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Background to English Literature- II
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Unit I- Ode

Definition of Ode

An ode is a form of poetry such as sonnet or elegy. Ode is a literary technique that is lyrical in nature, but not very lengthy. You have often read odes in which poets praise people, natural scenes, and abstract ideas. Ode is derived from a Greek word *aeidein*, which means to chant or sing. It is highly solemn and serious in its tone and subject matter, and usually is used with elaborate patterns of stanzas. However, the tone is often formal. A salient feature of ode is its uniform metrical feet, but poets generally do not strictly follow this rule though use highly elevated theme

The Ode is a special kind of lyric, more dignified, stately and elaborate than the simple lyric. Like the lyric, it also originated in ancient Greece. The Greek poet Pindar was the first to write Odes, and later on, the form was practiced with certain modifications by the Roman poet, Horace.

The word 'ode' is simply the Greek word for 'song'. It was used by the Greeks for any kind of lyric verse, i.e. for any song sung with the lyre or to the accompaniment of some dance. However, as far as English literature is
concerned, the term is now applied to only one particular kind of lyric verse. An English Ode may be defined as, 'a lyric poem of elaborate metrical structure, solemn in tone, and usually taking the form of address" very often to some abstraction or quality. Edmund Gosse defines the ode as, "a strain of enthusiastic and exalted lyric, verse, directed to a fixed purpose, and dealing progressively with one dignified theme."

The Characteristics of an Ode:

From these definitions, the essentials of a modern English Ode may be summed up as,

1. It is in the form of an address, often to some abstraction. It is not written about but written to.
2. It has lyric enthusiasm and emotional intensity. It is a spontaneous overflow of the poet's emotions.
3. Its theme is dignified and exalted. It has 'high seriousness'.
4. Its style is equally elevated; it is also sufficiently long to allow for the full development of its dignified theme.
5. The development of thought is logical and clear.
6. Its metrical pattern may be regular or irregular, but it is always elaborate and often complex and intricate.

Types of Ode

Odes are of three types, including (1) Pindar ode, (2) Horatian ode, and (3) irregular ode.

Pindar Ode

This ode was named after an ancient Greek poet, Pindar, who began writing choral poems that were meant to be sung at public events. It contains three triads; strophe, antistrophe, and final stanza as epode, with irregular rhyme patterns and lengths of lines.

Horatian Ode

The name of this ode was taken from the Latin poet, Horace. Unlike heroic odes of Pindar, Horatian ode is informal, meditative and intimate. These odes dwelled upon interesting subject matters that were simple and were pleasing to the senses. Since Horatian odes are informal in tone, they are devoid of any strict rules.

Irregular Ode

This type of ode is without any formal rhyme scheme, and structure such as the Pindaric ode. Hence, the poet has great freedom and flexibility to try any types of concepts and moods. William Wordsworth and John Keats were such poets who extensively wrote irregular odes, taking advantage of this form.

Epic

Definition & Etymology of Epic

It is imperative to know about the etymology of the word *epic*. The word *epic* has been derived a Greek word epikos, which means *a word, song or speech.* An epic is well-defined as a long story in verse dwelling upon an important theme in a most elegant style and language. According to Webster's New World dictionary, *"epic is a long narrative poem in a dignified style about the deeds of a traditional or historical hero or heroes; typically a poem like Iliad or the Odyssey with certain formal characteristics."* An epic is absolutely much like a ballad pretty much in all its features, however just one thing that differentiates epic from a ballad is its length. An epic is a long narrative in verse, while ballad is a short story in verse.

Definition of Epic

Britannica Encyclopedia explains the word epic as: "epic, long narrative poem recounting heroic deeds.....literary usage, the term encompasses both oral and written compositions. The prime examples of the oral epic are Homer's Iliad and Odyssey."

Characteristics of an Epic

There are several characteristics of an epic, which distinguishes it from other forms of poetry. They are discussed below:

- The first and foremost characteristic of an epic is its bulky size. An epic is an extensive and prolonged narrative in verse. Usually, every single epic has been broken down in to multiple books. For example, Homer's epics are divided into twenty four books .Similarly, John Milton's *Paradise Lost* has been divided into twelve books.
- Another essential feature of an epic is the fact that it dwells upon the achievements of a historical or traditional hero, or a person of national or international significance. Every epic extolls the valour, deeds, bravery, character and personality of a person, who is having incredible physical and mental traits.
- Exaggeration is also an important part of an epic. The poet uses hyperbole to reveal the prowess of a hero. He doesn't think twice to use exaggeration to make an impression on the audience.
- Supernaturalism is a must-have feature of an every epic. Without having to use supernatural elements, no epic would certainly produce awe and wonder. There are certainly gods, demons, angels, fairies, and use of supernatural forces like natural catastrophes in every epic. Milton's *Paradise Lost,* Homer's *Iliad, Beowulf and* Spenser's *Faerie Queen* are replete with supernatural elements.
- Morality is a key characteristic of an epic. The poet's foremost purpose in writing an epic is to give a moral lesson to his readers. For instance, Johan Milton's *Paradise Lost* is a perfect example in this regard. The poet wants to *justify the ways of God to man* through the story of Adam. This is the most didactic theme of the epic.
- The theme of each epic is sublime, elegant and having universal significance. It may not be an insignificant theme, which is only limited to the personality or the locality of the poet. It deals with the entire humanity .Thus; John Milton's *Paradise Lost* is a great example in this regard. The theme of this epic is certainly of great importance and deals with entire humanity. It's them is *to justify the ways of God to man.*
- Invocation to the *Muse* is another important quality of an epic. The poet, at the very beginning of the epic, seeks the help of the *Muse* while writing his epic. Look at the beginning lines of the *Iliad, Odyssey* and *Paradise Lost.*
- The diction of every epic is lofty, grand and elegant. No trivial, common or colloquial language is used in epic. The poet tries to use sublime words to describe the events.

- Use of Epic Simile is another feature of an epic. Epic simile is a far-fetched comparison between two objects, which runs through many lines to describe the valour, bravery and gigantic stature of the hero. It is also called *Homeric simile.*

Mock Epic

Mock-heroic poetry is one of the most characteristic genres of English neoclassicism in the eighteenth century, including not only masterpieces such as Pope's *The Rape of the Lock* and *The Dunciad*, but also numerous minor poems. Mock-heroic, mock-epic or heroi-comic works are typically satires or parodies that mock common Classical stereotypes of heroes and heroic literature. Typically, mock-heroic works either put a fool in the role of the hero or exaggerate the heroic qualities to such a point that they become absurd. This book is the first comprehensive study of the theory, the conventions, and the history of the mock-heroic genre. Firstly explains, how mock-heroic poetry combines the characteristics of various discourses--epic, comedy, parody, satire, and occasional poetry. Later, he traces the history of mock-heroic poetry: its foreign sources, its beginnings in England, the "rivalry" with other forms of comic narrative, and its decline in the second half of the eighteenth century. Historically, the mock-heroic style was popular in 17th-century Italy, and in the post-Restoration and Augustan periods in Great Britain. The earliest example of the form is the Batrachomyomachia ascribed to Homer by the Romans and parodying his work, but believed by most modern scholars to be the work of an anonymous poet in the time of Alexander the Great. A longstanding assumption on the origin of the mock-heroic in the 17th century is that epic and the pastoral genres had become used up and exhausted, and so they got parodically reprised. In the 17th century the epic genre was heavily criticized, because it was felt expressing the traditional values of the feudal society. Among the new genres, closer to the modern feelings and proposing new ideals, the satirical literature was particularly effective in criticizing the old habits and values. Beside the Spanish picaresque novels and the French burlesque novel, in Italy flourished the poema eroicomico. In this country those who still wrote epic poems, following the rules set by Torquato Tasso in his work Discorsi del poema eroico (Discussions about the Epic Poems) and realized in his masterwork, the Jerusalem Delivered, were felt as antiquated. The new mock-heroic poem accepted the same metre, vocabulary, rhetoric of the epics. However, the new genre turned the old epic upside down about the meaning, setting the stories in more familiar situations, to ridiculize the traditional epics. In this context was created the parody of epic genre. After the translation of Don Quixote, by Miguel de Cervantes, English authors began to imitate the inflated language of Romance poetry and narrative to describe misguided or common characters. The most likely genesis for the mock-heroic, as distinct from the picaresque, burlesque, and satirical poem is the comic poem *Hudibras* (1662–1674), by Samuel Butler. Butler's poem describes a "trew blew" Puritan knight during the Interregnum, in language that imitates Romance and epic poetry. After Butler, there was an explosion of poetry that described a despised subject in the elevated language of heroic poetry and plays. *Hudibras* gave rise to a particular verse form, commonly called the "Hudibrastic". The Hudibrastic is poetry in closed rhyming couplets in iambic tetrameter, where the rhymes are often feminine rhymes or unexpected conjunctions. For example, Butler describes the English Civil War as a time which "Made men fight like mad or drunk/ For dame religion as for punk/ Whose honesty all durst swear for/ Tho' not one knew why or wherefore" ("punk" meaning a prostitute). The strained and unexpected rhymes increase the comic effect and heighten the parody. This formal indication of satire proved to separate one form of mock-heroic from the others. After Butler, Jonathan Swift is the most notable practitioner of the Hudibrastic, as he used that form for almost all of his poetry. Poet Laureate John Dryden is responsible for some of the dominance among satirical genres of the

mock-heroic in the later Restoration era. While Dryden's own plays would themselves furnish later mock-heroics (specifically, The Conquest of Granada is satirized in the mock-heroic The Author's Farce and Tom Thumb by Henry Fielding, as well as The Rehearsal), Dryden's *Mac Flecknoe* is perhaps the locus classics of the mock-heroic form as it would be practiced for a century to come. In that poem, Dryden indirectly compares Thomas Shadwell with Aeneas by using the language of Aeneid to describe the coronation of Shadwell on the throne of Dullness formerly held by King Flecknoe. The parody of Virgil satirizes Shadwell. Dryden's prosody is identical to regular heroic verse: iambic pentameter closed couplets. The parody is not formal, but merely contextual and ironic. After Dryden, the form continued to flourish, and there are countless minor mock-heroic poems from 1680 to 1780. Additionally, there were a few attempts at a mock-heroic novel. The most significant later mock-heroic poems were by Alexander Pope. Pope's The Rape of the Lock is a noted example of the Mock-Heroic style; indeed, Pope never deviates from mimicking epic poetry such as Homer's *Iliad* and Virgil's *Aeneid* . The overall form of the poem, written in cantos, follows the tradition of epics, along with the precursory "*Invocation of the Muse*"; in this case, Pope's Muse is literally the person who prodded him to write the poem, John Caryll: "this verse to Caryll, Muse, is due!" (line 3). Epics always include foreshadowing which is usually given by an otherworldly figure[citation needed], and Pope mocks tradition through Ariel the sprite, who sees some "dread event" (line 109) impending on Belinda. These epic introductory tendencies give way to the main portion of the story, usually involving a battle of some kind (such as in the *Iliad*) that follows this pattern: dressing for battle (description of Achilles shield, preparation for battle), altar sacrifice/libation to the gods, some battle change (perhaps involving drugs), treachery (Achilles ankle is told to be his weak spot), a journey to the Underworld, and the final battle. All of these elements are followed eloquently by Pope in that specific order: Belinda readies herself for the card game (which includes a description of her hair and beauty), the Baron makes a sacrifice for her hair (the altar built for love and the deal with Clarissa), the "mock" battle of cards changes in the Baron's favour, Clarissa's treachery to her supposed friend Belinda by slipping the Baron scissors, and finally the treatment of the card game as a battle and the Baron's victory. Pope's mastery of the Mock-Heroic is clear in every instance. Even the typical apotheosis found in the epics is mimicked in *The Rape of the Lock*, as "the stars inscribe Belinda's name!" (line 150). He invokes the same Mock-heroic style in *The Dunciad* which also employs the language of heroic poetry to describe menial or trivial subjects. In this mock-epic the progress of Dullness over the face of the earth, the coming of stupidity and tastelessness, is treated in the same way as the coming of civilization is in the *Aeneid*. John Gay's *Trivia* and Beggar's Opera were mock-heroic (the latter in opera), and Samuel Johnson's London is a mock-heroic of a sort. By the time of Pope, however, the mock-heroic was giving ground to narrative parody, and authors such as Fielding led the mock-heroic novel into a more general novel of parody. The ascension of the novel drew a slow end to the age of the mock-heroic, which had originated in Cervantes's novel. After Romanticism's flourishing, mock-heroics like Byron's *Don Juan* were uncommon.

Elegy

In Greek and Roman literature, the elegy was any poem composed in a special elegiac meter. In England, until the seventeenth century, the term was often applied to any poem of solemn meditation. Now the term refers to a formal and sustained poem of lament for the death of a particular person, such as Tennyson's.

In Memoriam on the death of Arthur Hallam and W.H. Auden's. "*In Memonry of W.B. Yeats."* Sometimes the term is more broadly used for meditative poems, such as Gray's *Elegy Written in a Country Churchyard.* Pastoral Elegy represents both the mourner and the one he mourns. The most notable English pastoral elegies are Milton's *Lycidas*, Shelley's *Adonais* and Matthew Arnold's *Thyrsis*. The pastoral elegists, from the Greeks through the Renaissance, developed elaborate conventions. The conventions are, as illustrated hereunder with reference to *Lycidas* are:

1. The lyric speaker begins by invoking the muses, and goes on to make frequent reference to other figures from classical mythology.
2. All nature joins in mourning the shepherd's death.
3. The mourner charges with negligence the nymphs or other guardians of the dead shepherd.
4. There is a procession of appropriate mourners.
5. The poet raises questions about the justice of divine providence and adverts to the corrupt condition of his own times.
6. Post-Renaissance elegies often include an elaborate passage in which appropriate flowers are brought to decorate the hearse.
7. There is a closing consolation. In Christain elegies, the lyric reversal from grief and despair to joy and assurance occurs when the elegist suddenly realises that death in this world is the entry to a higher life.

In Milton and the other major writers the ancient rituals through considered as improbabilities by Samuel Johnson, are a source of strength. Some of the pastoral conventions continue to be manifest in Walt Whitman's elegy on Lincoln.

Pastoral Elegy

An elegy is a poem on the death of someone. And pastoral suggest that the elegy is related to 'shepherd', and rustic life. Pastoral elegies are poems in which the poet speaks in the guise of a shepherd in a peaceful landscape and expresses his grief on the death of another shepherd. The pastoral is the form of poetry that deals with the urban poets' nostalgic image of the peace and simplicity of the life of shepherds and other rural folk in an idealized natural setting. Classical poets described the pastoral life as possessing features of mythical 'golden age'. But Christian pastoralists, like Milton himself, have combined the golden age of the pagan fables with the Garden of Eden so that religious symbolism could also be exploited especially Christ as shepherd and people as sheep. Pastoral poems other than the elegiac ones deal with the beautiful, harmonious and pleasing atmosphere and life. The 'pastoral' background to an elegiac poem serves to highlight the intensity of grief against a peaceful and pleasing atmosphere and pattern of life where death disrupts it all.

Thus the pastoral elegy borrows images, allusions and even the setting from the pastoral world of antiquity. The pastoral elegy has a tradition going back to its earliest known writer Bion through Arnold, Shelley, Milton, Spenser, Petrarch, Virgil, Theocritus, and Moschus. Besides the personal grief of the individual shepherd-poet, the pastoral elegy says something about the world as a whole.

The pastoral elegy is highly conventional, generally opening with an invocation that is followed by a statement of the poet's grief and a subsequent description of a procession of mourners. The pastoral elegy also usually involves a discussion of fate, or some similarly philosophical topic. There are phases or movements of thought like the different patterns of emotions, shock, crying, complaining, memory, gloom, contemplation, and consolation. But more typically, the pastoral conventions include mourning by the nature and the shepherds, funeral procession, laying flowers on the dead, interruption by a divine figure or a voice which tells some truth or console the mourners.

The most famous example of the pastoral elegy is *Lycidas* (1638), by the English poet John Milton. The pastoral elegy is characterized by many conventional features, though different poets make many variations, and each poet tends to modify the conventions and add his own features. The occasion for Milton's pastoral elegy (*Lycidas* 1638) was the death of Edward King, one of Milton's younger colleagues at Cambridge, who had drowned on his way to his native place in Ireland. King was also a poet-student like Milton at Cambridge. Other examples of pastoral elegies are Percy Bysshe Shelley's famous elegy on John Keats *Adonais* (1821) and Matthew Arnold's *Thyrsis* (1866).

