characters (D) A Series of buffoonery

367. How many plays did Scott write ?

(A) Two (B) Three **(C) Four** (D) Five

368. The Lord of the Isles is a powerful:

(A) Historical poem (B) Adaptation of an old ballad

(C) A dramatic work in verse (D) A series of adventures in verse

369. In the second and more successful phase of his literary career, Scott produced a number of novels, numbering about:

(A) 18 (B) 25 (C) 20 **(D) 27**

370. The most successful of his novels is :

(A) Waverley (B) The Monastery (C) Guy Mannering (D) Kenilworth

471. The Bride of Lammermoor is rightly famous for its:

(A) Gothic atmosphere (B) Enchanting romance

(C) Sustained tragic intensity (D) Poetical quality

372. Walter Scott became lame when he was only:

(A) Eighteen years old **(B) Eighteen months old**

(C) Fourteen years old (D) Fourteen months old

373. Scott wrote his Lay of the Last Minstrel on the model of :

(A) Cowper's John Gilpin

(B) La Belle Dame Sans Merci by Keats

(C) Coleridge's Christabel

(D) Rime of the Ancient Mariner by Coleridge

374. Scott was a great favourite of George IV who made him a Baronet in

(A) 1816 (B) 1818 **(C) 1820** (D) 1822

375. Scott's most popular novels are about

(A) London Life (B) Ireland (C) Cambridge University **(D) Scotland**

376. Most of the novels of Walter Scott are:

(A) Romances (B) Narrative Verse **(C) Historical** (D) Episodic

377. John Gibbon Lockhat, the renowned novelist and poet was:

(A) Scott's cousin (B) Scott's friend

(C) Scott's son-in-law (D) Scott's nephew

378. Who wrote the Biography of Walter Scott?

(A) Lockhart (B) Charles Lamb (C) Leigh Hunt (D) Southey

379. Walter Scott was born in :

(A) Edinburgh (B) Cambridge (C) Berwickshire (D) Bermingham

380. The themes of Scott's historical novels cover a period of nearly

(A) Six Centuries (B) Seven Centuries

(C) Eight Centuries (D) Four Centuries

381. To which Literary Age did Jane Austen belong?

(A) The Age of Johnson **(B) The Age of Wordsworth**

(C) The Victorian Age (D) The Age of Arnold

382. How many novels did Jane Austen publish?

(A) 4 (B) 5 **(C) 6** (D) 7

383. Which of the following novels was published first

(A) Sense and Sensibility (B) Mansfield Park

(C) Pride and Prejudice (D) Emma

384. Which of the following novels was published posthumously?

(A) Mansfield Park (B) Pride and Prejudice

(C) Emma **(D) Northanger Abbey**

385. Her Pride and Prejudice was first published under the title:

- (A) Evelyn (B) Kitty **(C) First impressions** (D) Lady Susan

386. We have no hesitation in placing Jane Austen beside Shakespeare. Who has made this remark?

- (A) Wordsworth (B) Edward Fitzgerald (C) Charlotte Bronte **(D) Macaulay**

387. In how many volumes was Mansfield Park published?

- (A) Two Volumes **(B) Three Volume** (C) Four Volume (D) One Volume only

388. In How many Volumes was Persuasion published?

- (A) One **(B) Two** (C) Three (D) Four

389. The novel Persuasion was published posthumously. Who supervised its publication?

- (A) Her brother Henry** (B) The Publisher John Murray

(C) Maria Edgeworth (D) Anna Austen

390. 'A Memoir of Jane Austen' was written by:

- (A) J.E. Austen-Leigh** (B) R.W. Chapman (C) Mary Lascelles (D) John Murray

391. One of the following women novelists was not contemporary of Jane Austen.

Identify her:

- (A) Maria Edgeworth **(B) Charlotte Bronte**

(C) Susan Edmons Ferrier (D) Edmonstone

392. Whom did Jane Austen marry?

- (A) Lord Brabourne (B) Mr. Collins (C) Lord Lytton **(D) Remained unmarried**

393. Jane Austen died at an early age of :

- (A) 48** (B) 43 (C) 40 (D) 41

394. The story Lady Susan is developed through:

(A) Witty dialogues (B) Humorous reparties

(C) Letter (D) Small incidents

395. Which novel was she writing when she died?

(A) Sanditon (B) The Watsons (C) Elinor (D) Marianne

396. What kind of novels had Jane Austen written?

(A) Domestic Novels (B) Social Novels (C) Gothic Novels (D) Historical Novels

397. A critic said about Keats, "He is with Shakespeare." Who is this critic?

(A) Hazlitt (B) Coleridge **(C) Matthew Arnold** (D) Ruskin

398. Within which literary Age Walter Scott lived and wrote?

(A) The Age of Dryden (B) The Age of Pope

(C) The Age of Wordsworth (D) The Age of Tennyson

399. Walter Scott was basically:

(A) A poet **(B) A novelist** (C) An essayist (D) A dramatist

400. What was Scott's Rokeby?

(A) A play (B) A satirical poem (C) A long prose work **(D) A novel in verse**

401. What was his The Lay of the Last Minstrel?

(A) A Ballad (B) A Narrative Poem (C) A series of Sonnets (D) A series of Lyrics

402. Marmion is :

(A) A Ballad (B) A novelet **(C) A poetical story** (D) An ode

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ENGLISH LITERATURE FROM (1798-1850)

<i>Contents</i>	<i>Writers</i>	<i>Works</i>
<i>Poetry /Poem</i>	<i>William Wordsworth</i>	<i>Immortality, Tintern Abbey, The Prelude - Book-I</i>
	<i>Samuel Coleridge</i>	<i>Ode to Dejection, Kubla Khan</i>
	<i>John Keats</i>	<i>Ode to a Nightingale</i>
	<i>Percy Bysshe Shelley</i>	<i>Ozymandias, Adonais</i>
<i>Prose and Fiction</i>	<i>Charles Lamb</i>	<i>Essays of Elia Christ's Hospital, The South Sea House, Dream Children, New Year's Eve</i>
	<i>William Hazlitt</i>	<i>My First Acquaintance with Poets</i>
	<i>William Wordsworth</i>	<i>Preface to Lyrical Ballads</i>
	<i>Jane Austen</i>	<i>Sense and Sensibility</i>
	<i>Emily Bronte</i>	<i>Wuthering Heights</i>
<i>Lyrical Drama</i>	<i>Percy Bysshe Shelley</i>	<i>Prometheus Unbound</i>
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Poetry -William Wordsworth Immortality,Tintern Abbey, The Prelude - Book-I**William Wordsworth - 1770-1850**