Epistle

- Literary form
- Poem in the form of letters.
- To a friend or a companion in a conversational style.
- Theme- some moral, philosophical or literary subject.
- Classic example- Horace's "*Epistulae"*
    1. written in hexameters
    2. theme- pleasures of the poet's rural life to the state of roman literature.
- Horatian Epistle- popular form among the poets from renaissance to 18th century
    1. Jonson's "Epistle to Elizabeth, Countess of Rutland"
    2. Pope's "Epistle to Dr. Arbuthnot"
    3. W.H. Auden's "New Year Letter"
    4. Derek Mahon's "Beyond Howth Head"
- Sentimental Epistle- derived from Ovid's "Heroids"
    1. Form of letters Addressed by heroines of legend to their husbands or lovers.
    2. This form was imitated in English by Drayton in "England's Heroical epistles"
    3. Pope's "Eloisa to Abelard "- Ovidian Epistle.

Drama

Structure of a play

1. Exposition – to explain the circumstances / situation (1st act)
2. Complication- Rising action(2nd, part of 3rd act)
3. Climax- crisis formation(part of 3rd act)
4. Denouement- falling action(part of 3rd act,4th, part of 5th act)
5. Solution/ catastrophe- (part of 5th act)

Elements of Drama:

1. Literary Element
2. Technical element
3. Performance Element

Literary Element:

- Major figure- Aristotle- Greek philosopher
- Six elements
    - ✓ Plot- the storyline of the play
    - ✓ Theme- main idea of the story.
    - ✓ Characters- move the action/ plot of the play.
    - ✓ Dialogue- words written by the writer and spoken by the characters
    - ✓ Music/ Rhythm- voice of an actor speaks a lot.
    - ✓ Spectacle- visual effects- setting, costume, special focus, lights.

Elements in the modern theatre:

- ✓ Characters
- ✓ Plots
- ✓ Theme
- ✓ Dialogue
- ✓ Convention- techniques and methods used by the writer and director to create a stylistic effect
- ✓ Genre- refers to the type of play.
- ✓ Audience- group of people who watch the play.

Technical elements:

- Scenery(Set): theatrical equipment- curtains, flaps, backdrops, platforms
  - ✓ Used to communicate the environment of the current scene.
- Props(short form of properties): movable objects appears on the stage during performances. Eg. Book shelf, train, books, table, telephone.
- Make up: costumes, wigs, body paint,
  - ✓ To transform an actor into character.

Performance Elements:

- Acting: using face, body and voice expressing / portraying a particular character.
- Character motivation: to lead the character's behavior
- Character analysis: the process of examining the character through the elements of drama.
- Empathy: capacity to relate to the feelings of another.
- Other elements: speaking, breathe control, vocal expression, projection of the character, style, diction, gestures and facial expressions comes under performance element.

Comedy and its types

Comedy is a literary genre and a type of dramatic work that is amusing and satirical in its tone, mostly having a cheerful ending. The motif of this dramatic work is triumph over unpleasant circumstance by creating comic effects, resulting in a happy or successful conclusion.

Thus, the purpose of comedy is to amuse the audience. Comedy has multiple subgenres depending upon the source of the humor, context in which an author delivers dialogues, and delivery methods, which include farce, satire, and burlesque. Tragedy is opposite to comedy, as tragedy deals with sorrowful and tragic events in a story.

Types of Comedy

Romantic Comedy

Romantic comedy involves a theme of love leading to a happy conclusion. We find romantic comedy in Shakespearean plays and some Elizabethan contemporaries. These plays are concerned with idealized love affairs. It is a fact that true love never runs smoothly; however, love overcomes difficulties and ends in a happy union.

Comedy of Humors

Ben Johnson is the first dramatist who conceived and popularized this dramatic genre during the late sixteenth century. The term humor derives from the Latin word humor, which means "liquid." It comes from a theory that the human body has four liquids, or humors, which include phelgm, blood, yellow bile, and black bile. It explains that, when human beings have a balance of these humors in their bodies, they remain healthy.

Comedy of Manners

This form of dramatic genre deals with intrigues and relations of ladies and gentlemen living in a sophisticated society. This form relies upon high comedy, derived from sparkle and wit of dialogues, violations of social traditions, and good manners, by nonsense characters like jealous husbands, wives, and foppish dandies. We find its use in Restoration dramatists, particularly in the works of Wycherley and Congreve.

Sentimental Comedy

Sentimental drama contains both comedy and sentimental tragedy. It appears in literary circles due to reaction of the middle class against obscenity and indecency of Restoration Comedy of Manners. This form, which incorporates scenes with extreme emotions evoking excessive pity, gained popularity among the middle class audiences in the eighteenth century.

Tragicomedy

This dramatic genre contains both tragic and comedic elements. It blends both elements to lighten the overall mood of the play. Often, tragicomedy is a serious play that ends happily. Tragicomedy is a literary device used in fictional works. It contains both tragic and comedy. Mostly, the characters in tragicomedy are exaggerated, and sometimes there might be a happy ending after a series of unfortunate events. It is incorporated with jokes throughout the story, just to lighten the tone.

During the Renaissance, tragic comedy originated as a genre of play that mixed tragic elements into drama that was mainly comic.

- *The Merchant of Venice* (By William Shakespeare)
- One of the most popular traditional tragicomedy examples.
- Though it has a comedic structure, there are tragic characters, such as Shylock, and tragic events.

Farce

A farce is a comedy in which everything is absolutely absurd. This usually involves some kind of deception or miscommunication. When a comedy is based on a case of mistaken identity, for example, you can be sure that it's going to be a farce. Slapstick humor and physical comedy are also common features of a farce.

Although most farces are comedies, there is such a thing as a "tragic farce." In a tragic farce, the humor is always very bleak, but still present – it's a kind of "laugh so you don't cry" situation.

Importance of Farce:

Farcical humor appeals to some of our most basic instincts. People falling down; absurd, outlandish situations; pies to the face: all these things make us laugh for reasons that are somewhat mysterious, and yet somehow universal. Everyone can recognize the comedy of a farce.

Farces are also popular because they develop in a way that seems more or less realistic, despite the fact that the results are highly improbable. That is, the characters make decisions that seem to make *some* sense given the circumstances, but at every turn things get more and more ridiculous. This slow build-up makes a farce seem somehow believable, in spite of the fact that the plotlines are so improbable and absurd.

This, in the end, is the very simple purpose of a farce: it makes people laugh through broad humor.

Melodrama

In literature and theater, a melodrama (/ˈmel·əˌdrɑ·mə/) is a work with exaggerated, sensational events and characters. It is highly emotional, focusing on exciting but over-the-top situations that are designed to encourage emotional responses in the audience.

Strong characterization is not a feature of melodrama; rather, characters are assigned stereotypical or simple roles, often in "good versus evil" situations. The genre gave life to the widely used term melodramatic, used to describe something overly dramatic or emotional. For example, if your friend was crying hysterically about breaking her new sunglasses, you'd probably tell her she was "being melodramatic."

The term initially arose from a combination of the Greek *melo*s, meaning "song", and the French *drame* meaning "drama," to represent its presence in theater. Originally, they were a type of musical theater, combining speech and song together on the stage. They were especially popular during the Victorian era, whose readers relished sensational characters and plotlines. In today's media, melodrama isn't musical, but its goal remains the same as it always has—to stir the emotions of its audience.

Importance of Melodrama:

Melodrama is important because of its deep effect on its audience--viewers love drama, and melodrama delivers an abundance of it. Today, however, melodrama is sometimes criticized because of its unrealistic and sometimes laughable levels of drama. In fact, many would say that modern day soap operas and reality TV—less respected genres of television that rely heavily on over-the-top drama—evolved from the traditional genre of melodrama. Regardless, melodrama is still relatively popular in today's media because of it never fails to entertain.

Novel

Introduction

The word 'novel' was not used until the end of the 18th century

 An English transliteration of the Italian word 'novella'- French word- nouvelle

 Used to describe a short, compact, broadly realistic tale popular during the medieval period eg. Boccaccio's *Decameron*

 The desire to depict and entertain the human character

 Deeper perception of life & its problem

Definition

The Shorter Oxford Dictionary defines a novel as "a fictitious prose narrative of considerable length, in which characters and actions representative of real life are portrayed in a plot of more or less complexity".

 Plot- What happens in the story

 Characters-Who is involved in what happens in the story

 Point of view- how the story is told

 Setting- When & where the story takes place

 Novelist's criticism-the interpretation or philosophy of the writer

The novel is the loosest form of literary art encompasses many different sub-genres

It is always in search of a definition, battled with other genres from the very beginning

It is a Very effective medium of the portrayal of human thought and action

Often contains letters, dialogues, narration, poetry etc.

The precursors of novel

Medieval European Romances Arthurian tales culminating in Malory's *Morte D Arthur*

Prose romances John Lyly-*Euphues,The Anatomy of wit*(1578) Robert Greene-*Pandosto*(1588) Thomas Lodge- *Rosalynde*(1590) Philip Sidney- *Arcadia*(1590)

Thomas Nashe's *The Unfortunate Traveller*(1594) John Bunyan's *Pilgrim's Progress* (1678)

The increase of the reading public in the Augustan Age was due to the growing importance of the middle class the individual's trust in his own abilities the practice of reason and self-analysis

Most readers were middle-class women

Major types of novel

- Epistolary
- Picaresque
- Experimental
- Novel of manners
- Sentimental
- Gothic
- Historical
- Social Realism
- Psychological- Stream of consciousness

Epistolary novel-

- Novels in which the narrative is told in letters by one or more of the characters
- Allows author to present feelings and reactions of characters
- allows multiple points of view
- Psychological realism
- Samuel Richardson, (1689-1761) ,Pamela (1740) ,Clarrisa (1748)

Picaresque Novel-

- Derives from Spanish picaro: a rogue
- A usually autobiographical chronicle of a rascal's travels and adventures as s/he makes his/her way through the world more by wits than industry
- Episodic, loose structure, usually a first person narrative
- Cervantes- Don Quixote(1605), the first modern European novel
- Daniel Defoe- Robinson Cruisoe(1719)& Moll Flanders (1722)
  - Lacked in character development-advanced the narrative side

Masters of picaresque novel

- Henry Fielding (1707-1754) Shamela (1741) Joseph Andrews (1742) Tom Jones (1749)
- Sir Walter Scott -'the father of English Novel'
- Tobias Smollett(1721-1771) Roderick Random (1748) Peregrine Pickle(1751)

• Markedly different in his humor
• Realistic style & wry sense of humor
• The comedic misadventure of unscrupulous vagabond

Sentimental novel

- A heightened emotional response to events
- Self-indulgence and elevated feeling
- Conventional situation, stock characters & rhetorical devices
- Oliver Goldsmith- The Vicar of the Wakefield
- Emotion is touted as superior to reason
- Extremely moral & didactic

Gothic novel

- Magic, mystery & horror
- Exotic setting- medieval, oriental etc
- Horace Walpole's Castle of Ortanto(1764)
- Guise of a translated lost manuscript on the day of wedding
- Fantastic romance
- Blended two kinds of romance- the ancient and the modern

Historical novel

- Novels that reconstruct a past age, often when two cultures are in conflict
- Fictional characters interact with historical figures in actual events

 Sir Walter Scott (1771-1832),the father of the historical novel: The Waverly Novels (1814-1819) Ivanhoe (1819) Evokes the atmosphere of a vanished era

Social realism

 Social or Sociological novels deal with the nature, function and effect of the society which the characters inhabit – often for the purpose of effecting reform

Social issues came to the forefront with the condition of laborers in the Industrial Revolution and later in the Depression: Dickens' Hard Times, Gaskell's Mary Barton; Eliot's Middlemarch; Steinbeck's Grapes of Wrath

 Slavery and race issues arose in American social novels: Stowe's Uncle Tom's Cabin, 20th c. novels by Wright, Ellison, etc.

Unit -II
The Renaissance and After

The Renaissance

The great tide of Renaissance reached England about the year 1500 and it had a marked influence upon English language and literature. In 1453, after the fall of Constantinople, the scholars who were assembled there fled to the Western Europe with much of their libraries. They settled mainly in Italy and Germany and so started the intellectual awakening of Europe. As a result of the Renaissance, large number of Greek and Latin books was being translated into English. English language borrowed many words from Latin and Greek. The term 'inkhorn terms' refers to such words and expressions borrowed indiscriminately from the classical languages. There were people who strongly argued for and against the use of such terms. At first, the new words were not easily absorbed into ordinary speech; they remained part of the vocabulary of scholarship, but gradually a number was popularized.

Words from Latin or Greek (often via Latin) were imported wholesale during this period, either intact(e.g. genius, species, militia,radius,specimen,criterion,squalor,apparatus, focus, tedium, len, antenna, paralysis, nausea, etc.) or, more commonly, slightly altered (e.g. horrid, pathetic, iilicit, pungent, frugal, anonymous, dislocate, explain, excavate, meditate, adapt, enthusiasm, absurdity, area, complex, concept, invention, technique, temperature, capsule, premium, system, expensive, notorious, gradual, habitual, insane, ultimate, agile, fictitious, physician, anatomy, skeleton, orbit, atmosphere, catastrophe, parasite, manuscript, lexicon, comedy, tragedy, anthology, fact, biography, mythology, sarcasm, paradox, chaos, crisis, climax, etc.). A whole category of words ending with the Greek-based suffixes "-ize" and "-ism" were also introduced around this time.

Sometimes, Latin-based adjectives were introduced to plug "lexical gaps" where no adjective was available for an existing Germanic noun (e.g. marine for sea, pedestrian for walk), or where an existing adjective had acquired unfortunate connotations (e.g. equine or equestrian for horsey, aquatic for watery), or merely as an additional synonym (e.g. masculine and feminine in addition to manly and womanly, paternal in addition to fatherly, etc.). Several rather ostentatious French phrases also became naturalized in English at this juncture, including soi-disant, vis-à-vis, sang-froid, etc., as well as more mundane French borrowings such as crêpe, etiquette, etc.

One of the interesting developments related to such borrowings is the rise of number of synonyms which have made possible slight distinctions of meaning, especially in the case of adjectives. For example, the adjectives 'royal', regal' and 'kingly' are all connected with the word 'king', but they are slightly different from one another in meaning. The adjective 'royal' (f French origin) is the least colourful and means tht which pertains to a king. Regal (Latin) suggests the pomp and splendour of kingship, i.e., the external trappings of majesty. Kingly, which is of native origin.

When new synonyms were directly borrowed from Latin, sometimes the older ones changed meaning. For e.g. the word 'caitiff' which came from French through Latin 'captivus' mean prisoner. But later a new word was formed directly from the Latin 'captivus' and we have now 'captive' synonyms with 'prisoner' and the old synonym 'caitiff' came to mean a 'scoundrel'.

The Renaissance was also responsible for another feature of English, viz. the habit of using an adjective of classical derivation to correspond to a native noun. Thus we have,

Adjective (Latin)	Noun (Anglo – Saxon)
Feminine	woman
Nasal	nose
Urban	town
Masculine	man

The Growth of Vocabulary

Word Formation

Around mid-seventeenth century the English language had emerged more or less in its present form, so far as grammatical structure, spelling and pronunciation are concerned, with only slight modifications later on. From the Restoration onwards the chief developments have been in the direction of an enlargement of the vocabulary on the one hand and changes in the meaning of words on the other. As knowledge grows, so language grows with it. The English language is the richest of all the languages and has the most extensive vocabulary. New words have entered and enlarged the vocabulary of English. Dr. Johnson's Dictionary of 1755 contains some 48,000 entries while the 20th century Oxford Dictionary lists more than four hundred thousand words with the rapid progress of life and knowledge, new words became necessary to express and explain new ideas and concepts. A number of processes were responsible for the growth of vocabulary. The growth of English vocabulary has taken place mainly in the following ways:

Imitation or Onomatopoeia.

This perhaps one of the oldest, is also the crudest, methods of word-making. Several words in our vocabulary today, especially those, which describe sound, are obviously imitative or onomatopoeic in character. The most representative examples are bang, pop, sniff, buzz, click, hiss, giggle, etc. The name of the cuckoo is clearly an attempt to represent its distinctive call. Quite often certain sounds seem to reflect certain ideas. For example, the consonants /p/,/t/, /k/ suggest quick action as in 'pinch, torrent, kick' etc. the combination of 'bl' suggests inflation as in 'blow, blast, blister, bloated, bladder, and 'st' often suggests stability as in 'stop, stay, station, still, stand, stable, statue . The word slithery has a slippery suggestion.

ii) Extension.

This method has been very extensively used in vocabulary building. Example: The word literary now means belonging to learning or pertaining to literature. Yet Dr. Johnson's Dictionary does not explain the word in this sense. At that time, it was used to mean "alphabetical". The word manufacture simply means to make by hand. But in modern usage, it means its opposite now manufacture means factory – made as opposed to handmade article. Extension of meaning is another way in which vocabulary has been enriched. Take the word, for example board. This most common everyday word originally meant a plank of wood. Now its meaning has been extended to mean (i) a table (ii) the food served on a table as in the expression to pay for directors. (iii) A group of people to sit around the table as in board of directors. (iv) A smooth wooden surface as in notice board, black board. (v) The deck of a ship. (vi) Then, there are the various meanings of the verb to board, as in boarding a train, ship or a plane.

iii) Derivation/ Affixation

This is a very ancient method of word formation, to be found in almost every language.

Here, a simple root word is taken, and a suffix is added to it.

Example:

-dom as in kingdom, freedom.

-ship as in workship, fellowship.

In the present, modern age prefixes are used more intensively than suffixes.

Example:

Ambi- as in ambivalent

Pre- as in premature, pre-Raphaelite.Post- as in postgraduate

Inter- as in international, interracial.

Extra – as in extraordinary, extracurricular.

Super- as in supersonic, superfast

iv) Conversion

It is one of the characteristics of the English language that it is possible to use the sameword as noun, verb, adjective and many other parts of speech.

Example: 1.The Noun Park means an open place for keeping cars. From this noun is coined theverb to park meaning to drive a car to the carpark.

Example: 2. From the Noun pocket we have the verb to pocket.

Example: 3. Similar to the above examples, we elbow through a crowd, eye a person withsuspicion, we stomach insults, we face danger and so on.

Sometimes an adjective gain the sense of a noun by the omission of the substantive which isoriginally qualified.

Example: 1 Submarine meaning a submarine vessel or a submarine boat.Example: 2. The noun wireless means wireless telegraphy.

v) Abbreviation/Shortening/Clipping

The contracted form of a word, by and by becomes recognized as a word replacing the full formword and the full form are no more used.

Zoo for zoological garden.Bus for omnibus.

Exam for Examination.

Maths for Mathematics.Photo for photograph.

Bike for bicycle.

Words like exam, lab, and maths are now used in conversation and informal writing, while their full forms, examination, laboratory, mathematics are used in formal context. There are a number of commonly used words, which we do not regard as abbreviations though they once had longer forms.

Examples: Mob from the Latin ‘mobile vulgus’ meaning fickle crowd.

Cab from the French cabriolet.

Taxi from French Taxi metre-cabriolet.Fan from fanatic.

Piano from pianoforte.

Cinema from Cinematograph

vi) Syncopation

This is a form of shortening or abbreviation. In this process a vowel is elided and the consonantson either side are brought together, a syllable being lost. Example: pram. Its original form was perambulator. It was syncopated to perambulator and then abbreviated to pram. Other examplesare

- Once which was originally ones
- Else which was originally elles

Likewise, some past participles like born, worn, shorn, forlorn are syncopated forms. At one timethey had the terminal ending –en and were used as boren, woren, shoren and forloren.

vii) Portmanteau words/ Blending

Portmanteau is a literary device in which two or more words are joined together to coin a new word. A portmanteau word is formed by blending parts of two or more words, but it always refers to a single concept.

The coinage of portmanteau involves the linking and blending of two or more words andthe new word formed in the process shares the same meanings as the original words. It is different from a compound word in that it could have a completely different meaning from the words that it was coined from. Portmanteau, on the other hand, shares the same semantic features. For example, the word "brunch" is formed by splicing two words "breakfast" and "lunch". The spliced parts "br-" and "-unch" are blended to form a portmanteau word "brunch" which is the meal taken between breakfast and lunch.

In modern times, portmanteau words have entered the English language regularly. We see their widespread coinage in different fields of life. No doubt, they are both useful and interesting. Below is a list of examples of portmanteau words nowadays.

Education + entertainment=edutainment
fan + magazine = fanzine
cyberspace +magazine=cyberzine
Oxford + Cambridge = Oxbridge
telephone + marathon = telethon
medical + care = Medicare
parachute + troops = paratroops
motor + hostel= motel
camera + recorder = camcorder

viii) Telescoping

It is a type of blending where two words are formed into one by the omission of a portionof one word duplicated in the other

Example: SLNAGUAGE from 'slang'
'language''to don' was originally 'to do on'.
'to doff' was originally 'to do off'

ix) Compounding

Compounding is one of the most productive word formation processes in English. It is based on putting words together to build a new one that does not denote two things, but one and that is "pronounced as one unit". In English, compounds are not only written as single words but combined by a hyphen (e.g. small-scale). While noun+noun compounds are the most frequent, other combinations are also ample and the result must not be a noun.

Examples: bookcase, waste basket, textbook, wallpaper, fingerprint, railway, waterproof, breakfast, downfall, goldfish

x) Initialism & Acronyms

Initialisms and acronyms are shortenings, built from the initial letters in a phrase

or name. While acronyms are pronounced as “single words” (NASA, AIDS), initialisms are pronounced "asa sequence of letters" (DNA, USA). The difference between these two types lies in how the resulting word is pronounced in spoken language.

In English, there are lot of possibilities that speakers have at their disposal to create new words based on existing ones.

Examples: RADAR - Radio detecting and ranging

LASER - Light amplification by the stimulated emission of radiation.NATO - The North Atlantic Treaty Organization

A.M. – ante meridiem [in the morning]

B.C.E. – Before Common Era

HIV – Human Immunodeficiency

VirusVIP – very important person

xi) Words derived from Proper Nouns or Antonomasia

A good number of words entered English language, which are derived from Personal Names. The word ‘utopian’ comes from Thomas Moore’s Utopia and the word Lilliputian comes from Swift’s *Gulliver’s Travels*. Many garments have taken their names of those who first used them or introduced to the public.

Several words were derived from place names, to denote products which originally came from that place. Example: Calico from Calicut Muslin from Mosul Millinery from Milan.

xii) Back formation

If affixation means forming a word by adding an affix, then back formation is the reverseof it. It is the process by which a new word created by removing an affix from an already existing word.

E.g.: sulk from sulky

Proliferate from proliferation

Similarly, the nouns hawker, scavenger, editor, auditor have given the corresponding hawk,scavenge, edit, audit etc.

xiii) Corruption or Misunderstanding.

Sometimes new words are formed by corruption or through misunderstanding. For example, the word Whitsun (the 7th day after Easter) came into existence through a corruption. It refers to the Sunday following Easter. It refers to the festival, which celebrates the decent of the Holy Spirit. The word Whitsun originated Whitsunday which meant white Sunday. On that day,all converts to Christianity wore white robes, as a symbol of purification. Then Metanalysis, whit Sunday was transformed to Whitsunday. Later, the analogy of this came Whitsun week, Whitsun tide, Whitsun Sunday, and even Whitsun Monday, which is a contradiction in terms. In the same way goodbye is a garbled form of God be with you.

xiv) Freak Formation.

Certain words came into existence as a result of Freak-Formation i.e. quite unexpectedly or strangely or accidentally. Example: Teetotaler. Teetotaler (one who abstains from alcohol). This word originated as a result of stammering by an anti - alcohol advocate. He stammered while pronouncing the expression total abstainer and thus the word Teetotaler was formed.

xv) Reduplication

Reduplication is a word-formation process in which meaning is expressed by repeating all or part of a word. Examples include okey-dokey, film-flam, and pitter-patter. English is repletewith these playful coinages. Many are baby words: tum-tum, pee-pee, boo-boo. Some are recent slang terms: bling-bling, hip hop, cray-cray. Rhyming

is also considered reduplication when the second half of the word rhymes with the first. Product names are often formed this way. Examples: abracadabra, bees-knees, boogie-woogie, boy-toy, chick-flick etc.

xiv **Slang Words**

Slang words gained general acceptance and became part of English vocabulary. The very word 'slang' (cant was the earlier word) came into general use by 1756. In 1725, we find the following words were considered as slang; 'kid' (child), 'nobbed' (arrested), 'trip' (short journey), 'chap' (dealer in stolen articles), 'shabby' 'balderdash (nonsense), coax, cheat, pluck (courage), pinch (to steal). Now they are all part of 'good English'.

xvii **Conscious Coinages**

An invention or discovery necessitates the coinage of new words. The classical tongues have been a rich source of such coinages. 'Aviator' from Latin 'avis' (a bird) was replaced by 'airman'. From Greek we have 'oxygen, hydrogen, biology, geology, geography, astrology, telegram, telephone, etc. there are words which are half Latin and half Greek. E.g., 'automobile, television, Dictaphone. A few trade names are from the classical tongues. 'Sanitas' and 'Sanatogen' (Lat. Sanitas = health), Glaxo (Gk galaktos = milk) Ovaltine (Lat. Ovum = egg) etc.

Change of Meaning

Semantic Changes

All words have a meaning, but since English first appeared from its base language of Anglo-Saxon, the meanings of words have undergone changes. These changes include a broadening of meaning, a narrowing of meaning or a complete shift in meaning altogether. Another semantic change in English would be a change in connotations, referred to as either elevation or deterioration.

1. **Broadening. /Generalization /Widening or extension of Meaning**

Broadening is the change in the meaning of a word by expansion, so that the word is applicable in more contexts than it previously was and means more than it previously did.

An example of broadening is the word "business", which originally meant "a state of being busy, careworn or anxious", but has now broadened to include all kinds of work occupations.

Companion and comrade: The former originally meant "one who eats bread with another person" and the latter meant "one who shares a room"

Journey: originally referred to a day's walk or ride. Now it can be any kind of travel of any duration

of time.

A common form of generalization is to extend the name of the material to the object made from it. Thus, we speak of iron, a steel, a copper (a coin and also a vessel for boiling clothes), a tin, a paper, a glass etc.

2. **Specialization (Restriction/Narrowing)**

Narrowing refers to the opposite of broadening and is defined as a reduction in the contexts in which a word can appear. In simple terms, the meaning of the word has gotten more specific.

For example, the world 'girl', which originally meant a child of either gender, rather than a female child. The word has evolved to mean what was only part of its original definition, and this is semantic narrowing.

Fowl meant any bird in Chaucer and the Bible, but now it is restricted to domestic birds,and that too of a special kind.

Deer: originally meant any wild animal, but today a species of animal.

Wed: in Old English, any kind of pledge or promise, but now restricted to matrimonial pledgealone and hence means marriage.
Wife: in Old English any woman, but now woman of a status, as counterpart of husband.Doom: meant judgment in general, but now it has the negative connotation.
Doctor meant a learned person, but now mainly of medical profession

3. **Shift**.

Broadening occurs when over time the meaning of a word has grown to be applicable in contexts that it previously wasn't, and to mean things it previously didn't - it's meaning has simply expanded.
Examples of this include brand names, a person may ask for a Kleenex instead of a tissue, or refer to a mouldable, coloured clay for children as Playdough, despite it being made by another company entirely, therefore the meaning of Kleenex has expanded from simply being the name of a brand,to being used in context as the name of the product.
A shift in meaning differs completely from broadening and narrowing in that the word now retains none of its original definition and has come to mean something else entirely. A good example of a semantic shift is the word 'gay'. Originally meaning "lighthearted", "joyous" or "happy", the word has undergone a complete shift in meaning to now refer to a homosexual person.

4. **Elevation**.

Elevation refers to a change in the connotations of a word, occurring in one of two ways.A word that loses its negative connotations is an example of elevation, but elevation can also occur when, rather than losing bad connotations, a word gains positive ones.
One example of elevation through loss of negative associations is intensifying expressions like 'terribly' and awfully'. These words have lost their negative stigmas and now mean little more than 'very', this is evident in that we can now use expressions such as 'terribly good.'
An example of a word gaining positive connotations would be "sick". It has obvious negative connotations of illness that are still connected to the word today, but it has also become a popular slang term for something cool. for example, "that's sick!"

5. **Deterioration**.

Deterioration occurs when a word gains association with a negative stimulus, to then hold negative connotations.
Deterioration is shown clearly in the word "accident". Once simply meaning "a chance event" the word now has associations with misfortune and injury, so we assume that when someone has "had an accident" it was not a positive experience.

6. **Extension or Transference**

Some words become extended in meaning, but at the same time retain their original basic meaning also. Although it is still only one word, it has the original meaning and the newly acquired one also. Examples are,

a) To send a ‘wire’ means to send a message through telegram where ‘wire’ has an extended meaning, but it also retains the original meaning of a metallic filament.
b) To give a ‘ring’ means “to telephone” where ‘ring’ has an extended meaning. It is used in the original sense also
c) To drop a ‘line’ means “to write a letter” where ‘line’ is used in the extended sense.

There are cases where the differentiation in meaning develops so much that are difficult to recognize any common idea behind them. The extended meaning sometimes becomes more common. For example

a) 'Fast' originally meant to remain firm and extended meaning is quick movement.
b) 'Brand' originally meant a burning piece of wood taken from the fire and later on such a piece of iron used for marketing or branding wine casks to indicate its quality. When the brand represents that is uppermost in our minds and the word thus come to signify quality.

In certain cases where extension was followed by differentiation, the difference in meaning came to be indicated by a distinctive spelling. For example, 'flour' and 'flower', 'curtsy' and 'courtesy' , 'human' and 'humane'.

7. Association of Ideas

Often there is gradual shifting of emphasis from the original basic meaning of a word to some characteristics associated with the referent and the word assumes that meaning. Examples,

Vulgarity comes from the Latin root 'vulgus' (a crowd), its basic meaning 'being' such behavior as would be expected from the 'crowd'

Villain comes from Middle English 'villein' which meant a farm hand or labourer, neutral in meaning. Because of the coarseness, uncouth behavior and total lack of refinement of such people, the word acquired its present meaning by association.

Traffic had the original meaning 'trade' or 'commerce' which involves a lot of vehicles passing to and fro through the street. Through this association with transportation the word gradually developed its present meaning.

8. Euphemism

Euphemism is the figure of speech where we use a less offensive name to hide the real nature of something unpleasant or repugnant. Many words have changed their meaning, being frequently used in this way. For example

a) Pass away for die
b) Insane for mad
c) Executed for hanged

9. Prudery: Several euphemistic expressions are traceable to prudery, a false sense of delicacyand refinement. Examples are,

a) Paying guest for boarder
b) Financier for money- lender'
c) Sanitary engineers for plumbers
d) Comfort station for toilet
e) Serviette for table napkin

10. Polarisation/ colouring

A word sometime acquires a definite "colouring" or emotional significance for which there isno etymological justification. In some cases, the colouring fades away, but in others it persists, so that a modification of meaning occurs. Examples are,

a) Gothic which literary meant "pertaining to the Goths" from the middle to the end of the 18th century was used in a derogatory sense, meaning 'barbarous, uncouth etc. In Modern English it has regained its original neutral sense.
b) Enthusiasm in the same age meant fanaticism. Now it means great interest in or feeling for something
c) Amateur was originally colourless, referring to a person who did something for love of it,
but now it has colouring and means "unskilled people" as opposed to professionals.

11. Depolarisation (Loss of Distinctive Colouring)

A limited number of words in English, generally words with a religious or political significance, especially those which in the beginnings were applied to minorities or to

unpopular views, lost their distinctive colouring. They became depolarized, as the controversy died down or the suspicion subsided. For example,

a) Christian was originally a term of contempt but later it became depolarized.
b) Brave meant boastful in the 17^{th} century and when applied to inanimate things it meant gaudy
c) Policy, Politics and Politician were terms suggestive of dishonesty and trickery. All three have become depolarized and become respectable, at least nominally.

12. Metaphorical Application

Almost any word can be used metaphorically but there are some words which are so frequently used metaphorically that we take them for their literal sense and fail to recognize them as metaphorical. There are two classes of such words: (1) those where the literal use is preserved along with the new metaphorical meaning and (2) those where the metaphorical sense has gained precedence over the literal one. Examples of the first category are,

a) Bright was originally associated with light. Metaphorically we have bright face, bright idea etc. Other examples are dull, sharp, volatile etc.
b) Sad originally meant full and through a metaphorical application of the term denoting "full of thought or seriousness" and by extension of the metaphor, "full of sorrow"
c) Silly originally meant happy, gradually use in the sense of simple and innocent and then came the transition from simple to stupid. In such cases the literal sense has long since been forgotten.

13. Reversal of Meaning

Some words changed so much as to bring about a reversal of their meaning. For example,

a) Grocer which one meant a wholesaler now means a retail trader
b) Scan originally was "to read through carefully" but now it is used to mean "to read through rapidly"

14. Popular Misunderstanding (Corruption)

Misunderstandings are sometimes responsible for a change of meaning. For example,

a) Demean originally meant 'to conduct 'but owing to a mistaken idea that it related to the adjective 'mean' acquired its modern sense.
b) Undulating means 'uneven surface' as of a hilly place. People mistook –un for a negative prefix and used 'adulating' in the sense of 'flat' or ' level' surface .

15. Proper names become ordinary Parts of Speech

a) Dunce has come from Duns Scotus
b) Malapropism has come from Mrs. Malaprop
c) Guy comes from Guy Fawkes
d) Bedlam is from Bethlehem Hospital, the famous lunatic asylum of London.

Charles- II

Charles II, byname The Merry Monarch, (born May 29, 1630, London—died February 6, 1685, London), king of Great Britain and Ireland (1660–85), who was restored to the throne after years of exile during the Puritan Commonwealth. The years of his reign are known in English history as the Restoration period. His political adaptability and his knowledge of men enabled him to steer his country through the convolutions of the struggle between Anglicans, Catholics, and Dissenters that marked much of his reign.