- born at cocker mouth, Cumberland
- 2 elder brother 2 younger brother a sister Dorothy. while he was 8 his mother died and the shock of the blow his father died after 6 years (When he was 14)
- Studied at Hawkshead and Cambridge The French revolution was at its height and he was fascinated by it.
- fell in love with a French woman Annette Vallon who bore him a daughter. The impracticability of marrying her plunged him in pessimism for a while. In Dorothy's (his sister) constant love and care a new peace and happiness were coming over.
- In 1795 he met Coleridge – who had the most profound influence over him (next to Dorothy of course) They together published their famous “Lyrical Ballads” jointly in two editions 1798 and 1800. Wordsworth – was the one who actually contributed the vast majority of the Lyrical Ballads. Coleridge's supernatural tale of “The Ancient Mariner” was the major and outstanding contribution. Wordsworth married Mary Hutchinson (a child-hood friend) – five children (two died in infancy) Dorothy remained a member of his household.
- he was recognized more widely after the publication of Coleridge's ‘Biographia Literaria’ in 1817. After the death of Southey in 1843 (Wordsworth) he was made poet Laureate somewhat against his will.

Immortality ode**Romantic Movement**

English romantic movement began in 1798 with the publication of Lyrical Ballads.

- not a sudden outburst but the result of long and gradual growth & development

Poets of the romantic school

Wordsworth, Coleridge, Shelley, Keats etc.

The Elizabethans were the first romantics. Literature is essentially romantic in spirit.

Decline of Romanticism

- Romantic spirit suffered a total decline and eclipse during Augustan age. Augustan Literature (A.L) was mainly intellectual and rational, deficient in emotion and imagination. A.L. dealt exclusively with the artificial life of upperclasses of the city of London form and diction and theme – artificial. No feeling for nature.

PRE-ROMANTICS

“Return to Nature” played a very prominent part in the revival of romanticism.

- wanted to return to the free and invigorating life of the world of leaves and flowers ‘The season’ (170 lines) of Thomson that nature came to her own for the first time and flourished is the poetry of Gray, Collins, Burns, Cowper and Crabbe – (they are called the precursors of romantic movement)

show a genuine feeling for nature. Blake was the first to introduce the romantic note of mysticism in English poetry. His poems are “extraordinary compositions, full of unearthly visions, charming simplicity and baffling obscurity

Medieval Revival

Middle Ages were essentially romantic magic and mystery, love and adventure. They stirred the imagination of the romantics.

The Lyrical Ballads

History of romanticism was taken with the publication of the Lyrical Ballads in 1798. It was now for the first time wordsworth and Coleridge emphasized the aims and Objectives of the new poetry. Coleridge pointed out that he would treat of objects and incidents super natural Wordsworth deal with subjects taken from ordinary and commonplace life.

Contribution of wordsworth to English Romantic movement

1. The rejection of the Heroic couplet and introduction of a no. of new metres
2. The rejection of (18th poetic diction).
3. The introduction of simplicity in theme and treatment
4. The democratization of the subject matter of poetry
5. The revival of the love of wild and real nature

Other Romantic poets

Keats, Shelley and Byron belong to the second generation of romantic poets.

➤ began to compose mainly after 1815

- Poets of 1st generation attained respectability and social acceptance in their life time
- Poets of 2nd generation remained outcast till the end. Their fame grew only after their death.
- Keats is a unique phenomenon in the history of romanticism . He represents a unique balance of classicism and romanticism. Unlike his Contemporaries he keeps aloof from the stirring events of the day.
- He was the first to die but even in his youth and within the short period of 4 years he attained such heights that the only poet who merits comparison with him is Shakespeare. French and German Influences The French Revolution (FR) and German Idealistic Philosophy of Kant, Hegel and Nietzsche. The French Revolution and the writings of the makers fired the imagination of English romantics. “ The Return to Nature and the democratic spirit were nourished and fostered by the revolution. It is fed and strengthened by poets like Byron and Shelley.
- “The German Idealistic Philosophy reached English romantics largely through Coleridge. As to the philosophy God, the supreme is immanent through the universe. There is essential unity between man, nature and God. This spirit, The divine is only reality. The rest are only appearances, unreal and momentary.

Intimations of immortality from Recollections of early childhood.

THERE was a time when meadow, grove, and stream,

The earth, and every common sight,

To me did seem

Apparell'd in celestial light,

The glory and the freshness of a dream.

5

It is not now as it hath been of yore;—

Turn wheresoe'er I may,

By night or day,

The things which I have seen I now can see no more.

The rainbow comes and goes,

10

And lovely is the rose;

The moon doth with delight

Look round her when the heavens are bare;

Waters on a starry night

Are beautiful and fair;

15

The sunshine is a glorious birth;

But yet I know, where'er I go,

That there hath pass'd away a glory from the earth.

Now, while the birds thus sing a joyous song,

And while the young lambs bound

20

As to the tabor's sound,
To me alone there came a thought of grief:
A timely utterance gave that thought relief,
And I again am strong:
The cataracts blow their trumpets from the steep; 25
No more shall grief of mine the season wrong;
I hear the echoes through the mountains throng,
The winds come to me from the fields of sleep,
And all the earth is gay;
Land and sea 30
Give themselves up to jollity,
And with the heart of May
Doth every beast keep holiday;—
Thou Child of Joy,
Shout round me, let me hear thy shouts, thou happy 35
Shepherd-boy!
Ye blessèd creatures, I have heard the call
Ye to each other make; I see
The heavens laugh with you in your jubilee;
My heart is at your festival, 40
My head hath its coronal,

The fulness of your bliss, I feel—I feel it all.

O evil day! if I were sullen

While Earth herself is adorning,

This sweet May-morning,

45

And the children are culling

On every side,

In a thousand valleys far and wide,

Fresh flowers; while the sun shines warm,

And the babe leaps up on his mother's arm:—

50

I hear, I hear, with joy I hear!

—But there's a tree, of many, one,

A single field which I have look'd upon,

Both of them speak of something that is gone:

The pansy at my feet

55

Doth the same tale repeat:

Whither is fled the visionary gleam?

Where is it now, the glory and the dream?