Birth And Early Years

Charles II, the eldest surviving son of Charles I and Henrietta Maria of France, was born at St. James's Palace, London. His early years were unremarkable, but before he was 20 his conventional education had been completely overshadowed by the harsh lessons of defeat in

the Civil War against the Puritans and subsequent isolation and poverty. Thus Charles emerged into precocious maturity, cynical, self-indulgent, skilled in the sort of moral evasions that make life comfortable even in adversity.

But though the early years of tawdry dissipation have tarnished the romance of his adventures, not all his actions were discreditable. He tried to fight his father's battles in the west of England in 1645; he resisted the attempts of his mother and his sister Henrietta Anne to convert him to Catholicism and remained openly loyal to his Protestant faith. In 1648 he made strenuous efforts to save his father; and when, after Charles I's execution in 1649, he was proclaimed Charles II by the Scots in defiance of the English republic, he was prepared to go to Scotland and swallow the stringently anti-Catholic and anti-Anglican Presbyterian Covenant as the price for alliance. But the sacrifice of friends and principles was futile and left him deeply embittered. The Scottish army was routed by the English under Oliver Cromwell at Dunbar in September 1650, and in 1651 Charles's invasion of England ended in defeat at Worcester. The young king became a fugitive, hunted through England for 40 days but protected by a handful of his loyal subjects until he escaped to France in October 1651. His safety was comfortless, however. He was destitute and friendless, unable to bring pressure against an increasingly powerful England. France and the Dutch United Provinces were closed to him by Cromwell's diplomacy, and he turned to Spain, with whom he concluded a treaty in April 1656. He persuaded his brother James to relinquish his command in the French army and gave him some regiments of Anglo-Irish troops in Spanish service, but poverty doomed this nucleus of a royalist army to impotence. European princes took little interest in Charles and his cause, and his proffers of marriage were declined. Even Cromwell's death did little to improve his prospects. But George Monck, one of Cromwell's leading generals, realized that under Cromwell's successors the country was in danger of being torn apart and with his formidable army created the situation favourable to Charles's restoration in 1660.

Most Englishmen now favoured a return to a stable and legitimate monarchy, and, although more was known of Charles II's vices than his virtues, he had, under the steadying influence of Edward Hyde, his chief adviser, avoided any damaging compromise of his religion or constitutional principles. With Hyde's help, Charles issued in April 1660 his Declaration of Breda, expressing his personal desire for a general amnesty, liberty of conscience, an equitable settlement of land disputes, and full payment of arrears to the army. The actual terms were to be left to a free parliament, and on this provisional basis Charles was proclaimed king in May 1660. Landing at Dover on May 25, he reached a rejoicing London on his 30th birthday.

Restoration Settlement

The unconditional nature of the settlement that took shape between 1660 and 1662 owed little to Charles's intervention and must have exceeded his expectations. He was bound by the concessions made by his father in 1640 and 1641, but the Parliament elected in 1661 was determined on an uncompromising Anglican and royalist settlement. The Militia Act of 1661 gave Charles unprecedented authority to maintain a standing army, and the Corporation Act of 1661 allowed him to purge the boroughs of dissident officials. Other legislation placed strict limits on the press and on public assembly, and the 1662 Act of Uniformity created controls of education. An exclusive body of Anglican clergy and a well-armed landed gentry were the principal beneficiaries of Charles II's restoration.

But within this narrow structure of upper-class loyalism there were irksome limitations on Charles's independence. His efforts to extend religious toleration to his Nonconformist and Roman Catholic subjects were sharply rebuffed in 1663, and throughout his reign the House of Commons was to thwart the more generous impulses of his religious policy. A

more pervasive and damaging limitation was on his financial independence. Although the Parliament voted the king an estimated annual income of £1,200,000, Charles had to wait many years before his revenues produced such a sum, and by then the damage of debt and discredit was irreparable. Charles was incapable of thrift; he found it painful to refuse petitioners. With the expensive disasters of the Anglo-Dutch War of 1665–67 the reputation of the restored king sank to its lowest level. His vigorous attempts to save London during the Great Fire of September 1666 could not make up for the negligence and maladministration that led to England's naval defeat in June 1667.

Foreign Policy

Charles cleared himself by dismissing his old adviser, Edward Hyde, earl of Clarendon, and tried to assert himself through a more adventurous foreign policy. So far, his reign had made only modest contributions to England's commercial advancement. The Navigation Acts of 1660 and 1663, which had been prompted by the threat to British shipping of the rise of the Dutch carrying trade, were valuable extensions of Cromwellian policies, and the capture of New York in 1664 was one of his few gains from the Dutch. But although marriage to Princess Catherine of Braganza of Portugal in 1662 brought him the possession of Tangier and Bombay, they were of less strategic value than Dunkirk, which he sold to Louis XIV in 1662. Charles was, however, prepared to sacrifice much for the alliance of his young cousin. Through his sister Henrietta Anne, duchess of Orléans, he had direct contact with the French court, and it was through her that he negotiated the startling reversal of the Protestant Triple Alliance (England, the Dutch United Provinces, Sweden) of 1668. By the terms of the so-called Secret Treaty of Dover of May 1670, not only did England and France join in an offensive alliance against the Dutch, but Charles promised to announce his conversion to Roman Catholicism. If this provoked trouble from his subjects, he was assured of French military and financial support. Charles saw to it that the conversion clause of the treaty was not made public.

The Popish Plot of 1678 was an elaborate tissue of fictions built around a skeleton of even stranger truths. The allegations of Titus Oates, a former Anglican cleric who had been expelled from a Jesuit seminary, that Roman Catholics planned to murder Charles to make James king, seemed to be confirmed by scraps of evidence of which Charles was justifiably skeptical. But Charles was obliged to bow before the gusts of national hysteria that sought to bar his brother from the line of succession. Between 1679 and 1681 Charles very nearly lost control of his government. Deprived of his chief minister, the earl of Danby, who had been compromised by his negotiations with France, the king had to allow the earl of Shaftesbury and his Whig supporters, who upheld the power of the Parliament—men whom he detested—to occupy positions of power in central and local government. Three general elections produced three equally unmanageable parliaments, and, although Charles publicly denied the legitimacy of his first son, the Protestant duke of Monmouth, he had to send his Catholic brother James out of the country and offer a plan of limitations that would bind James if he came to the throne. The plan proved to be unacceptable both to the Whigs and to James, and, when Charles fell seriously ill in the summer of 1679, there was real danger of civil conflict. But Charles kept his nerve. He defended his queen against slanders, dismissed the intractable parliaments, and recovered control of his government. His subjects' dread of republican anarchy proved stronger than their suspicion of James, and from March 1681, when he dissolved his last Parliament, Charles enjoyed a nationwide surge of loyalty almost as fervent as that of 1660. He had made yet another secret treaty with France and in addition to a French subsidy could now count upon a healthy public revenue. Reforms at the Treasury, which he had inaugurated in 1667, provided the crown with a firm basis of administrative control that was among Charles II's most valuable legacies to English government.

As a result of these actions, Charles, who died in February 1685 at Whitehall in London, was able to end his reign in the kind of tranquil prosperity he had always sought.

Legacy

Believing that God would not "make a man miserable only for taking a little pleasure out of the way," he had made quite sure of his own share and left at least 14 illegitimate offspring, of whom only James, duke of Monmouth, played any part in English politics. Mistresses like Barbara Villiers, duchess of Cleveland, and Louise de Kéroualle, duchess of Portsmouth, were always costly and often troublesome, but Charles probably paid a smaller price for his amours than for his laziness. He was tall and active and loved riding and sailing but, although robust enough to outsit his advisers at the Council board, he hated routine and prolonged application. This failing undermined the effectiveness of his government and led to his dependence on France. But the relaxed tolerance he brought to religious matters in the end may have contributed more to the stability of his reign than was lost by his shifty insincerity. Charles fully shared the interests of the skeptical, materialist century that saw the foundation of the Royal Society under his charter, and he did something to foster technological improvements in navigation and ship design. The sincerity of his interest in England's naval advancement is held by some historians to be the most important of his redeeming features, although, like his reputation for wit and high intelligence, it may not stand up to close examination. Any verdict on Charles is therefore controversial. A contemporary wrote of him that "he had as good a claim to a kind interpretation as most men," and on this basis it may be agreed that his image as a man remains more attractive than his reputation as a king.

The Glorious Revolution

The Glorious Revolution, also called "The Revolution of 1688" and "The Bloodless Revolution," took place from 1688 to 1689 in England. It involved the overthrow of the Catholic king James II, who was replaced by his Protestant daughter Mary and her Dutch husband, William of Orange. Motives for the revolution were complex and included both political and religious concerns. The event ultimately changed how England was governed, giving Parliament more power over the monarchy and planting seeds for the beginnings of a political democracy.

Bill of Rights

- In January 1689, the now-famous Convention Parliament met. After significant pressure from William, Parliament agreed to a joint monarchy, with William as king and James's daughter, Mary, as queen.
- The two new rulers accepted more restrictions from Parliament than any previous monarchs, causing an unprecedented shift in the distribution of power throughout the British realm.
- The king and queen both signed the Declaration of Rights, which became known as the Bill of Rights. This document acknowledged several constitutional principles, including the right for regular Parliaments, free elections and freedom of speech in Parliament. Additionally, it forbade the monarchy from being Catholic.
- Many historians believe the Bill of Rights was the first step toward a constitutional monarchy.

Bloodless Revolution

- The Glorious Revolution is sometimes dubbed the Bloodless Revolution, although this description isn't entirely accurate.
- While there was little bloodshed and violence in England, the revolution led to significant loss of life in Ireland and Scotland.

- Catholic historians typically refer to the Glorious Revolution as the "Revolution of 1688," while Whig historians prefer the phrase "Bloodless Revolution."
- The term "Glorious Revolution" was first coined by John Hampden in 1689.

Legacy of the Glorious Revolution

- Many historians believe the Glorious Revolution was one of the most important events leading to Britain's transformation from an absolute monarchy to a constitutional monarchy. After this event, the monarchy in England would never hold absolute power again.
- With the Bill of Rights, the regent's power was defined, written down and limited for the first time. Parliament's function and influence changed dramatically in the years following the revolution.
- The event also had an impact on the 13 colonies in North America. The colonists were temporarily freed of strict, anti-Puritan laws after King James was overthrown.
- When news of the revolution reached the Americans, several uprisings followed, including the Boston Revolt, Leisler's Rebellion in New York and the Protestant Revolution in Maryland.
- Since the Glorious Revolution, Parliament's power in Britain has continued to increase, while the monarchy's influence has waned. There's no doubt this important event helped set the stage for the United Kingdom's present - day political system and government.

Unit- III

King James II

King James II took the throne in England in 1685, during a time when relations between Catholics and Protestants were tense. There was also considerable friction between the monarchy and the British Parliament.

James, who was Catholic, supported the freedom of worship for Catholics and appointed Catholic officers to the army. He also had close ties with France —a relationship that concerned many of the English people.

In 1687, King James II issued a Declaration of Indulgence, which suspended penal laws against Catholics and granted acceptance of some Protestant dissenters. Later that year, the king formally dissolved his Parliament and attempted to create a new Parliament that would support him unconditionally.

James's daughter Mary, a Protestant, was the rightful heir to the throne until 1688 when James had a son, James Francis Edward Stuart, whom he announced would be raised Catholic.

The birth of James's son changed the line of succession, and many feared a Catholic dynasty in England was imminent. The Whigs, the main group that opposed Catholic succession, were especially outraged.

The king's elevation of Catholicism, his close relationship with France, his conflict with Parliament and uncertainty over who would succeed James on the English throne led to whispers of a revolt—and ultimately the fall of James II.

William of Orange

In 1688, seven of King James's peers wrote to the Dutch leader, William of Orange, pledging their allegiance to the prince if he invaded England.

William was already in the process of taking military action against England, and the letter served as an additional propaganda motive.

William of Orange assembled an impressive armada for the invasion and landed in Torbay, Devon, in November 1688.
King James, however, had prepared for military attacks and left London to bring his forces to meet the invading army. But several of James's own men, including his family members, deserted him and defected to William's side. In addition to this setback, James's health was deteriorating.
James decided to retreat back to London on November 23. He soon announced that he was willing to agree to a "free" Parliament but was making plans to flee the country due to concerns for his own safety.
In December 1688, King James made an attempt to escape but was captured. Later that month, he made another attempt and successfully fled to France, where hi s Catholic cousin Louis XIV held the throne and where James eventually died in exile in 1701.

Queen Anne

Anne (1665-1714) was queen of England from 1702 to 1714 and, after 1707, of Great Britain. During her reign England won a long war with France and persuaded Scotland to join in a new united kingdom of Great Britain. She was the last Stuart ruler.

On Feb. 6, 1665, Anne was born in London, the second daughter of James, Duke of York. Her father was a Roman Catholic, but her mother, Anne Hyde, was a Protestant, and Anne was brought up and remained a staunch Church of England Protestant. In 1677 her sister, Mary, to whom she was devoted, married William of Orange and moved to his country, Holland. Six years later Anne married Prince George of Denmark and established her own court in London. There the leading figure was Sarah Churchill, to whom Anne was greatly attached. Sarah was the wife of John Churchill, later 1st Duke of Marlborough, and she and her husband's family and friends dominated Anne's court.

Anne's father became king as James II in 1685. His reign was a difficult period for Anne, the more so when her Italian Catholic stepmother produced a male child who blocked the two Protestant princesses from the throne. Public dissatisfaction with James for his Catholicism and his excessive emphasis on royal power was already widespread. The birth of a Catholic heir crystallized discontent into revolution, and James was deposed in 1688. Anne's sister and her husband took the English throne as King William III and Queen Mary II.

With her sister back in England and Sarah Churchill and her friends close by, Anne was happier for a while. Then came Mary's death in 1694 and 4 years later a worse loss. Brought to childbed 15 times, Anne lost every child but one, the Duke of Gloucester, and in 1698 he died at the age of 9. This left no Protestant English heir to the throne and forced Parliament to provide for a German successor should both William and Anne die without surviving children, and this situation did, in fact, occur.

On March 8, 1702, Anne succeeded to the English throne. She was a semi-invalid, content—aside from concern for the Church of England and the appointment of individuals whom she favored—to leave major policy to the Duke of Marlborough and his friend Sidney Godolphin. They in turn entrusted the management of Parliament to Robert Harley, leader of the Tories. The War of the Spanish Succession against Louis XIV of France was the great issue, and on this Anne loyally backed Marlborough and Godolphin. She rejoiced with them in the victory of Blenheim (1704) and, to a lesser degree, in the union with Scotland (1707).

When the Tories proved less enthusiastic about the war than the Whigs, the government was forced to rely on the Whig party, with its support among Nonconformists and commercial interests. Relations became strained between the Queen and Lady Marlborough, and into the widening gap moved Harley and Abigail Hill, one of the Queen's

dressers. Harley strengthened Anne's resolution "not to become the prisoner of a party" (meaning the Whigs). He suggested a moderate government headed by himself. In 1708, despite the Queen's support, he was unable to effect such a change and was forced out of the government.

Two years later Anne recalled Harley to power, and he and his rival, Viscount Bolingbroke, presided over the last 4 years of Anne's reign and concluded the Peace of Utrecht (1713) with France. Meanwhile Anne's health had deteriorated. Her ideal of "moderation above party" vanished in the rivalry between Harley, who was growing lazy and sodden, and the brilliant Bolingbroke, who appealed to the Tory extremists. Perhaps Anne toyed with the idea of having her half-brother succeed her as "James III." Certainly Bolingbroke did, with the hope of becoming the power behind another Stuart. Bolingbroke even got Anne to dismiss Harley, but she could not be persuaded to make Bolingbroke lord treasurer. A few days later, on Aug. 1, 1714, after a lingering illness, the last of the Stuarts died—to be succeeded by the first of the Hanoverian line, George I.

Britain and the French Revolution, 1789–1799

The French Revolution lasted from 1789 until 1799. The Revolution precipitated a series of European wars, forcing the United States to articulate a clear policy of neutrality in order to avoid being embroiled in these European conflicts. The French Revolution also influenced U.S. politics, as pro- and anti- Revolutionary factions sought to influence American domestic and foreign policy.

When the first rumors of political change in France reached American shores in 1789, the U.S. public was largely enthusiastic. Americans hoped for democratic reforms that would solidify the existing Franco-American alliance and transform France into a republican ally against aristocratic and monarchical Britain. However, with revolutionary change also came political instability, violence, and calls for radical social change in France that frightened many Americans. American political debate over the nature of the French Revolution exacerbated pre-existing political divisions and resulted in the alignment of the political elite along pro-French and pro-British lines. Secretary of State Thomas Jefferson became the leader of the pro-French Democratic-Republican Party that celebrated the republican ideals of the French Revolution. Secretary of the Treasury Alexander Hamilton led the Federalist Party, which viewed the Revolution with skepticism and sought to preserve existing commercial ties with Great Britain. With the two most powerful members of his cabinet locked in opposition, President George Washington tried to strike a balance between the two.

From 1790 to 1794, the French Revolution became increasingly radical. After French King Louis XVI was tried and executed on January 21, 1793, war between France and monarchal nations Great Britain and Spain was inevitable. These two powers joined Austria and other European nations in the war against Revolutionary France that had already started in 1791. The United States remained neutral, as both Federalists and Democratic-Republicans saw that war would lead to economic disaster and the possibility of invasion. This policy was made difficult by heavy-handed British and French actions. The British harassed neutral American merchant ships, while the French Government dispatched a controversial Minister to the United States, Edmond-Charles Genêt, whose violations of the American neutrality policy embroiled the two countries in the Citizen Genêt Affair until his recall in 1794.

In 1794, the French Revolution entered its most violent phase, the Terror. Under foreign invasion, the French Government declared a state of emergency, and many foreigners residing in France were arrested, including American revolutionary pamphleteer Thomas Paine, owing to his British birth. Although U.S. Minister to France Gouverneur Morris was

unable to obtain Paine's release, Morris was able to intercede successfully on behalf of many other Americans imprisoned during the Terror, including the American Consuls at Dunkirk, Rouen, and Le Havre. Once the Terror ended in late July of 1794, the arrests ended, and Paine, who had been scheduled to be executed, was released.

Although the French Revolution had ended its radical phase, Federalists in the United States remained wary of revolutionary ideology infiltrating the United States. Many French citizens, refugees from the French and Haitian revolutions, had settled in American cities and remained politically active, setting up newspapers and agitating for their political causes. A French spy, Victor Collot, travelled through the United States in 1796, noting the weaknesses in its western border. When a breakdown in diplomatic negotiations resulted in the Quasi-War with France, the Federalist-controlled Congress passed a series of laws known as the Alien and Sedition Acts, intended to curb political dissent and limit the political participation of immigrants by easing deportation and lengthening the time required for citizenship. A number of political radicals were arrested for sedition, including Congressman Matthew Lyon and newspaper editors James Thompson Callendar and William Duane. Many refugees, sensing American hostility, chose to return to France and Haiti since the political situation had temporarily calmed in both places.

The Alien and Sedition Acts, originally intended to prevent a growth in pro-French sentiment, actually backfired for the Federalists. Taken aback by such extreme measures, swing voters in the presidential election of 1800 instead backed the pro-French Thomas Jefferson and his Democratic-Republican Party, instead of the Federalist John Adams, who was running for re-election as President. Adams had also alienated the anti-Revolutionary wing of his party by seeking peace with France, whose revolution had already been brought to a close by General Napoleon Bonaparte.

Despite Federalist warnings that electing Jefferson would bring revolution to the United States, Jefferson instead chose to distance himself from political radicals and win over political moderates. The revolution in France was over, and while many Americans voters sympathized with the revolution in the abstract, they did not want the revolution's most radical changes put into effect in the United States.

The Reform of Parliament

The three Reform Acts, of 1832, 1867, and 1884, all extended voting rights to previously disfranchised citizens. The first act, which was the most controversial, reapportioned representation in Parliament in a way fairer to the cities of the industrial north, which had experienced tremendous growth, and did away with "rotten" and "pocket" boroughs like Old Sarum, which with only seven voters (all controlled by the local squire) was still sending two members to Parliament. This act not only re-apportioned representation in Parliament, thus making that body more accurately represent the citizens of the country, but also gave the power of voting to those lower in the social and economic scale, for the act extended the right to vote to any man owning a household worth £10, adding 217,000 voters to an electorate of 435,000. Approximately one man in five now had the right to vote.

For many conservatives, this effect of the bill, which allowed the middle classes to share power with the upper classes, was revolutionary in its import. Some historians argue that this transference of power achieved in England what the French Revolution achieved eventually in France. Therefore, the agitation preceding (and following) the first Reform Act, which Dickens observed at first hand as a shorthand Parliamentary reporter, made many people consider fundamental issues of society and politics.

The 1867 Reform Act extended the right to vote still further down the class ladder, adding just short of a million voters — including many workingmen — and doubling the electorate, to almost two million in England and Wales.

The 1867 act created major shock waves in contemporary British culture, some of which appear in works such as Arnold's *Culture and Anarchy* and Ruskin's *Crown of Wild Olive*, as authors debated whether this shift of power would create democracy that would, in turn, destroy high culture.

The 1884 bill and the 1885 Redistribution Act tripled the electorate again, giving the vote to most agricultural laborers. By this time, voting was becoming a right rather than the property of the privileged.

Women were not granted voting rights until the Act of 1918, which enfranchised all men over 21 and women over thirty. This last bit of discrimination was eliminated 10 years later (in 1928) by the Equal Franchise Act.

The Whigs and Reform

Whig reasons for reform

The Reform Bill was introduced because of public opinion, thus admitting the principle that government must follow the popular voice. The Tories in opposition were the better historians, philosophers and prophets; the Whigs were better politicians. The Whigs did not create, but merely recognised, a situation that demanded reform and offered a practical remedy for a felt grievance. They took their stand on the irresistibility of the demand for parliamentary reform throughout the country and on the futility of piecemeal, half-hearted legislation to answer that demand.

Grey's Bill was the most that could be pushed through parliament and the least which would satisfy the country at large. That the Tories regarded it as revolutionary and the more extreme radicals saw it as a betrayal was a reasonable indication of its value as a national solution. What the Tories said was true but what the Whigs did was necessary. Macaulay commented at the time that,

'They have done all that was necessary for the removing of a great practical evil, and no more than was necessary'. *(Hansard)*

Lord John Russell based his support of reform on

1. the awareness of the great advance of the middle classes in wealth, intelligence, influence and knowledge
2. the lack of sufficient representation of the middle classes in parliament
3. the obvious disinclination of parliament to pass laws that took middle-class opinion into account

In addition, the Whigs wanted to bring the middle classes into an alliance with the governing class to prevent a middle class alliance with the working classes, thus depriving the lower orders of their natural leaders.

Catholic Emancipation removed the Whigs' inhibitions of reform, which were grounded on fears that an extension of the franchise would help popular anti-Catholicism. The success of the Catholic Association encouraged radicals to believe that parliamentary reform could be achieved by similar means.

While the Tory party was disintegrating, the Whigs underwent a revival between February and July 1830. Lord Grey had always advocated parliamentary reform but the Whigs stood to gain a good deal from reform. Many Whig politicians had been converted to the idea of parliamentary reform in the 1820s when they realised that without it they had little chance of winning or staying in power. The Tories controlled 203 pocket boroughs; the Whigs controlled only 73.
There are different interpretations of the Whigs' motivation
Motives for advocating reform

- They stood to gain - and did gain - much from reform. As Charles Greville said in 1832,
  A Reformed Parliament turns out to be very like every other Parliament... except that the Whigs have got possession of the power which the Tories have lost.
  Sir John Hobhouse commented in February 1832 that
  [Grey looked on reform as] "a mere trick of state for the preservation of power".

- The Whigs were compelled to pass the Reform Act because of the pressure of public demand and the threat of revolution. The Whigs used this argument themselves. It was useful for persuading parliament and the king to accept reform. In 1830 there was no overwhelming pressure for parliamentary reform: the Whigs did much to make it the issue of the day because they needed a 'cause' to promote, following Catholic Emancipation.

Brougham, on his election as a Yorkshire MP in 1830, proposed to push for reform; reform was also made a party platform, along with retrenchment. Brougham actually was one of Grey's main problems. Brougham had a reputation for untrustworthiness and unreliability. He was offered and eventually accepted the Lord Chancellorship, which removed him from political life.

The country did seem to be restive in 1830, with the Swing riots, industrial distress and the repercussions of the revolutions in France and Belgium. Wellington's anti-reform speech also created great excitement.
That ministers regarded civil war and revolution as real possibilities between 1831 and 1832 is evident in:

- parliamentary speeches (Hansard)
- Grey's correspondence with William IV
- private diaries
- reports of confidential cabinet discussions
- personal letters

Whig reform was an attempt to cure deficiencies that had impaired the credit and stability of parliament, making it unsatisfactory from the viewpoint of the landocracy. For example, more county members and fewer rotten boroughs would strengthen the influence of the landed classes.
Some Whig ministers, notably Althorp, Russell and Brougham, were motivated by the belief that reform was desirable and in accordance with Whig principles. They felt that the existing system was inadequate and they wanted to get rid of the rotten boroughs and corrupt practises. They genuinely were concerned about the disharmony between the distribution of seats and the wealth and population. They wanted to include the middle classes in the system of government.

The Chartists

The "People's Charter," drafted in 1838 by William Lovett, was at the heart of a radical campaign for parliamentary reform of the inequities remaining after the Reform Act of 1832. The Chartists' six main demands were:

1. votes for all men;
2. equal electoral districts;
3. abolition of the requirement that Members of Parliament be property owners;
4. payment for M.P.s;
5. annual general elections; and
6. the secret ballot.

The Chartists obtained one and a quarter million signatures and presented the Charter to the House of Commons in 1839, where it was rejected by a vote of 235 to 46. Many of the leaders of the movement, having threatened to call a general strike, were arrested. When demonstrators marched on the prison at Newport, Monmouthshire, demanding the release of their leaders, troops opened fire, killing 24 and wounding 40 more. A second petition with 3 million signatures was rejected in 1842; the rejection of the third petition in 1848 brought an end to the movement.

More important than the movement itself was the unrest it symbolized. The Chartists' demands, at the time, seemed radical; those outside the movement saw the unrest and thought of the French Revolution and The Reign of Terror. Thomas Carlyle's pamphlet *Chartism* (1839), argued the need for reform by fanning these fears, though he later became increasingly hostile to democratic ideas in works like "Hudson's Statue" Historians theorize broadly about why this revolutionary movement died out just as the revolutions of 1848 were breaking out all over Europe, but from this distance we can only suppose that the English had a confidence in their government and a sense of optimism about their future possibilities which suggested to them that patience was better than violence; and in fact most of their demands were eventually met — specifically in the Reform Acts of 1867 and 1884. The threat of unrest surely influenced such otherwise unrelated reforms as the Factory act and the repeal of the Corn Laws. The radicalism that surfaced in the agitation for the Charter and a desire for a working-class voice in foreign affairs eventually channelled itself into related areas like the Socialist movement.

Robert Peel

Robert Peel was born on 5 February 1788 in Bury, Lancashire. His father was a wealthy cotton mill owner, and Peel was educated at Harrow and Oxford, entering parliament as a Tory in 1809. His early political career included appointments as under-secretary for war and colonies (1809) and chief secretary for Ireland (1812). In 1822, he become home secretary, and introduced far-ranging criminal law and prison reform as well as creating the Metropolitan Police - the terms 'bobbies' and 'peelers' come from his name.

The Wellington government in which Peel had been home secretary fell in 1830, and Peel was now in opposition to a new administration, headed by Earl Grey. Peel argued passionately against Grey's proposals for parliamentary reform. Nonetheless, in 1832 the Reform Act was passed.

The Whig Government of Earl Grey was dismissed in 1834 by William IV, who appointed Peel as the new prime minister. In his Tamworth Manifesto, Peel outlined his support for the Reform Act, a shift which highlighted his adoption of a more enlightened Conservatism. Although in power, Peel's Tories remained a minority in the House of Commons, a situation which Peel found increasingly intolerable, and he resigned in 1835.

In 1841, Peel again formed a Conservative administration, and it was during this government that he oversaw the introduction of significant legislation such as the Mines Act of 1842, which forbade the employment of women and children underground and the Factory Act of 1844, which limited working hours for children and women in factories. In 1845, Peel faced the defining challenge of his career, when he attempted to repeal the Corn Laws which had been introduced to protect British agriculture. This was triggered by the need to free up more food for Ireland, where a potato famine was raging. Landowners resisted in the House of Commons what they perceived as an attack on their interests. Peel's Conservative Party would not support him, and the debate lasted for months. Eventually, in June 1846, with support from the Whigs and the Radicals, the Corn Laws were repealed. On the same day, Peel was defeated on another bill, and resigned. He never held office again.

Four years later, Peel was badly injured after falling from his horse and died on 2 July 1850 in London.

The Crimean War

The Crimean War (1853-1856) stemmed from Russia's threat to multiple European interests with its pressure of Turkey. After demanding Russian evacuation of the Danubian Principalities, British and French forces laid siege to the city of Sevastopol in 1854. The campaign lasted for a full year, with the Battle of Balaclava and its "Charge of the Light Brigade" among its famous skirmishes. Facing mounting losses and increased resistance from Austria, Russia agreed to the terms of the 1856 Treaty of Paris. Remembered in part for Florence Nightingale's work for the wounded, the Crimean War reshaped Europe's power structure.

The Crimean War was a result of Russian pressure on Turkey; this threatened British commercial and strategic interests in the Middle East and India. France, having provoked the crisis for prestige purposes, used the war to cement an alliance with Britain and to reassert its military power.

Anglo-French forces secured Istanbul before attacking Russia in the Black Sea, the Baltic, the Arctic, and the Pacific, supported by a maritime blockade. In September 1854 the allies landed in the Crimea, planning to destroy Sevastopol and the Russian Fleet in six weeks before withdrawing to Turkey. After victory on the River Alma, they hesitated; the Russians then reinforced the city and attacked the allied flank at the battles of Balaklava and the Inkerman. After a terrible winter, the allies cut Russian logistics by occupying the Sea of Azov; then, using superior sea-based logistics, they forced the Russians out of Sevastopol, which fell on September 8–9, 1855.

In the Baltic, also a major theatre, the allies captured the land fortress of Bomarsund in 1854, and destroyed Sveaborg, the Helsinki dockyard, in 1855. These operations detained 200,000 Russian troops in the theatre. The British prepared to destroy Cronstadt and St. Petersburg in 1856, using armoured warships, steam gunboats, and mortar vessels.

Forced to accept defeat, Russia sought peace in January 1856. It had lost 500,000 troops, mostly to disease, malnutrition, and exposure; its economy was ruined, and its primitive industries were incapable of producing modern weapons. Allied war aims were limited to securing Turkey, although for reasons of prestige Napoleon III wanted a European conference to secure his dynasty.

The Peace of Paris, signed on March 30, 1856, preserved Ottoman rule in Turkey until 1914, crippled Russia, facilitated the unification of Germany, and revealed the power of Britain and the importance of sea power in global conflict. It had a major influence on the conduct of the American Civil War. The use of the term Crimean and a fascination with striking events such as "the Charge of the Light Brigade," have obscured the scale and significance of the conflict.

Gladstone and Liberal party

William Ewart Gladstone was born on 29 December 1809 in Liverpool, the son of a prosperous merchant. He was educated at Eton and Oxford University and was elected to parliament in 1832, as a Tory. He made his mark from the start and held junior offices in Robert Peel's government of 1834 - 1835. Although he was slowly moving towards liberalism, in 1843 Gladstone entered Peel's Conservative cabinet. When the Conservatives split in 1846, Gladstone followed Peel in becoming a Liberal-Conservative. Between 1846 and 1859 Gladstone was politically isolated, although he held some cabinet posts, including Chancellor of the Exchequer, a position he would ultimately hold three times.

In 1859, he joined the Liberals, becoming their leader in 1867 and the following year, prime minister for the first time. His government created a national elementary programme and made major reforms in the justice system and the civil service. Ireland was always a focus for Gladstone. In 1869 he disestablished the Irish Protestant church and passed an Irish Land Act to rein-in unfair landlords. A heavy defeat in the 1874 general election led to Gladstone's arch-rival Benjamin Disraeli becoming Conservative prime minister, and Gladstone retired as Liberal leader. He remained a formidable government opponent, attacking the Conservatives over their failure to respond to Turkish brutality in the Balkans - the 'Eastern Crisis'.

In 1880, Gladstone became prime minister for the second time, combining this with the office of chancellor for two years. His failure to rescue General Charles Gordon from Khartoum and slow reaction to other imperial issues cost him dear, and in 1885 the government's budget was defeated, prompting him to resign.

Gladstone's third (1886) and fourth (1892 - 1894) terms as prime minister were dominated by his crusade for home rule in Ireland. The years he was out of office were devoted to the issue as well. His first home rule bill in 1886 split the Liberal Party and was rejected. In 1893, another home rule bill was rejected by the House of Lords. Gladstone found himself increasingly at odds with his cabinet and, in 1894, he resigned. He died of cancer on 19 May 1898 and was buried in Westminster Abbey.