Our birth is but a sleep and a forgetting:

The Soul that rises with us, our life's Star,

60

Hath had elsewhere its setting,

And cometh from afar:

Not in entire forgetfulness,
And not in utter nakedness,
But trailing clouds of glory do we come 65
From God, who is our home:
Heaven lies about us in our infancy!
Shades of the prison-house begin to close
Upon the growing Boy,
But he beholds the light, and whence it flows, 70
He sees it in his joy;
The Youth, who daily farther from the east
Must travel, still is Nature's priest,
And by the vision splendid
Is on his way attended; 75
At length the Man perceives it die away,
And fade into the light of common day.
Earth fills her lap with pleasures of her own;
Yearnings she hath in her own natural kind,
And, even with something of a mother's mind, 80
And no unworthy aim,
The homely nurse doth all she can
To make her foster-child, her Inmate Man,

Forget the glories he hath known,
And that imperial palace whence he came. 85
Behold the Child among his new-born blisses,
A six years' darling of a pigmy size!
See, where 'mid work of his own hand he lies,
Fretted by sallies of his mother's kisses,
With light upon him from his father's eyes! 90
See, at his feet, some little plan or chart,
Some fragment from his dream of human life,
Shaped by himself with newly-learnèd art;
A wedding or a festival,
A mourning or a funeral; 95
And this hath now his heart,
And unto this he frames his song:
Then will he fit his tongue
To dialogues of business, love, or strife;
But it will not be long 100
Ere this be thrown aside,
And with new joy and pride
The little actor cons another part;
Filling from time to time his 'humorous stage'

Of towns and cities, I have owed to them
In hours of weariness, sensations sweet,
Felt in the blood, and felt along the heart;
And passing even into my purer mind,
With tranquil restoration: -- feelings too
Of unremembered pleasure: such, perhaps,
As have no slight or trivial influence
On that best portion of a good man's life,
His little, nameless, unremembered, acts
Of kindness and of love. Nor less, I trust,
To them I may have owed another gift,
Of aspect more sublime; that blessed mood,
In which the burthen of the mystery,
In which the heavy and the weary weight
Of all this unintelligible world,
Is lightened: -- that serene and blessed mood,
In which the affections gently lead us on, --
Until, the breath of this corporeal frame
And even the motion of our human blood
Almost suspended, we are laid asleep
In body, and become a living soul:
While with an eye made quiet by the power

own enigma, gradually establishing its secure relationship with the world equally enigmatic. This is the modern epic.

Ode to Dejection,

Samuel Taylor Coleridge (1772 – 1834)

- ❖ The book pleased him - Arabian Night's Entertainments.
- ❖ 'I look no pleasure in boyish sports'
- ❖ 'but read incessantly. So I became a dreamer and before I was 8 I was a character'
- ❖ Before he was 10 his father died. He was admitted to Christ's Hospital. There he got acquaintances with Lamb.
- ❖ 1792 S.T. Coleridge won a Browne medal for a Greek Ode in Jesus college, Cambridge .
- ❖ 1795 he married Sarah Fricker.
- ❖ 1796 S.T. Coleridge published his earliest poems – 'Poems on Various subjects'
- ❖ 1797 – 1798 S.T. Coleridge wrote almost all his Best poetry.
- ❖ The Ancient Mariner
- ❖ The Nightingale
- ❖ The 1st part of S.T. Coleridge (2nd part added to it in 1800)
- ❖ Love fears in solitude
- ❖ Frost at midnight Kublakhan
- ❖ Influenced by the ideology French of Revolution marriage failure, health broke, physical suffering drove him the habit of taking opium

- ❖ Kublakhan deals with supernatural Element. Kublakhan the famous emperor ordered that a palace fit for his pleasures should be planned and built and to be situated on the banks of river Alph area 10miles square.
- ❖ Walls and towers huge, massive gardens and woods and orchards were laid out with such art and care that flowers borne by the plants and trees were like incense.
- ❖ Sunny spots of green lawn amidst thick forests.
- ❖ In one part of the layout of the palace and its environs a steep chasm sloped down to a wooded area – where cedar trees grow thickly.
- ❖ This spot was suggestive of fear and romance, loneliness and enchantment
- ❖ Poet think of the mortal woman longing for her demon. Lover as sometimes believed of women who are under the sway of evil spirits. Another peculiarity of the slope was that it bubbled a powerful spring which shot up water with such force, tossed up huge boulders and bits of rock along with foam of the current.
- ❖ Underground spring flows 5 miles of Zig- Zag course and falls in to a calm, dark and silent Ocean From the noise made by the flow of the river, the emperor often heard prophetic voices foretelling wars with his enemies.
- ❖ The tall submits of the palace reflected on the surface of the river.

I have been half in love with easeful Death,
Call'd him soft names in many a musèd rhyme,
To take into the air my quiet breath;
Now more than ever seems it rich to die,
To cease upon the midnight with no pain,
While thou art pouring forth thy soul abroad
In such an ecstasy!
Still wouldst thou sing, and I have ears in vain—
To thy high requiem become a sod.
Thou wast not born for death, immortal Bird!
No hungry generations tread thee down;
The voice I hear this passing night was heard
In ancient days by emperor and clown:
Perhaps the self-same song that found a path
Through the sad heart of Ruth, when, sick for home,
She stood in tears amid the alien corn;
The same that ofttimes hath
Charm'd magic casements, opening on the foam
Of perilous seas, in faery lands forlorn.
Forlorn! the very word is like a bell
To toll me back from thee to my sole self!
Adieu! the fancy cannot cheat so well
As she is fabled to do, deceiving elf.

at Thebes have any inscription, although Ramesses's cartouche is inscribed on the statue itself.

Among the earlier senses of the verb "to mock" is "to fashion an imitation of reality" (as in "a mock-up"), but by Shelley's day the current sense "to ridicule" (especially by mimicking) had come to the fore.

This sonnet is often incorrectly quoted or reproduced. The most common misquotation – "Look upon my works, ye Mighty, and despair!" – replaces the correct "on" with "upon", thus turning the regular decasyllabic (iambic pentameter) verse into an 11-syllable line.

In this poem, the poet met a traveller. The traveller tells the poet about the broken statue in the desert. He says that the statue is made up of stone in an old land. Moreover, it stands on legs only. The upper body was destroyed. Thus, it has no head, neck, and limbs. Furthermore, the face of the statue lay nearby on the sand. The same was damaged and destroyed by the passage of time. It was half sunk in the sand. Also, it showed a sign of anger or displeasure. Moreover, his lips were wrinkled. There was an expression of hostility on his face. Also, his face depicted that he was a dominating king. He had no feelings for other people. Moreover, his statue depicted his passion to survive even after his death.