World War I

Timeline of WWI Events & British Literature

1914 • Outbreak of first World War • Panama Canal opened	James Joyce, *Dubliners*
1915 • First air attacks on London • Germans use poison gas in war	D.H. Lawrence, *The Rainbow*; Ford Maddox Ford, *The Good Soldier* Ezra Pound, *Cathay* Rupert Brooke, *1914 and Other Poems*
1916. • Britain enters the Great War at the First Battle of the Somme • Battle of Verdun • Australians slaughtered in Gallipoli campaign • Easter Rising in Dublin	James Joyce, *Portrait of the Artist as a Young Man* Robert Graves, *Over the Brazier*
1917. • USA enters the war • October Revolution in Russia • Battle of Passchendaele	T.S. Eliot, *Prufrock and Other Observations* Robert Graves, *Goliath and David*
1918. • Second Battle of the Somme • German offensive collapses; end of war [Nov 11] • Votes for women over 30	Lytton Strachey, *Eminent Victorians* Robert Graves,*Fairies and Fusiliers*

• Influenza pandemic kills millions	
1919. • Peace Treaty ratified at Versailles • Einstein's Relativity Theory confirmed during solar eclipse • Breakup of former Habsburg Empire • Alcock and Brown make first flight across Atlantic • Prohibition enacted in US	•
1920	Robert Graves, *Treasure Box* ; *Country Sentiment*
1921	Robert Graves, *The Pier-Glass*
1922	T.S. Eliot, *The Waste Land* • T.S. Eliot wrote *The Waste Land*, a poem famous for satire and its exclusion of change in time, place, speaker, and location in part make it so significant

Unit-IV

Restoration

Characteristics of The Restoration Age

Introduction

The period from 1660 to 1700 is mentioned as the Restoration Age or the Age of Dryden because the monarchy was restored in England. In the year of 1660, Charles II was brought to the throne and the restoration of Charles II brought a new era both in life and in literature. The restoration actually replaced the power of the monarchy and puritan ethos. It brought the power of a Parliamentary system under the two parties – Whigs and Tories, and both parties encouraged social stability. Thus, the period from 1660 to 1700 has the most importance and it is called the Age of Restoration.

Characteristics of the Age

1) Social and Political Conflicts

With the come – back of Charles II, England's social, political and religious tenets have transformed. The two devastating incidents – The great Plague of London and The Great Fire of London did much more harm to English Social life.

Politically, the country was divided into two parties – The Whigs and The Tories. Both parties were largely devoted to the Anglican Church. Later, both the parties joined together to put an end to King James II who misrule for four years. After the bloodiness

revolution of 1688, which called William of Orange and Queen Mary to the throne, was simply the indication of England's healthy and sanity.

2) Opening of the Theatres

All the institutions that were closed in the puritanical movement were opened during the Restoration period. Political monarchy, Parliament Episcopacy and law were all restored. The clubs and coffee houses were also established during the period. These houses become the centers of political discussions and from here only, the periodical essays were originated.

3) Rise of Neo – Classicism

The Restoration marks a complete break with the past and the Elizabethan Romanticism was almost over. With the end of the past, literature took a new spirit and outlook and a different attitude in the subject and style.

Lacking of the genius in Elizabethans, the authors of the time turned to the great classical writers, particularly Latin writers, for guidance and inspiration. This habit was hardened during the Age which we called Neo – Classicism.

4) Imitation of the Ancients

The authors of the period were not endowed with exceptional talents. So, they turned to the ancient writers for guidance and inspiration. They directed their attention to the slavish imitation of rules and ignore the importance of the subject – matter. This habit was noticeable in the Age of Dryden. And it was strengthened in the Age of Pope.

5) Realism

Restoration literature is realistic. It was concerned with the life and with the fashion and manners. Later, this tendency of realism becomes more wholesome.

6) New Literary Forms

The writers of the age went against the Elizabethan romantic ideals and tried to give realistic picture of the corrupt court and society. They exposed vices rather than virtues. The most important literary forms expounded during this age are as under:

A. Satire

Restoration age was an age of political unrest, sharp wit and personal contention. For this reason, satire got a new importance. Dryden's Mac Flecknoe which was written in heroic couplet is considered as the best satire respectively.

B. Poetry

The Restoration poets completely discarded the romanticism of Elizabethan poetry and also rejected the morals of puritan poets. Poetry presented a realistic picture of the corrupt court, society, men and manners; and its appeal was to intellect and reason.

C. Drama

The theatres which were closed in 1642 were opened during the Restoration. Consequently, the plays were written for the play – houses. It gave rise to the development of the Comedy of Manners, which portrayed the sophisticated life of the dominant class of society.

D. Heroic Couplet

Restoration literature adopted the heroic – couplet as a poetic medium that is two iambic pentameter lines which rhymed together. Waller, who began to use it in 1623, is generally regarded as the father of the couplet. Later, Waller and Dryden made the couplet a literary fashion.

Conclusion

In a conclusion, the Restoration period is to be seen as one of transition. The glorious Revolution of 1688 also brought about a new change in social and political life. The Restoration literature developed realism and so the whole literature was developed in a new style.

Restoration Comedy

Introduction

This genre refers to English Comedies written and performed in the Restoration Period from 1660 A.D. to 1710 A.D. It is an entertainment form which satirizes the manners and affections of social class or of multiple classes. A manner is a method in which everyday duties are performed.

As compared to the tragedy of the Restoration Age, this genre achieved greater distinction and shame. It was the most characteristic product of Restoration Literature & reflects the spirit of the age more comprehensively than its prose and poetry.

Dryden was the first to write Comedy of Manners with his *Wild Gallant*, which was a failure. He wrote several other Comedies of Manners also which were more successful.

The comedy of manners is a type of theatrical performance that appealed to many types of audiences including the servant class, the middle class, and the aristocracy. England's monarch in 1660, Charles II, embraced the candid sexuality these plays offered. The plays are meant to portray the manners and ideals of the aristocracy through the vehicle of contemporary topics. A famous example is William Wycherley's *The Country Wife*, a play that uses two characters, a promiscuous man who pretends to be impotent as a cover for his many affairs with married women, and a simple, naive, country woman who comes to London, marries, and enthusiastically cuckolds her husband, to explore comedic themes about true sexual mores hidden under a thin veneer of respectability.

The characteristics of a comedy of manners include:

- the use of double entendre and other forms of risque language
- elaborate plots
- cross-dressing (usually women in men's clothing)
- physical seduction
- extramarital affairs
- cynicism
- the meeting of the aristocracy and common folk
- intrigues such as forgeries and spying

Comedy of Manners Characteristics

- It depends upon the dramatists' capacity to present the unemotional treatment of sex.
- It is rich with wit and satire and gives the image of the time.
- The heroine is more important and interesting than the hero in the Comedy of Manners
- Both hero and heroine are well dressed, self-possessed and witty.
- Whereas throughout its long career, English Tragedy has always accepted foreign influences, English Comedy has been less influenced by them. But Restoration Comedy of Manners took a good deal of continental spirit.
- The manners which the Comedy of Manners shows were not the manners of all the classes of Restoration Society; they were rather the manners of the upper class only.
- This genre is characterized by realism (art), social analysis and satire. These comedies held a mirror to the finer society of their age. These comedies are thus true pictures of the noble society of the age.
- One feature of the Restoration comedy which has been often criticised and almost as often defended is its immorality.
- This genre held a mirror to the high society of the Restoration Age. The society was immortal and so was its image represented by the comedy.
- Most comedy writers liked the presentation of scenes and acts of sexual rudeness.

- The introduction of the actresses for the first time on the stage lowered the morality level. These actresses were mostly women of easy virtue.
- The writers of the Comedy of Manners gave much more importance to the wit and polish of their dialogues than to their plot-construction; which, in the views of Aristotle, "is the soul of a tragedy and a comedy too."
- The dialogue of the Comedy of Manners is witty, polished and crisp.
- *The Way of the World* by William Congreve is an example of Comedy of Manners

John Dryden

John Dryden, (born August 9 [August 19, New Style], 1631, Aldwinkle, Northamptonshire, England—died May 1 [May 12], 1700, London), English poet, dramatist, and literary critic who so dominated the literary scene of his day that it came to be known as the Age of Dryden.

Youth and education

The son of a country gentleman, Dryden grew up in the country. When he was 11 years old the Civil War broke out. Both his father's and mother's families sided with Parliament against the king, but Dryden's own sympathies in his youth are unknown.

About 1644 Dryden was admitted to Westminster School, where he received a predominantly classical education under the celebrated Richard Busby. His easy and lifelong familiarity with classical literature begun at Westminster later resulted in idiomatic English translations.

In 1650 he entered Trinity College, Cambridge, where he took his B.A. degree in 1654. What Dryden did between leaving the university in 1654 and the Restoration of Charles II in 1660 is not known with certainty. In 1659 his contribution to a memorial volume for Oliver Cromwell marked him as a poet worth watching. His "heroic stanzas" were mature, considered, sonorous, and sprinkled with those classical and scientific allusions that characterized his later verse. This kind of public poetry was always one of the things Dryden did best.

When in May 1660 Charles II was restored to the throne, Dryden joined the poets of the day in welcoming him, publishing in June *Astraea Redux*, a poem of more than 300 lines in rhymed couplets. For the coronation in 1661, he wrote *To His Sacred Majesty*. These two poems were designed to dignify and strengthen the monarchy and to invest the young monarch with an aura of majesty, permanence, and even divinity. Thereafter, Dryden's ambitions and fortunes as a writer were shaped by his relationship with the monarchy. On December 1, 1663, he married Elizabeth Howard, the youngest daughter of Thomas Howard, 1st earl of Berkshire. In due course she bore him three sons.

Dryden's longest poem to date, *Annus Mirabilis* (1667), was a celebration of two victories by the English fleet over the Dutch and the Londoners' survival of the Great Fire of 1666. In this work Dryden was once again gilding the royal image and reinforcing the concept of a loyal nation united under the best of kings. It was hardly surprising that when the poet laureate, Sir William Davenant, died in 1668, Dryden was appointed poet laureate in his place and two years later was appointed royal historiographer.

Writing for the stage

Soon after his restoration to the throne in 1660, Charles II granted two patents for theatres, which had been closed by the Puritans in 1642. Dryden soon joined the little band of dramatists who were writing new plays for the revived English theatre. His first play, *The Wild Gallant*, a farcical comedy with some strokes of humour and a good deal of licentious dialogue, was produced in 1663. It was a comparative failure, but in January 1664 he had some share in the success of *The Indian Queen*, a heroic tragedy in rhymed couplets in which he had collaborated with Sir Robert Howard, his brother-in-law. Dryden was soon to successfully exploit this new and popular genre, with its conflicts between love

and honour and its lovely heroines before whose charms the blustering heroes sank down in awed submission. In the spring of 1665 Dryden had his own first outstanding success with *The Indian Emperour,* a play that was a sequel to *The Indian Queen.*

In 1667 Dryden had another remarkable hit with a tragicomedy, *Secret Love, or the Maiden Queen,* which appealed particularly to the king. The part of Florimel, a gay and witty maid of honour, was played to perfection by the king's latest mistress, Nell Gwynn. In Florimel's rattling exchanges with Celadon, the Restoration aptitude for witty repartee reached a new level of accomplishment. In 1667 Dryden also reworked for the stage Molière's comedy *L'Étourdi* (translated by William Cavendish, duke of Newcastle) under the title *Sir Martin Mar-all*.

In 1668 Dryden published *Of Dramatic Poesie, an Essay*, a leisurely discussion between four contemporary writers of whom Dryden (as Neander) is one. This work is a defense of English drama against the champions of both ancient Classical drama and the Neoclassical French theatre; it is also an attempt to discover general principles of dramatic criticism. By deploying his disputants so as to break down the conventional oppositions of ancient and modern, French and English, Elizabethan and Restoration, Dryden deepens and complicates the discussion. This is the first substantial piece of modern dramatic criticism; it is sensible, judicious, and exploratory and combines general principles and analysis in a gracefully informal style. Dryden's approach in this and all his best criticism is characteristically speculative and shows the influence of detached scientific inquiry. The prefaces to his plays and translations over the next three decades were to constitute a substantial body of critical writing and reflection.

In 1668 Dryden agreed to write exclusively for Thomas Killigrew's company at the rate of three plays a year and became a shareholder entitled to one-tenth of the profits. Although Dryden averaged only a play a year, the contract apparently was mutually profitable. In June 1669 he gave the company *Tyrannick Love,* with its blustering and blaspheming hero Maximin. In December of the next year came the first part of *The Conquest of Granada by the Spaniards,* followed by the second part about a month later. All three plays were highly successful; and in the character Almanzor, the intrepid hero of *The Conquest of Granada,* the theme of love and honour reached its climax. But the vein had now been almost worked out, as seen in the 1671 production of that witty burlesque of heroic drama *The Rehearsal,* by George Villiers, 2nd duke of Buckingham, in which Dryden (Mr. Bayes) was the main satirical victim. *The Rehearsal* did not kill the heroic play, however; as late as November 1675, Dryden staged his last and most intelligent example of the genre, *Aureng-Zebe.* In this play he abandoned the use of rhymed couplets for that of blank verse.

In writing those heroic plays, Dryden had been catering to an audience that was prepared to be stunned into admiration by drums and trumpets, rant and extravagance, stage battles, rich costumes, and exotic scenes. His abandonment of crowd-pleasing rant and bombast was symbolized in 1672 with his brilliant comedy *Marriage A-la-Mode,* in which the Restoration battle of the sexes was given a sophisticated and civilized expression that only Sir George Etherege and William Congreve at their best would equal. Equally fine in a different mode was his tragedy *All for Love* (1677), based on Shakespeare's *Antony and Cleopatra* and written in a flowing but controlled blank verse. He had earlier adapted *The Tempest* (1667), and later he reworked yet another Shakespeare play, *Troilus and Cressida* (1679). Dryden had now entered what may be called his Neoclassical period, and, if his new tragedy was not without some echoes of the old extravagance, it was admirably constructed, with the action developing naturally from situation and character.

By 1678 Dryden was at loggerheads with his fellow shareholders in the Killigrew company, which was in grave difficulties owing to mismanagement. Dryden offered his

tragedy *Oedipus,* a collaboration with Nathaniel Lee, to a rival theatre company and ceased to be a Killigrew shareholder.

Verse satires

Since the publication of *Annus Mirabilis* 12 years earlier, Dryden had given almost all his time to playwriting. If he had died in 1680, it is as a dramatist that he would be chiefly remembered. Now, in the short space of two years, he was to make his name as the greatest verse satirist that England had so far produced. In 1681 the king's difficulties—arising from political misgivings that his brother, James, the Roman Catholic duke of York, might succeed him—had come to a head. Led by the earl of Shaftesbury, the Whig Party leaders had used the Popish Plot to try to exclude James in favour of Charles's illegitimate Protestant son, the duke of Monmouth. But the king's shrewd maneuvers eventually turned public opinion against the Whigs, and Shaftesbury was imprisoned on a charge of high treason.

As poet laureate in those critical months Dryden could not stand aside, and in November 1681 he came to the support of the king with his *Absalom and Achitophel,* so drawing upon himself the wrath of the Whigs. Adopting as his framework the Old Testament story of King David (Charles II), his favourite son Absalom (Monmouth), and the false Achitophel (Shaftesbury), who persuaded Absalom to revolt against his father, Dryden gave a satirical version of the events of the past few years as seen from the point of view of the king and his Tory ministers and yet succeeded in maintaining the heroic tone suitable to the king and to the seriousness of the political situation. As anti-Whig propaganda, ridiculing their leaders in a succession of ludicrous satirical portraits, Dryden's poem is a masterpiece of confident denunciation; as pro-Tory propaganda it is equally remarkable for its serene and persuasive affirmation. When a London grand jury refused to indict Shaftesbury for treason, his fellow Whigs voted him a medal. In response Dryden published early in 1682 *The Medall,* a work full of unsparing invective against the Whigs, prefaced by a vigorous and plainspoken prose "Epistle to the Whigs." In the same year, anonymously and apparently without Dryden's authority, there also appeared in print his famous extended lampoon, *Mac Flecknoe,* written about four years earlier. What triggered this devastating attack on the Whig playwright Thomas Shadwell has never been satisfactorily explained; all that can be said is that in *Mac Flecknoe* Shadwell's abilities as a literary artist and critic are ridiculed so ludicrously and with such good-humoured contempt that his reputation has suffered ever since. The basis of the satire, which represents Shadwell as a literary dunce, is the disagreement between him and Dryden over the quality of Ben Jonson's wit. Dryden thinks Jonson deficient in this quality, while Shadwell regards the Elizabethan playwright with uncritical reverence. This hilarious comic lampoon was both the first English mock-heroic poem and the immediate ancestor of Alexander Pope's *The Dunciad.*

Late works

In 1685, after the newly acceded king James II seemed to be moving to Catholic toleration, Dryden was received into the Roman Catholic church. In his longest poem, the beast fable *The Hind and the Panther* (1687), he argued the case for his adopted church against the Church of England and the sects. His earlier *Religio Laici* (1682) had argued in eloquent couplets for the consolations of Anglicanism and against unbelievers, Protestant dissenters, and Roman Catholics. Biographical debate about Dryden has often focused on his shifts of political and religious allegiance; critics, like his hostile contemporaries, have sometimes charged him with opportunism.

The abdication of James II in 1688 destroyed Dryden's political prospects, and he lost his laureateship to Shadwell. He turned to the theatre again. The tragedy *Don Sebastian* (1689) failed, but *Amphitryon* (1690) succeeded, helped by the music of Henry

Purcell. Dryden collaborated with Purcell in a dramatic opera, *King Arthur* (1691), which also succeeded. His tragedy *Cleomenes* was long refused a license because of what was thought to be the politically dangerous material in it, and with the failure of the tragicomedy *Love Triumphant* in 1694, Dryden stopped writing for the stage.

In the 1680s and ’90s Dryden supervised poetical miscellanies and translated the works of Juvenal and Persius for the publisher Jacob Tonson with success. In 1692 he published *Eleonora,* a long memorial poem commissioned for a handsome fee by the husband of the Countess of Abingdon. But his great late work was his complete translation of Virgil, contracted by Tonson in 1694 and published in 1697. Dryden was now the grand old man of English letters and was often seen at Will’s Coffee-House chatting with younger writers. His last work for Tonson was *Fables Ancient and Modern* (1700), which were mainly verse adaptations from the works of Ovid, Geoffrey Chaucer, and Giovanni Boccaccio, introduced with a critical preface. He died in 1700 and was buried in Westminster Abbey between Chaucer and Abraham Cowley in the Poets’ Corner.

Besides being the greatest English poet of the later 17th century, Dryden wrote almost 30 tragedies, comedies, and dramatic operas. He also made a valuable contribution in his commentaries on poetry and drama, which are sufficiently extensive and original to entitle him to be considered, in the words of Dr. Samuel Johnson, as “the father of English criticism.”

After Dryden’s death his reputation remained high for the next 100 years, and even in the Romantic period the reaction against him was never so great as that against Alexander Pope. In the 20th century there was a notable revival of interest in his poems, plays, and criticism, and much scholarly work was done on them. In the late 20th century his reputation stood almost as high as at any time since his death.

John Bunyan and *Pilgrim’s Progress*

Brief Biography of John Bunyan

John Bunyan was born into a working-class family and was not highly educated. He described himself as having been a rebellious child who particularly enjoyed swearing. At 16, Bunyan joined Oliver Cromwell’s New Model Army to fight in the English Civil War. A narrow escape from death caused Bunyan to begin shedding his rebelliousness. After marrying a pious young woman, Bunyan increasingly mourned for his sins. Under the influence of a local nonconformist preacher (who rejected the established Church of England) and his reading of Martin Luther’s works, Bunyan eventually had a profound conversion experience. Within a few years, he had become a popular preacher in his own right and to publish religious writings. In 1660, however, he was thrown in jail for preaching without the king’s permission. He remained in jail for over 12 years (despite never being formally charged or sentenced), spending his time writing and earning a modest income for his family by making shoelaces. Occasionally, sympathetic jailers released him briefly to preach to Baptist audiences in Bedfordshire. He said that he would remain imprisoned “even till the moss shall grow upon my eyebrows, rather than violate my faith and principles.” He began work on *Pilgrim’s Progress,* by far his most famous book, during his imprisonment. After another spell of imprisonment in the 1670s, Bunyan spent his last years writing and ministering; he published nearly 60 works during his lifetime. He died suddenly of a fever while traveling, at age 59.

Historical Context of *The Pilgrim’s Progress*

Puritanism was a reforming movement within the 17th-century Anglican Church, or Church of England. Puritan theologians sought to “purify” Anglicanism from what they saw as unbiblical practices and doctrines that retained too much Roman Catholic influence. Though

Puritanism has a rather dour reputation in the United States, in England the focus of Puritan preaching and literature was on a warm-hearted, practical faith and the gradual transformation of a Christian's life in response to God's grace. Puritan theology was influential in Anglican, Presbyterian, Congregational, and Baptist churches, on both scholarly and popular levels; along with Bunyan, some famous 17th-century Puritan authors included Richard Baxter, John Owen, and John Flavel. In 1660, when the Stuart monarchy was restored in England, religious toleration was curtailed. Later that year, Bunyan was arrested under the Conventicle Act of 1593, which forbade religious gatherings outside of one's local (Anglican) parish church. During the Stuart king Charles II's reign, an Act of Uniformity was passed (requiring Anglican ordination for preachers), as well as another Conventical Act of 1664, which further cracked down on dissenting, or nonconformist, religious gatherings. Under these acts, many nonconforming clergy were arrested, and many left their churches and preached in open countryside in order to avoid persecution, their congregations following them.

Key Facts about *The Pilgrim's Progress*

- Full Title: *The Pilgrim's Progress from This World, to That Which Is to Come*
- When Written: 1670s, during Bunyan's imprisonment; First Part completed in 1677, Second Part in 1684
- Where Written: Bedfordshire, England
- When Published: 1678 (First Part), 1684 (Second Part)
- Literary Period: Restoration period
- Genre: Fiction, Religious Allegorical Fiction
- Setting: An allegorical landscape loosely based on 17th-century England, concluding in the Celestial City, or Heaven.
- Climax: Christian crosses the River of Death and enters the Celestial City.
- Antagonist: Sin, the world, death, and the devil
- Point of View: First person omniscient

Allegorical Impact: *Pilgrim's Progress* has influenced many other literary works. The title of William Thackeray's *Vanity Fair* is an allusion to the location in Christian's journey, and in Louisa May Alcott's *Little Women*, the March sisters read the book and refer to its characters and plot. C. S. Lewis's first published work of fiction, *Pilgrim's Regress*, chronicles his own conversion to Christianity in an early 20th-century allegorical setting.

Summary

Pilgrim's Progress is a Christian allegory, meaning that it has two levels of significance. On the surface, the story follows a man named Christian as he leaves the City of Destruction and journeys to a place called the Celestial City, encountering all sorts of roadblocks and fearsome creatures along the way. But on a deeper level, *Pilgrim's Progress* charts the journey of an average Christian person as they strive to leave behind their destructive, sinful ways and get to Heaven.

The story of Christian's journey is actually a dream that the book's unnamed narrator is having. In the narrator's dream, Christian is carrying a heavy burden on his back—the weight of his sins—and doesn't know how to get rid of it. He's also struggling with the knowledge that his hometown, the City of Destruction, will soon be destroyed by a fire. When he tells his wife and kids this, though, they think he's delirious, and they mock and reject him.

Christian soon meets a man named Evangelist who tells Christian that he must escape the impending destruction, and that he must flee by passing through a gate, called the Wicket-gate, in the distance. Taking Evangelist's advice to heart, Christian runs eagerly toward the gate, ignoring the cries of his family and neighbors, who think he's crazy.

Before he can reach the Wicket-gate, though, Christian accidentally plunges into a muddy bog called the Slough of Despond. Luckily, a man named Help pulls him out, explaining that sinners' doubts and fears accumulate here in the bog. As he continues on his journey to the gate, Christian meets a gentleman named Worldly Wiseman who claims that Evangelist's advice will only lead Christian into trouble. Instead of worrying about what the Bible says—the book Christian is carrying—Christian should go to the town of Morality and get his burden removed by a fellow named Legality. Christian begins to heed this advice, but his burden only grows heavier, and he fears being crushed by it entirely. Thankfully, Evangelist finds him again and explains that Christian has been misled; Legality cannot free Christian from his sins and would only trap him in heavier bondage.

When Christian finally arrives at the Wicket-gate, he knocks eagerly and identifies himself as a poor sinner. He receives a warm welcome from a man named Good-will, who directs Christian on the straight and narrow path to the place of Deliverance: the road that will end at the Celestial City, or Heaven. Christian sets out on this highway, stopping at the Interpreter's House, where the Interpreter shows him a series of symbols of a Christian believer's journey through life. After this, Christian runs to the Cross, where, as Good-will promised, he immediately loses his burden, which tumbles from his back and disappears into a tomb. Three angels, called the Shining Ones, greet him. One of them hands Christian a roll, or certificate, which he must hand in when he reaches the Celestial Gate. Christian runs on joyfully. Despite briefly misplacing his roll and then having to pass roaring lions, Christian soon arrives at a place called the Palace Beautiful, where he finds rest and encouragement and is sent on his way with a sword.

Christian now enters the Valley of Humiliation, where he is confronted by a hideous fiend named Apollyon. Apollyon tries to discourage Christian with reminders of his past sins, but Christian declares he's been pardoned by Christ, which infuriates Apollyon. After a long, fierce combat, Christian wounds Apollyon with his sword. Then he enters a pitch-dark realm called the Valley of the Shadow of Death, which contains an entrance to Hell. He is heartened in his passage when he hears a fellow pilgrim, Faithful, praying in the distance. The next morning, he catches up with Faithful and hears about his new friend's pilgrimage.

Soon, Christian and Faithful enter the ancient town of Vanity, which boasts a huge Fair selling every imaginable type of goods—including sinful ones. When the pilgrims draw attention by their resistance of the Fair's attractions, the people of Vanity persecute them, and Faithful is cruelly executed. Christian escapes and is joined by a man named Hopeful, who witnessed Faithful's death and decided to seek the Celestial City himself.

Christian and Hopeful wander astray onto the grounds of a Giant named Despair, who imprisons them in the filthy dungeon of his home, Doubting Castle. After being starved and repeatedly beaten, Christian grows depressed, but Hopeful encourages him with reminders of what they've overcome. When he resorts to prayer, Christian discovers a key which releases him and Hopeful from the dungeon.

After a brief detour off the path, Christian and Hopeful reach the Enchanted Ground. The air of the Enchanted Ground lulls people into a deadly sleep, so Christian asks Hopeful about his conversion in order to keep them both awake. They also try to exhort a man named Ignorance, who believes he'll attain Heaven on the basis of his efforts and good intentions.

Then Christian and Hopeful enter a peaceful land called Beulah, which borders the Celestial City. To reach the City, they must cross the River of Death by the power of their faith. Christian finds the crossing terrifying, and Hopeful must keep his friend's head above water. Once Christian begins to think of Jesus instead of his own sins, he suddenly finds the crossing easy. The pilgrims hand in their certificates and are joyously welcomed into the Celestial City, which gleams with gold and rings with music.

The second part of the book focuses on the pilgrimage of Christian's wife, Christiana. Though Christiana had earlier mocked and rejected her husband's pilgrimage, his death forces her to reconsider. After she receives a letter of invitation from Christ himself, she gathers her four sons and tearfully repents of her unkindness to their father. With their neighbor Mercy, the group sets out on their own pilgrimate. All are warmly received at the Wicket-gate. After receiving instruction at the Interpreter's House, they journey onward in the company of a defender named Great-heart. When they reach the Cross, Christiana asks Great-heart to explain the Christian doctrine of salvation in greater detail.
Christiana, Mercy, and the boys stay at the Porter's Lodge at Palace Beautiful for a month.

While there, Mercy rejects a worldly suitor who doesn't like her preoccupation with caring for the poor. Also, Christiana's son Matthew, who'd earlier eaten some stolen fruit along the journey, grows sick and must take a purgative potion blended with tears of repentance. Rejoined by Great-heart as guide, the group sets off with their hosts' blessings. They pass through the Valley of Humiliation with ease, and in the Valley of the Shadow of Death, Great-heart kills a giant on their behalf. Then an elderly pilgrim named Honest joins their party.

Christiana's group lodges for a while at an inn that belongs to a kindly man named Gaius. After slaying another giant, the group also gains pilgrims named Feeble-mind and Ready-to-halt. When they make their way to Vanity, they discover that pilgrims are no longer harshly persecuted here as Christian and Faithful were. After a long stay with a good man named Mnason, the pilgrims progress to Doubting Castle. Here, the men of the group kill the giants and destroy the Castle once and for all, rescuing pilgrims named Dispondency and Much-afraid in the process. Valiant-for-Truth, escaping robbers, and Stand-fast, fleeing a witch's temptation, accompany the group the rest of the way.

Christiana's group—which has swelled in size, as the boys and Mercy are all married now—reaches Beulah and settles on the outskirts of the Celestial City. Before long, Christian summons Christiana to Heaven. Leaving each pilgrim with encouraging words, she crosses the River and is joyfully led by angels to the Celestial Gate. One by one, each member of her party (with the exception of her sons' families) is summoned by Christ and makes his or her way across the River to enter the rest and celebration in the heavenly City. Meanwhile, Christian's and Christiana's offspring remain behind, resulting in the Church's flourishing.

DANIEL DEFOE (1659-1731)

Daniel Defoe wrote in bulk. His greatest work is the novel Robinson Crusoe. It is based on an actual event which took place during his time. Robinson Crusoe is considered to be one of the most popular novels in English language. He started a journal named The Review. His A Journal of the Plague Year deals with the Plague in London in 1665.

Jonathan Swift

Jonathan Swift (1667-1745) is one of the greatest satirists of English literature. His first noteworthy book was The Battle of the Books. A Tale of a Tub is a religious allegory like Bunyan"s Pilgrim's Progress. His longest and most famous work is Gulliver's Travels. Another important work of Jonathan Swift is A Modest Proposal.

Alexander Pope

Alexander Pope was born into a Catholic family at the end of the 17th century, only a few short months after the forced abdication of Britain's last Catholic monarch, James II. Pope felt the full effects of anti-Catholic sentiment during his early life, as the Test Acts (a series of laws designed to inhibit the prosperity of Catholic families at the time) prevented his

family from living within 10 miles of London and prevented him from attending a university. Instead, Pope was largely self-taught, teaching himself French, Italian, Latin, and Greek, and even reading Homer at an early age. By 1709, he had published a number of his poems entitled *Pastorals* in Jacob Tonson's popular collection *Poetic Miscellanies,* and by 1711 he had published "An Essay on Criticism." This essay was particularly well received and gained him a number of admirers with considerable literary clout, including Richard Steele and Joseph Addison, with whom he began collaborating on *The Spectator,* a landmark daily publication. Following the success of "The Rape of the Lock," in 1717 he published a folio of his work with two new additions, "Verses to the Memory of an Unfortunate Lady" and "Eloisa to Abelard." Pope's greatest satirical work, *The Dunciad,* first appeared in 1728 and the final version was printed in 1743. This mock-heroic mercilessly pokes fun at his contemporaries, and although it was originally published anonymously, Pope's distinctive wit meant it the authorship was no secret, reaffirming his position as one of the foremost satirists of his day. It is also worth noting that aside from his own literary creations, Pope was greatly interested in translation and editing. From 1715 to 1720, Pope published various editions of his translation of Homer's *Iliad* and published his translation of the *Odyssey* in 1726, shortly after the 1725 publication of his edition of the complete works of Shakespeare, which made a number of significant editorial changes and was heavily critiqued. Towards the end of his life, however, Pope's literary output began to decline, and he wrote little after 1738. Having always been a sickly child, Pope's final years were marked by a severe decline in health, and he died shortly after his 56th birthday.

Historical Context of *The Rape of the Lock*

Pope's age was one marked by a number of significant political, social, and economic changes. After the deposition of Britain's last Catholic monarch, James II, and the passage of the Test Acts, anti-Catholic feeling was running high. Pope satirizes the Protestant distaste for Catholic practices over the course of "The Rape of the Lock." It is also worth noting that the early 18th century saw the rise of early industrialization and the spread of British colonial power further across the globe, both facts reflected in the poem's preoccupation with objects. The beginning of industrialized mass production meant owning more "stuff" was suddenly more affordable than it had ever been, and Pope mocks Belinda's almost senseless number of possessions. The expansion of the British Empire meant exotic objects (such as the coffee and china Pope mentions) were suddenly within reach, and an absurd version of this trend also features in the poem.