The artist has engraved these expressions in the statue very well. One could easily see the rough behaviour of the king in the statue's expressions. The poet praises the sculptor. He had perfectly copied the minutest expressions and wrinkles on the king's face.

- Penalty for third offender - Flogged severely (loss of respect cause to feel ashamed) disgraced, humiliated in Front of everybody and Expelled from school.

Rev. James Boyer – Upper master

Rev. Mathew field – Lower master – whom Elia was one (Gentleman, Scholar and Christian, easy going)

Pupils remember Lyric Boyer with fear mixed with gratitude and filled with affection.

Christ's Hospital,

Shadow of facts

- It is supposed to be written by Elia as a kind of rejoinder to an essay called 'Recollections of Christ's Hospital' Written by Charles Lamb. Lamb gave only one sided Picture, the present writer (Lamb impersonates as Elia) would like to give his own impressions about the place.
- Lamb as a student enjoyed certain advantages which were denied to others he had the luxury of tasting the food sent by his aunt Hetty.
- Elia was a poor and friendless boy. The pangs of hunger nullified (no effect) the pleasure of freedom.
- 'Lamb escaped the severity of the masters.
- Elia and other flogged (beaten with rod/whip) for offences, which they had not committed.

Chapter XVII

- ❖ Wordsworth's language of poetry is the language of men in real life.
- ❖ Coleridge objects 1) Rule is applicable only to certain classes of poetry
2) Applicable to these classes only in a limited sense 3) When practicable it is very dangerous.

Subject of the poem

Coleridge says that the choice of rustic life is unfavourable to the formation of human diction. Purified rustic language is not different from others. Rustic language is influenced by world of Nature and it is not intellectually capable.

According to Aristotle

- 1) Poetry is essentially ideal and 2) It should avoid all accidents 3) The persons must be loathed with common attributes of class.

Conclusion

Coleridge concludes that Best parts of language are the products of philosophers not shepherds. Wordsworth language is the language of shepherds and Coleridge's language is the language of philosophers

Jane Austen : Sense and Sensibility

Jane Austen 1775 - 1817

- ❖ She was an English novelist born in Stevenson, Hampshire in 1775.
- ❖ She did not receive any formal education, other than at Abbey School, Read. Wrote 6 novels in about 27 years. Her novels give us a view of middleclass family in provincial town.

shocked to learn this about Willoughby, but is grateful for Brandon's honesty. She tells Marianne the news, but it doesn't make her feel any better. Having formerly believed Willoughby to be an upstanding gentleman, she now mourns "the loss of Willoughby's character." Meanwhile, Colonel Brandon and Elinor talk often, and Elinor begins to value him as a friend. Mrs. Jennings concludes that Colonel Brandon will soon propose to Elinor.

Elinor finally persuades Marianne to leave the house, and they go with Mrs. Jennings to a jeweler, where they meet an obnoxious gentleman ordering a toothpick case. While at the store, Elinor also runs into her brother John, who has just arrived in town. The next day, he visits Elinor and Marianne, meeting Mrs. Jennings, Colonel Brandon, and the Middletons. He tells Elinor that he is sure Brandon is interested in her, and congratulates her. He also mentions that Mrs. Ferrars has arranged for Edward to marry a wealthy woman named Miss Morton. After John and Fanny get to know the Middletons, the Steeles, and Mrs. Jennings, they invite all them (as well as the Dashwood sisters) to a dinner, along with Mrs. Ferrars. Elinor is interested to finally meet Mrs. Ferrars, and Lucy is particularly anxious to see her possible future mother-in-law. At the dinner, Mrs. Ferrars is rude to Elinor, whom she evidently disliked, but—much to Lucy's delight—seems very fond of Lucy. Soon after this, Marianne and Elinor go to a party with Fanny and John. There, Elinor sees the gentleman from the jewelry store, and learns that he was Edward's brother, Robert Ferrars. About two weeks later, Mrs. Jennings tells Elinor that Lucy and Edward's secret engagement has become known. Fanny became hysterical

Henry Dashwood – The husband of Mrs. Dashwood and father of Elinor, Marianne, and Margaret, as well as (from a previous marriage) John Dashwood. On his deathbed, he asks John to look after his three half-sisters, who don't have substantial fortunes.

Margaret Dashwood – The youngest of the Dashwood sisters, Margaret is “good-humored,” but has even less sense than Marianne. She is a minor character in the novel, which focuses mostly on her two older sisters.

Sir John Middleton – A relative of Mrs. Dashwood, who invites her and her daughters to come live in a cottage on his property. Sir John hosts many dinners and parties at Barton Park, where Elinor and Marianne meet people like Mrs. Jennings, the Palmers, and the Steeles.

Mrs. Smith – Willoughby's aunt, who owns the property of Allenham, which Willoughby expects to inherit. After learning of his affair with Eliza, though, Mrs. Smith disinherits Willoughby.

Charlotte Palmer – The friendly sister of Lady Middleton, who attends many of the social events that Elinor and Marianne go to at Barton Park and in London. Marianne and Elinor stay with the Palmers at Cleveland before going back to Barton after their stay in London. There, Marianne falls dangerously ill.

Mr. Palmer – Mrs. Palmer's husband, who is normally rude to his wife and disagreeable to company. However, Elinor finds him to be a kind host when she and Marianne stay at the Palmers' home.

Anne Steele – Lucy's older sister, who often lacks the social intelligence and tact of Lucy—it is because of a slip of her tongue that the Ferrars family learns

will be setting your cap at him now, and never think of poor Brandon." Marianne reproved him warmly for using such expressions. Sir John, not understanding, only laughed and continued his bantering.

Summary Chapter 10

Willoughby called early next day, and he and Marianne had a long, lively conversation during which they discovered, to Marianne's rapture, that "their taste was strikingly alike." Marianne was soon captivated by Willoughby, who came to visit every day: "His society became gradually her most exquisite enjoyment. They read, they talked, they sang together." Mrs. Dashwood found Willoughby "faultless." Elinor saw little to disapprove of in him except "a propensity in which he strongly resembled and peculiarly delighted her sister, of saying too much what he thought on every occasion."

In the meantime, Elinor began to notice Colonel Brandon's partiality for Marianne and was sorry for the older man. Hearing hints from Sir John about the colonel's "past injuries and disappointments," she regarded him "with respect and compassion." She saw that shielded by a mask of reserve was a strength of character that didn't deserve the censure that Willoughby and Marianne insisted on giving him. Elinor rebuked them, declaring him to be "a sensible man, well-bred, well-informed, of gentle address . . . possessing an amiable heart." But they took her reproof lightly and continued to see the colonel as a subject for jesting.

Illiterate and quick-tempered, Hareton is easily humiliated, but shows a good heart and a deep desire to improve himself. At the end of the novel, he marries young Catherine.

Linton Heathcliff - Heathcliff's son by Isabella. Weak, sniveling, demanding, and constantly ill, Linton is raised in London by his mother and does not meet his father until he is thirteen years old, when he goes to live with him after his mother's death. Heathcliff despises Linton, treats him contemptuously, and, by forcing him to marry the young Catherine, uses him to cement his control over Thrushcross Grange after Edgar Linton's death. Linton himself dies not long after this marriage.

Hindley Earnshaw - Catherine's brother, and Mr. Earnshaw's son. Hindley resents it when Heathcliff is brought to live at Wuthering Heights. After his father dies and he inherits the estate, Hindley begins to abuse the young Heathcliff, terminating his education and forcing him to work in the fields. When Hindley's wife Frances dies shortly after giving birth to their son Hareton, he lapses into alcoholism and dissipation.

Isabella Linton - Edgar Linton's sister, who falls in love with Heathcliff and marries him. She sees Heathcliff as a romantic figure, like a character in a novel. Ultimately, she ruins her life by falling in love with him. He never returns her feelings and treats her as a mere tool in his quest for revenge on the Linton family.

Mr. Earnshaw - Catherine and Hindley's father. Mr. Earnshaw adopts Heathcliff and brings him to live at Wuthering Heights. Mr. Earnshaw prefers Heathcliff to Hindley but nevertheless bequeaths Wuthering Heights to Hindley when he dies.

Lockwood grows furious, and begins cursing the inhabitants of the house. His anger brings on a nosebleed, and he is forced to stay at Wuthering Heights. The housekeeper, Zillah, leads him to bed.

Chapter III

Catherine Earnshaw . . . Catherine Heathcliff . . . Catherine Linton. . . . a glare of white letters started from the dark, as vivid as spectres—the air swarmed with Catherines. . . .

Zillah leads Lockwood to an out-of-the-way room from which Heathcliff has forbidden all visitors. He notices that someone has scratched words into the paint on the ledge by the bed. Three names are inscribed there repeatedly: *Catherine Earnshaw, Catherine Linton, and Catherine Heathcliff*. He also finds a diary written approximately twenty-five years earlier. Apparently the diary belonged to Catherine Earnshaw, and Lockwood reads an entry that describes a day at Wuthering Heights shortly after her father died, during which her cruel older brother Hindley forces her and Heathcliff to endure Joseph's tedious sermons. Catherine and Heathcliff seem to have been very close, and Hindley seems to have hated Heathcliff. The diary even describes Hindley telling his wife, Frances, to pull the boy's hair.

Lockwood falls asleep and enters into a pair of nightmares. He awakes from the second when the cone from a fir branch begins tapping on his window. Still half asleep, he attempts to break off the branch by

Catherine and Isabella begin to visit Wuthering Heights quite often, and Heathcliff returns the favor by calling at the Grange. Isabella begins to fall in love with Heathcliff, who, despite his obvious love for Catherine, does nothing to discourage her sister-in-law's affections. Nelly suspects that he harbors wicked and vengeful motives, and vows to watch him closely.

Chapter XI

Nelly travels to Wuthering Heights to talk with Hindley, but instead she finds Hareton, who throws stones at her and curses. Nelly learns from Hareton that Heathcliff has taught the boy to swear at his father, Hindley, and has forbidden the curate, who offered to educate Hareton, to set foot on the property. Heathcliff appears, and Nelly flees.

The next day, at the Grange, Nelly observes Heathcliff embracing Isabella. In the kitchen, Catherine demands that Heathcliff tell her his true feelings about Isabella. She offers to convince Edgar to permit the marriage if Heathcliff truly loves the woman. Heathcliff scorns this idea, however, declaring that Catherine has wronged him by marrying Edgar, and that he intends to exact revenge. Nelly informs Edgar of the encounter occurring between Catherine and Heathcliff in the kitchen, and Edgar storms in and orders Heathcliff off of his property. When Heathcliff refuses to leave, Edgar summons his servants for help. However, Catherine locks herself and the two men inside the kitchen

cousin. Catherine tries to deny this possibility, saying that her cousin is in London, that her father has gone to retrieve him there. Nelly, however, explains that a person can have more than one cousin. At last, Nelly prevails upon her to leave, and Catherine agrees not to mention the incident to her father, who might well terminate Nelly's employment in rage if he knew she had let Catherine learn of Wuthering Heights.

Chapter XIX

Edgar brings young Linton to the Grange, and Catherine is disappointed to find her cousin a pale, weak, whiny young man. Not long after he arrives, Joseph appears, saying that Heathcliff is determined to take possession of his son. Edgar promises that he will bring Linton to Wuthering Heights the following day.

Chapter XX

Nelly receives orders to escort the boy to the Heights in the morning. On the way, she tries to comfort Linton by telling him reassuring lies about his father. When they arrive, however, Heathcliff does not even pretend to love his son—he calls Linton's mother a slut, and he says that Linton is his property. Linton pleads with Nelly not to leave him with such a monster, but Nelly mounts her horse and rides away hurriedly.

Heathcliff appears at Thrushcross Grange shortly after the funeral in order to take young Catherine to her new home. He tells her that he has punished Linton for having helped her escape, and says that she will have to work for her keep at Wuthering Heights. Catherine angrily retorts that she and Linton are in fact in love, despite Linton's bad-temperedness, while Heathcliff has no one to love him. Thus no matter how miserable Heathcliff makes the young couple, Catherine says, they shall have the revenge of knowing that his cruelty arises from his greater misery.

As Catherine is packing her things, Nelly asks Heathcliff for Zillah's position at Wuthering Heights, desperate to remain with Catherine. But Heathcliff interrupts Nelly to tell her his astonishing deed of the day before. While the sexton was digging Edgar's grave, Heathcliff had him remove the earth from his beloved Catherine's, and he opened her coffin to gaze upon her face, which he says is still recognizable. Heathcliff asserts that Catherine will not crumble to dust until he joins her in the ground, at which point they will share the transformation together. He says that he forced the sexton to remove one whole side of her coffin—the side not facing Edgar—and that when he dies, he will require in his will that the corresponding side of his coffin be removed, so that he and Catherine might mingle in the earth. Nelly chastises him for disturbing the dead, and Heathcliff tells her that Catherine's ghost has tormented him every night for the last eighteen

Hercules frees Prometheus, and he is reunited with Ione, Panthea, and Asia. Prometheus tells Asia that there is a beautiful cave in which they will live together. He reminds Ione of a gift which Asia received on her wedding day, a shell which produces lovely music when blown, and tells her to give it to the Spirit of the Hour.

He asks the Spirit of the Hour to fly around the world, sounding the shell, and the Earth delights that she can feel herself coming back to life now that Prometheus is free. She calls up a messenger, the Spirit of the Earth, to lead them to the cave which will be their dwelling. The Spirit of the Earth calls Asia “mother” and talks with her playfully, telling her about the change which she has witnessed in the world since Prometheus has been free. The Spirit tells Asia that, as she was walking in a city, she heard a sweet music sounding in the night and all the people rushed outside to hear it. She watched as the people transformed, becoming joyful and filled with love. The Spirit of the Hour returns and tells them that he has done his job. He remarks on the transformation which has taken place among mankind, saying he has seen all the monuments of power abandoned and the courts of kings and rulers “unregarded” because man has no need for them.

Panthea and Ione go to sleep outside the cave of Asia and Prometheus. They wake to singing and witness the dead spirits of the Hours dancing in a funeral procession for the King of the Hours. They then witness a vision in which they see all the trappings of worldly power deserted and forgotten, as though at the bottom of the sea. As the Moon talks with the now gleeful Earth, water flows

conversation with Apollo, the sun god, on the day of Jupiter's fall and expresses his pleasure that his waters will no longer be turned red with blood as a result of the cruelty and acts of violence performed by men. This reflects the return of harmony between mankind and nature, which has been restored as a result of Prometheus's defiance and Jupiter's fall.

Good Spirits – The Good Spirits are the counterparts of the Furies and are sent by the Earth to comfort Prometheus during his imprisonment after the Furies have tormented him.

The Phantasm of Jupiter – The shadow version of Jupiter who is called up by the Earth to repeat Prometheus's curse.

The Moon – The barren sister planet of the Earth who is brought back to life alongside the Earth after Prometheus's liberation.

ACT 1

Prometheus is bound to a mountaintop in the Indian Caucasus. Panthea and Ione, two sea nymphs, are seated at his feet. It is dark but near dawn. Prometheus addresses Jupiter as the "Monarch of Gods and Daemons, and all Spirits but One" and calls for him to look upon the earth, over which he is the supreme ruler and which he has made "multitudinous with his slaves." Despite Jupiter's power, Prometheus claims his own "empire" is more beautiful than the view that Jupiter has from his "unenvied throne," which Prometheus could have shared if he had "deigned to" instead of being "nailed" to the mountainside.

Although he is in pain, Prometheus "endures." He describes his suffering when the freezing winter cold eats into him, when "Heaven's winged hound"

mauls him, and when the Earthquakes and the storms shake him. Despite this, Prometheus still enjoys watching the Hours pass, as he knows that one of these hours will contain the moment in which Jupiter will “kiss the blood” from Prometheus’s feet before he is pursued “undefended through wide Heaven” by some terrible force. Prometheus no longer hates Jupiter, and instead pities him, because he has been made “wise” by his suffering. He now cannot remember the curse he once uttered against Jupiter.

Although Prometheus feels that all hate is “dead within” him, he asks the elements—the air, the mountains, the springs, and the whirlwinds—if they remember the curse he spoke against Jupiter, which terrified them and made them fall silent when Prometheus spoke. The mountains reply that Prometheus’s curse made them “tremble” as never before. The springs reply that they had never carried such a terrible sound to the sea before and that a “pilot asleep on the howling sea” spontaneously went mad and died as soon as the curse ran into the ocean. The air says that his cry caused the day to go dark, and the whirlwinds reply that they fell silent when they heard it, “though silence is a hell” to them. The Earth then states that the hills and the oceans cried “Misery!” when the curse was spoken and that the “pale nations” heard it too.

Prometheus cannot hear the elements’ responses and asks if they have forgotten him: he who “made his agony the barrier” between them and their “else all-conquering foe” who would have trampled the world like a “fiend drawn charioteer.” The Earth tells him that the elements “dare not” speak up,

and Prometheus begins to hear a strange whisper, which “tingles” through him the way that “lightning tingles, hovering ere it strikes.” The Earth tells him that these are the voices of the dead and that he cannot understand them because he is immortal. The Earth “dares not” translate for him into the language of “life” lest the ruler of Heaven should punish her. Prometheus asks the Earth, whose voice he does not recognize, who she is, and the Earth explains that she is his mother. She describes Prometheus’s birth and the joy this brought her, how he downtrodden people of the Earth “uplifted their prostrate brows” when they heard him speak and how the “almighty Tyrant” “grew pale.” When Jupiter bound Prometheus to the mountain, the Earth was racked with grief and unleashed “strange tempests.” Plague and famine flourished, and the air became contaminated “with the contagion of a mother’s hate.” Still, she remembers Prometheus’s curse and secretly repeats it as a mantra of hope which she “dares not speak” out loud.

Prometheus begs to hear the curse. The Earth calls up the Phantasm of Jupiter from the shadow world to repeat it so that Jupiter himself cannot punish anything on earth for speaking the words. Ione and Panthea tremble with fear as the Phantasm approaches: “clothed in dark purple” with a “scepter of pale gold” in his hand.

The Phantasm of Jupiter is forced to speak the curse. The curse invites Jupiter to unleash all his torments on Prometheus, who is the “only being” that Jupiter “will not subdue.” Prometheus vows to dedicate himself to “sleepless agony” while Jupiter “must reign on high” and hopes that his “sufferers curse”

will haunt Jupiter and cause his power to become a “crown of pain.” He hopes that one day Jupiter’s external appearance will show the reality of his internal character and that, finally, Jupiter will fall. When he hears the curse, Prometheus laments that he once wished pain upon Jupiter, as he no longer wishes any “living thing to suffer.” The Earth cries out that Prometheus is vanquished, but Ione contradicts her and says that it is nothing “but some passing spasm.” She points out that there is a spirit traveling towards them through the dawn.

Panthea recognizes the “world-wandering herald,” Mercury, and that the Furies, “Jove’s tempest-walking hounds,” follow behind. Mercury holds back the Furies while he begs Prometheus to accept a compromise with Jupiter in order to win his freedom. Prometheus refuses and claims that “evil minds change good to their own nature.” He says that he gave Jupiter his power, and that Jupiter has repaid him by punishing and torturing him and by letting his “thought-executing ministers” oppress humanity.

Defeated, Mercury retreats and the Furies swarm Prometheus, mocking and taunting him. Although Prometheus is horrified by the Furies, he pities them because they are evil and can know nothing good. Prometheus invites them to torture him as he knows that he is “king over” himself and “rules” the pain which they administer. More Furies arrive and one of them tries to frighten Prometheus with a vision of Hell. Another Fury stops this since Prometheus “yet defies the deepest powers of Hell.” The Furies then taunt Prometheus for

giving man knowledge, which “kindled within him a thirst which outran” and filled him with desire that “consumes him.”

The Furies show Prometheus that one man “of gentle worth” did visit humanity, but that his message “outlived him” and became poisoned. They show Prometheus cities spewing smoke and crying out in despair and claim that they hear the gentle man’s ghost “wailing” for the message he gave out, which only a few people now worship “in dread.” They show this man bleeding and a hopeful nation transformed into a violent, murderous regime. Panthea and Ione also see these images, when they glance up from where they are hiding, and at one point see a “youth with patient looks nailed to a crucifix.” Prometheus weeps for this man and cries that he will not speak his name as “it hath become a curse.”

The Furies tell Prometheus that worse things than violence lurk within men’s minds, and that humanity exists in a state of “hypocrisy and custom”; they do not care for each other and “the powerful lack all goodness,” while the “wise lack love.” The Furies vanish, and Prometheus repeats his mantra of defiance. He states that the visions with which the Furies tortured him have only increased his determination to endure. The Earth sends good spirits to comfort Prometheus, and they tell him of a prophecy of love and hope that “begins and ends in” him. Ione sees two doves, and she and Panthea weep over their song.

The spirits tell Prometheus that, in the prophecy they bear, he will “kill the horseman grim.” The spirits vanish, and Prometheus laments his destined role

as the “savior” of mankind. Panthea reminds him that he is loved, by herself and Ione, and by his wife, Asia, whom Panthea then departs to visit.

ACT 2, SCENE 1

Asia, Prometheus’s wife, sits alone in a fertile valley in the Indian Caucasus. She is waiting for her sister, Panthea, to arrive and, while she does, she notices that spring is breaking in the valley. She observes that Panthea, who usually visits her at sunrise, is late and that the “wingless moments crawl” like “death-worms.”

Panthea arrives and explains that she is late because of a troubled sleep in which she had two strange dreams. In one of the dreams, Prometheus was set free, and she was overcome with love until their spirits mingled together and she was “absorbed.” The other dream she cannot remember. Asia looks into Panthea’s eyes to try to divine the dream and is startled to see a shape moving there which beckons her to “follow.” Panthea cries that this shape is the dream that she had forgotten. The dream “passes into” her mind and invites her to follow. Echoes then begin in the air, calling to Asia that there is a “voice unspoken” in the world which, “by her step alone, can its rest be broken.” Asia and Panthea hurry after the dream.

ACT 2, SCENE 2

Asia and Panthea travel through a gloomy forest interspersed with caves and boulders. Two fauns are resting on a nearby rock and the sea nymphs hear a chorus of spirits. The spirits describe the shady vale around them and tell Panthea and Asia that the sun never reaches this part of the forest and that the

nightingales are always singing here. The air is full of soft music, which, “by Demogorgon’s mighty law,” leads spirits through this secret glade to the “fatal mountain.”

The fauns discuss the spirits, commenting that, although they often hear them, they never see them and do not know where the voices come from. One faun says that spirits live in water flowers that grow at the “bottom of lakes and pools” and send up bubbles. The other comments that if these flowers contain spirits then perhaps other things in nature also contain life. The fauns hurry away to listen to their shepherd telling tales of “fate, and chance, and God, and Chaos old, and love.”

ACT 2, SCENE 3

Asia and Panthea find themselves on clifftop surrounded by mountains. Panthea recognizes the chasm in the mountain, which they hover above, as the entrance to the lair of the Demogorgon. This entrance is also a spring which sends up “oracular vapor.” “Lonely, young men wandering in their youth” drink from this spring and it gives them visions of “truth, virtue, love, genius, and joy,” which is “contagion to the world.” The vapor affects Panthea and she cries out in worship of the spring. They look down from the mountain on an “avalanche,” which reminds Panthea of a mass of “heaven-defying minds” gathering “flake by flake.”

A shape in the mist beckons the two nymphs onwards, and a chorus of spirits calls them to descend “through the shade of sleep” and “through the veil and the bar, of things which seems and are.” These spirits lead them down through

the abyss where Heaven's light does not reach and where One rules alone. This is "life's portal" through which "the Eternal, the immortal" must travel, and in it sits the "snake-like Doom coiled underneath his throne."

ACT 2, SCENE 4

Asia and Panthea enter the cave of the Demogorgon. A dark, shapeless form, the Demogorgon sits on the throne and asks them what they want to know. Asia responds, "who made the living world" and the suffering in it. The Demogorgon replies that God made the world, but when she asks who made suffering, he replies, "he reigns." Asia asks who reigns. She tells the Demogorgon that Heaven,

Earth, Light, and Love existed first and then, when gods were born, "time fell" from Saturn's throne. Prometheus gave knowledge to Jupiter and told him to rule but to "let man be free." Jupiter however, let "famine, and then toil, and then disease" fall on man, and he played havoc with nature's seasons. Prometheus saw this and "tamed fire," which gave man tools of "iron and gold"; "the slaves and signs of power." From this power, man developed "speech, and speech created thought" and this created the arts, travel, trade, and science, which quelled "disease and death." For giving this gift to man Prometheus hangs on the mountainside.

Asia then asks who created the suffering which "rains down" on man since Prometheus's imprisonment. She thinks that it cannot be Jupiter because Jupiter "trembles like a slave" at the thought of Prometheus being freed. She wants to know who Jupiter's master is, and the Demogorgon replies that he does not

know the secrets of the world but that everything in it is “subject to eternal Love.” Asia replies that she has always felt this to be true and that Prometheus is the “sun” who shall arise on the world.

The Demogorgon opens the night sky and shows Asia and Panthea a series of chariots racing by, circling around the earth. The Demogorgon tells them that these are the Spirits of the Hours and that One, a spirit “with a dreadful countenance,” waits for them. This spirit introduces himself as the “shadow of a destiny,” which raises a “terrible shadow” from the Demogorgon’s throne. Panthea sees another chariot; this one contains the Spirit of Love. She and Asia ascend in the chariot with the spirit of destiny.

ACT 2, SCENE 5

The Spirit of the Hour takes Asia, Panthea, and the Demogorgon into the heart of a cloud. The Spirit tells Asia that “the sun will not rise until noon” because Apollo “is held in Heaven by wonder.” Panthea turns pale and Asia asks her what she sees. She replies that a change has taken place in Asia, and that Asia has suddenly become so beautiful that Panthea can hardly look at her. The nymphs recognize that some change has taken place in the world and that Asia is “unveiled,” much like the day that Asia rose out of a “veined shell” which drifted on the “crystal ocean” and when Asia used to be known as “love.”

At first Asia dismisses this change and says that “love is common as light.” Yet when a voice on the air tells Asia that she is shining with the light of love, she feels her soul floating away on a tide of love.

ACT 3, SCENE 1

Jupiter, “on his throne in Heaven,” addresses a congregation of fellow deities to celebrate the fact that he is now “omnipotent” over everything in the world. The only thing that still evades his influence is the “soul of man, like unextinguished fire”—yet he assures the gods this is “soon to fall.” He tells them that he has produced an offspring, the Demogorgon, who will be more powerful even than himself. He hears the wheels of the chariot approaching and cries “Victory!” When the chariot of the Hour arrives, the Demogorgon steps out and approaches Jupiter, who is horrified by its appearance. The Demogorgon demands that Jupiter follow “him down into the abyss,” and the two plunge from Heaven; the Demogorgon dragging Jupiter down into his lair.

ACT 3, SCENE 2

Ocean and Apollo stand at the mouth of a river on the island of Atlantis discussing the fall of Jupiter. They have witnessed Jupiter tumbling through the air, entangled with an eagle. Ocean rejoices that his “realm, will heave, unstained with blood” while Apollo celebrates that he will no longer have to look down on “deeds which make his mind obscure with sorrow.” They part ways joyfully.

ACT 3, SCENE 3

On the mountaintop in the Caucasus, Hercules unchains Prometheus. Asia, Ione, Panthea, and the Spirit of the Hour gather around him. Prometheus tells Asia and her sisters of a beautiful cave in Asia’s valley where they will live from now on. From this vantage point, they will witness the progress of

mankind, who now will develop “arts unimagined” and grow “wise and kind” as “veil by veil, evil and error fall.” Prometheus instructs Ione to give the Spirit of the Hour the “curved shell” that was a wedding gift to Asia from “Proteus old.” Prometheus then tells the Hour to fly around the world, blowing the shell like a horn and “loosening its mighty music.”

Next Prometheus addresses the Earth. She is so delighted by his words that joy runs through her “icy frame” and deadly plants and poisonous insects are transformed into beautiful, nourishing versions of themselves. She also describes a cave “where her spirit was panted forth in anguish” while Prometheus was chained. The cave made those who went there mad, but it is now restored and will be Prometheus’s home. The Earth calls up a childlike messenger, the Spirit of the Earth, to lead Prometheus, Asia, Panthea, and Ione to this cave, where there once was a temple in which people worshipped Prometheus as an emblem of hope.

ACT 3, SCENE 4

Prometheus, Asia, Panthea, and Ione are gathered at their cave in the forest with the Spirit of the Earth. Panthea tells Ione how the Spirit of the Earth used to visit Asia often and that she calls the Spirit mother, although Panthea does not know why. The Spirit of the Earth runs to Asia and expresses her love for her. The Spirit of the Earth then tells Asia about the change that has come over her that day. She tells her that all the insects, “venomous” plants, and “malicious beasts” have vanished and that men and women, who used to look evil and cruel to her, have suddenly grown “good and kind, free and sincere.” She says

that, as she was traveling through a city, she heard a sweet sound ringing through the air, a sound which all the people in the city ran out of their houses to hear too. She hid in a fountain and, as she watched, saw the people transformed as though “some foul disguise had fallen” and “all things put off their evil nature.” Asia returns the Spirit of the Earth’s affection and tells her that they will not separate until the “frozen and inconstant moon” thaws and looks on the Earth with warm light.

The Spirit of the Hour returns and tells them that, after he had blown the shell over the world, a change immediately occurred as if love “had folded itself round the sphered world.” The Spirit of the Hour tells them how he has wandered the Earth and seen that “thrones” are now “kingless,” and that men no longer lie or flatter each other or seek power. Instead they are “frank and kind” and free “from custom’s evil taint.” They speak “with wisdom” they once would not even have been able to think of. The images of worldly power stand “not overthrown, but unregarded” and the monuments of power mold and rot.

ACT 4

Panthea and Ione are sleeping outside Prometheus’s cave. They wake to hear a chorus of spirits passing by. These are the dead Spirits of the Hours holding a funeral for the King of the Hours. The spirits of the elements unite with them in a chorus, which is also joined by the “Spirits of the human mind.” They rejoice that love is no longer “veiled” and that they now live in “splendor and harmony.” A new age has dawned on earth—“a Heaven where yet Heaven never could be”—which is free from “death, chaos, and night.” This age is

“called Promethean.” The spirits disappear but their song continues to spread through the world in “Aeolian modulations.” Panthea and Ione see a small, floating islet, around which a sleeping infant, the Spirit of the Earth, is being borne in a basket. They see a vision of all the emblems of power and tyranny in the world abandoned, sunk to the bottom of the sea and forgotten, as if they had never existed.

“ The Earth is frenzied with joy over the change that has come over her. The Moon, conversing with the Earth, confesses that she feels the change too and that it “penetrates her frozen frame.” The Moon feels her frozen surface turned to “living fountains” as a spirit of the Earth bursts out from her and sets plants and flowers growing on the Moon. The Moon exclaims that it is “love, all love!” The Earth and the Moon are joined by this spirit and the Earth rejoices that man is transformed into a “chain of linked thought” which can no longer “be divided,” and that all “familiar acts are beautiful through love.” Panthea and Ione rise when they hear the voice of the Demogorgon addressing the world. The Earth and the Moon, voices from nature, humanity, and the spirits of the living and the dead all reply that their “great Republic hears.” The Demogorgon announces that the spirit of “Love, from its awful throne of power” now rules the world and “bars Destruction’s strength.” The Demogorgon informs the world that if “the serpent” of destruction should ever be unleashed on the world again, compassion, forgiveness, and defiance of power are “the spells by which to reassume an Empire over the disentangled doom” and to lead man back to “Life, Joy, Empire, and Victory!”

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