Key Facts about *The Rape of the Lock*

- Full Title: "The Rape of the Lock"
- When Written: Pope published three different editions of the poem from 1712 to 1717, making most alternations from 1712 to 1714.
- Where Written: England, likely in and around London (including Binfield and Twickenham).
- When Published: The final edition of the poem, including of all five cantos and Clarissa's speech, was published in 1717.
- Literary Period: Augustan
- Genre: Mock-Heroic, Narrative Poem, Roman à clef
- Setting: Belinda's House; Hampton Court; The Cave of Spleen
- Climax: Belinda's lock of hair is revealed to no longer be in the Baron's possession, but has instead become a constellation in the sky.
- Antagonist: The Baron

- Point of View: Third-Person Omniscient
- At the opening of the poem, Belinda, a beautiful and wealthy young woman is asleep. Ariel, her guardian sylph, watches over her and sends her a dream which highlights what the role of the sylph is—namely to protect virtuous young women, though at times he makes the whole thing sound a tad sinister by suggesting that sylphs might control the action of mortals or get them into trouble. He is worried that some disaster is close at hand, though he is not sure what form it will take. He instead warns her through the dream to "beware of man." Belinda then awakes and begins dressing herself for a day of social engagements. With the help of her maid Betty and that of her attendant sylphs, Belinda then completes the elaborate process of beautifying herself.
- Looking exceptionally beautiful, Belinda then sails from London to Hampton court, and dazzles the crowd as she sails along. The two locks in which she has styled her hair look especially attractive, and the Baron eyes them in admiration—he has resolved to take one for himself, either by force or by theft. Before sunrise that morning, he had prayed for success to the God of love. As a kind of sacrifice burned a pyre made up of "French romances" (i.e., love stories), garters, gloves, and all the tokens of his romantic past, including love letters. Meanwhile, back in the present Belinda's boat is still gliding along and Ariel is still troubled by the feeling that something horrible is going to happen. He summons a huge army of sylphs out of the air, and explains that he feels disaster is going to strike at any moment, though his idea of disaster is actually quite silly—that at worst Belinda might lose her virginity, but that it might also be something as trivial as a new dress getting stained, losing a piece of jewelry, or her lapdog dying. He instructs a number of sylphs to man different stations, including her fan, her lock, her watch, and her dog.
- The boat arrives at Hampton Court and the lords and ladies disembark, ready to enjoy the pleasures of a day at court, in particular, gossip. Belinda soon sits down with two men to play a game of ombre. With a little help from her band of sylphs, Belinda begins the game well, declaring that spades are to be trumps, and quickly gaining the upper hand. The Baron, however, is quick to fire back and begins to dominate the game, and Belinda is close to being beaten. At the very last second, though, Belinda is able to win the final play, and reacts triumphantly.
- Coffee is then served, which the smell of which revives the Baron and reminds him of his plan to steal the lock. Clarissa draws out a pair of scissors, like a lady equipping a knight for battle, and the Baron seizes them and prepares to snip off the lock. A whole host of sylphs descend on the lock, trying to twitch the hair and Belinda's earring to gain her attention and alert her to the danger. And, although she looks around three times, the Baron simply evades her glance each time and then moves closer again. At this moment, Ariel accesses Belinda's inner thoughts and sees that she has feelings for an "earthly lover." He feels that this ill befits the "close recesses of the virgin's thoughts." Resigned to the fact that she is not as pure as he had hoped, Ariel gives up on stopping the Baron from snipping off the lock. The Baron crows with delight and Belinda screams in horror at what has happened.
- While Belinda is sadly considering the wrong done to her, Umbriel, a gnome, flies down to another realm, the Cave of Spleen. Here, he encounters a number of unpleasant things, including the East wind which was thought to cause migraines, the figures of Ill Nature and Affectation, all kinds of horrible phantoms and contorted bodies (women turned into objects, men who are pregnant), and the Queen of Spleen

herself, a kind of magical being who touches women with melancholy and hysterics. He asks her to affect Belinda with "chagrin" and she obliges, presenting him with a bag of "the force of female lungs, / Sighs, sobs and passions, and the war of tongues" and a vial containing "fainting fears, / Soft sorrows, melting griefs, and flowing tears."

- When he returns, he finds Belinda in the arms of Thalestris, and promptly tips the bag over them. Thalestris is accordingly hugely distressed at the lock's loss and Belinda's now tarnished reputation. She goes to her own suitor, Sir Plume, and demands he confront the Baron, which he does to no avail, with the Baron declaring that he will not give up the lock while his nostrils still breathe air (i.e., while he is alive). But Umbriel, not content with having stirred up enough trouble already, then opens the vial over Belinda, who appears to give a long lamenting speech about the loss of the lock, wishing she had stayed at home or at least headed Ariel's warning.
- Still, the Baron is unmoved. At last, Clarissa quiets the group and makes her own speech, which essentially argues that this whole debate is silly—that everyone, including women themselves, places too much value on transient female beauty, and that women should instead invest their time and energy in being the best moral beings they can be. But her good sense is lost on the assembled company, and Belinda calls the women to arms.
- A kind of mock courtly battle ensues, with fans, silks, and the ladies' scowls for weapons, much to Umbriel's delight. Belinda rushes at the Baron and blows snuff into his nose, with the help of the gnomes, fulfilling his earlier comment that the lock could only be taken from him if air stopped filling his nostrils. She then draws out a bodkin, threatening him with it. He tells her that he fears nothing in death but being separated from her and begs to live, burning with passion instead. She shouts at him to return the stolen lock, but miraculously the lock is gone. The narrator assures readers, however, that it ascended into the heavens, like Berenice's locks, where it shall be viewed by the common people of London and astronomers alike. Unlike every other lock, however, this one will never grow gray, but will burn brightly in the sky as an eternal testament to Belinda's spectacular beauty.

Joseph Addison and the Spectator

The Spectator, a periodical published in London by the essayists Sir Richard Steele and Joseph Addison from March 1, 1711, to Dec. 6, 1712 (appearing daily), and subsequently revived by Addison in 1714 (for 80 numbers). It succeeded *The Tatler,* which Steele had launched in 1709. In its aim to "enliven morality with wit, and to temper wit with morality," *The Spectator* adopted a fictional method of presentation through a "Spectator Club," whose imaginary members extolled the authors' own ideas about society. These "members" included representatives of commerce, the army, the town (respectively, Sir Andrew Freeport, Captain Sentry, and Will Honeycomb), and of the country gentry (Sir Roger de Coverley). The papers were ostensibly written by Mr. Spectator, an "observer" of the London scene. The conversations that *The Spectator* reported were often imagined to take place in coffeehouses, which was also where many copies of the publication were distributed and read.

Though Whiggish in tone, *The Spectator* generally avoided party-political controversy. An important aspect of its success was its notion that urbanity and taste were values that transcended political differences. Almost immediately it was hugely admired; Mr.

Spectator had, observed the poet and dramatist John Gay, "come on like a Torrent and swept all before him."

Because of its fictional framework, *The Spectator* is sometimes said to have heralded the rise of the English novel in the 18th century. This is perhaps an overstatement, since the fictional framework, once adopted, ceased to be of primary importance and served instead as a social microcosm within which a tone at once grave, good-humoured, and flexible could be sounded. The real authors of the essays were free to consider whatever topics they pleased, with reference to the fictional framework (as in Steele's account of Sir Roger's views on marriage, which appeared in issue no. 113) or without it (as in Addison's critical papers on *Paradise Lost,* John Milton's epic poem, which appeared in issues no. 267, 273, and others).

In addition to Addison and Steele themselves, contributors included Alexander Pope, Thomas Tickell, and Ambrose Philips. Addison's reputation as an essayist has surpassed that of Steele, but their individual contributions to the success of *The Spectator* are less to the point than their collaborative efforts: Steele's friendly tone was a perfect balance and support for the more dispassionate style of Addison. Their joint achievement was to lift serious discussion from the realms of religious and political partisanship and to make it instead a normal pastime of the leisured class. Together they set the pattern and established the vogue for the periodical throughout the rest of the century and helped to create a receptive public for the novelists, ensuring that the new kind of prose writing—however entertaining—should be essentially serious.

THE BIRTH OF ENGLISH NOVEL

The English novel proper was born about the middle of the eighteenth century. Samuel Richardson (1689-1761) is considered as the father of English novel. He published his first novel Pamela, or Virtue Rewarded in 1740. This novel is written in the form of letters. Thus Pamela is an 'epistolary novel'. The character Pamela is a poor and virtuous woman who marries a wicked man and afterwards reforms her husband. Richardson's next novel Clarissa Harlowe was also constructed in the form of letters. Many critics consider Clarissa as Richardson's masterpiece. Clarissa is the beautiful daughter of a severe father who wants her to marry against her will. Clarissa is a very long novel.

Henry Fielding (1707-1754) is another important novelist. He published Joseph Andrews in 1742. Joseph Andrews laughs at Samuel Richardson's Pamela. His greatest novel is Tom Jones. Henry Fielding's last novel is Amelia.

Tobias Smollett wrote a 'picaresque novel' titled *The Adventures of Roderick Random*. His other novels are *The Adventures of Ferdinand and Humphry Clinker*.

Laurence Sterne is now remembered for his masterpiece *Tristram Shandy* which was published in 1760. Another important work of Laurence Sterne is A Sentimental journey through France and Italy. These novels are unique in English literature. Sterne blends humour and pathos in his works.

Horace Walpole is famous both as a letter writer and novelist. His one and only novel The Castle of Otranto deals with the horrific and supernatural theme. Other 'terror novelists' include William Beckford and Mrs Ann Radcliffe.

Jane Austen (1775-1817) is one of the greatest novelists of nineteenth century English literature. Her first novel *Pride and Prejudice* (1813) deals with the life of middle class people. The style is smooth and charming. Her second novel Sense and Sensibility followed the same general lines of *Pride and Prejudice. Northanger Abbey, Emma, Mansfield Park, and Persuasion* are some of the other famous works. Jane Austen's plots are skillfully constructed. Her characters are developed with minuteness and accuracy.

Richardson's *Pamela*

Pamela, in full Pamela; or, *Virtue Rewarded*, novel in epistolary style by Samuel Richardson, published in 1740 and based on a story about a servant and the man who, failing to seduce her, marries her.

Pamela Andrews is a 15-year-old servant. On the death of her mistress, her mistress's son, "Mr. B," begins a series of stratagems designed to seduce her. These failing, he abducts her and ultimately threatens to rape her. Pamela resists, and soon afterward Mr. B offers marriage—an outcome that Richardson presents as a reward for her virtue. The second half of the novel shows Pamela winning over those who had disapproved of the misalliance.

Pamela is often credited with being the first English novel. Although the validity of this claim depends on the definition of the term *novel*, Richardson was clearly innovative in his concentration on a single action.

Henry Fielding's *Tom Jones*

Tom Jones, in full The History of Tom Jones, a Foundling, comic novel by Henry Fielding, published in 1749. *Tom Jones*, like its predecessor, *Joseph Andrews*, is constructed around a romance plot. Squire Allworthy suspects that the infant whom he adopts and names Tom Jones is the illegitimate child of his servant Jenny Jones. When Tom is a young man, he falls in love with Sophia Western, his beautiful and virtuous neighbour. In the end his true identity is revealed and he wins Sophia's hand, but numerous obstacles have to be overcome before he achieves this, and in the course of the action the various sets of characters pursue each other from one part of the country to another, giving Fielding an opportunity to paint an incomparably vivid picture of England in the mid-18th century.

Laurence Sterne's *Tristram Shandy*

Tristram Shandy, in full *The Life and Opinions of Tristram Shandy*, is a experimental novel by Laurence Sterne, published in nine volumes from 1759 to 1767. Wildly experimental for its time, *Tristram Shandy* seems almost a modern avant-garde novel. Narrated by Shandy, the story begins at the moment of his conception and diverts into endless digressions, interruptions, stories-within-stories, and other narrative devices. The focus shifts from the fortunes of the hero himself to the nature of his family, environment, and heredity, and the dealings within that family offer repeated images of human unrelatedness and disconnection. The narrator is isolated in his own privacy and doubts how much, if anything, he can know for certain even about himself. Sterne was explicit about the influence of Lockean psychology on his writing, and the book is filled with characters reinventing or mythologizing the conditions of their own lives. It also toys with the limitations of language and teases an intricate drama out of Shandy's imagining of, and playing to, the reader's likely responses. Sterne broke all the rules: events occur out of chronological order, anecdotes are often left unfinished, and sometimes whole pages are filled with asterisks or dashes or are left entirely blank. Sterne is recognized as one of the most important forerunners of psychological fiction.

Sterne himself published volumes one and two at York late in 1759, but he sent half of the imprint to London to be sold. By March, when he went to London, *Tristram Shandy* was the rage, and he was famous. His London bookseller brought out a second edition and two more volumes of *Tristram Shandy*, and thereafter Sterne was his own publisher.

Jane Austen- *Pride and Prejudice*

Pride and Prejudice, romantic novel by Jane Austen, published anonymously in three volumes in 1813. A classic of English literature, written with incisive wit and superb

character delineation, it centres on the turbulent relationship between Elizabeth Bennet, the daughter of a country gentleman, and Fitzwilliam Darcy, a rich aristocratic landowner.

Summary

Pride and Prejudice is set in rural England in the early 19th century, and it follows the Bennet family, which includes five very different sisters. Mrs. Bennet is anxious to see all her daughters married, especially as the modest family estate is to be inherited by William Collins when Mr. Bennet dies. At a ball, the wealthy and newly arrived Charles Bingley takes an immediate interest in the eldest Bennet daughter, the beautiful and shy Jane. The encounter between his friend Darcy and Elizabeth is less cordial. Although Austen shows them intrigued by each other, she reverses the convention of first impressions: pride of rank and fortune and prejudice against the social inferiority of Elizabeth's family hold Darcy aloof, while Elizabeth is equally fired both by the pride of self-respect and by prejudice against Darcy's snobbery.

The pompous Collins subsequently arrives, hoping to marry one of the Bennet sisters. Elizabeth, however, refuses his offer of marriage, and he instead becomes engaged to her friend Charlotte Lucas. During this time, Elizabeth encounters the charming George Wickham, a military officer. There is a mutual attraction between the two, and he informs her that Darcy has denied him his inheritance.

After Bingley abruptly departs for London, Elizabeth's dislike of Darcy increases as she becomes convinced that he is discouraging Bingley's relationship with Jane. Darcy, however, has grown increasingly fond of Elizabeth, admiring her intelligence and vitality. While visiting the now-married Charlotte, Elizabeth sees Darcy, who professes his love for her and proposes. A surprised Elizabeth refuses his offer, and, when Darcy demands an explanation, she accuses him of breaking up Jane and Bingley. Darcy subsequently writes Elizabeth a letter in which he explains that he separated the couple largely because he did not believe Jane returned Bingley's affection. He also discloses that Wickham, after squandering his inheritance, tried to marry Darcy's then 15-year-old sister in an attempt to gain possession of her fortune. With these revelations, Elizabeth begins to see Darcy in a new light.

Shortly thereafter the youngest Bennet sister, Lydia, elopes with Wickham. The news is met with great alarm by Elizabeth, since the scandalous affair—which is unlikely to end in marriage—could ruin the reputation of the other Bennet sisters. When she tells Darcy, he persuades Wickham to marry Lydia, offering him money. Despite Darcy's attempt to keep his intervention a secret, Elizabeth learns of his actions. At the encouragement of Darcy, Bingley subsequently returns, and he and Jane become engaged. Finally, Darcy proposes again to Elizabeth, who this time accepts.

George Berkeley (1685—1753)

George Berkeley was one of the three most famous British Empiricists. (The other two are John Locke and David Hume.) Berkeley is best known for his early works on vision (*An Essay towards a New Theory of Vision*, 1709) and metaphysics (*A Treatise concerning the Principles of Human Knowledge*, 1710; *Three Dialogues between Hylas and Philonous*, 1713).

Berkeley's empirical theory of vision challenged the then-standard account of distance vision, an account which requires tacit geometrical calculations. His alternative account focuses on visual and tactual objects. Berkeley argues that the visual perception of distance is explained by the correlation of ideas of sight and touch. This associative approach does away with appeals to geometrical calculation while explaining monocular vision and the moon illusion, anomalies that had plagued the geometric account.

Berkeley claimed that abstract ideas are the source of all philosophical perplexity and illusion. In his Introduction to the *Principles of Human Knowledge* he argued that, as Locke described abstract ideas (Berkeley considered Locke's the best account of abstraction), (1) they

cannot, in fact, be formed, (2) they are not needed for communication or knowledge, and (3) they are inconsistent and therefore inconceivable.

In the *Principles* and the *Three Dialogues* Berkeley defends two metaphysical theses: idealism (the claim that everything that exists either is a mind or depends on a mind for its existence) and immaterialism (the claim that matter does not exist). His contention that all physical objects are composed of ideas is encapsulated in his motto *esse* is *percipi* (to be is to be perceived).

Although Berkeley's early works were idealistic, he says little in them regarding the nature of one's knowledge of the mind. Much of what can be gleaned regarding Berkeley's account of mind is derived from the remarks on "notions" that were added to the 1734 editions of the *Principles* and the *Three Dialogues.*

Berkeley was a priest of the Church of Ireland. In the 1720s, his religious interests came to the fore. He was named Dean of Derry in 1724. He attempted to found a college in Bermuda, spending several years in Rhode Island waiting for the British government to provide the funding it had promised. When it became clear that the funding would not be provided, he returned to London. There he published *Alciphron* (a defense of Christianity), criticisms of Newton's theory of infinitesimals, *The Theory of Vision Vindicated*, and revised editions of the *Principles*, and the *Three Dialogues*. He was named Bishop of Cloyne in 1734 and lived in Cloyne until his retirement in 1752. He was a good bishop, seeking the welfare of Protestants and Catholics alike. His *Querist* (1735-1737) presents arguments for the reform of the Irish economy. His last philosophical work, *Siris* (1744), includes a discussion of the medicinal virtues of tar water, followed by properly philosophical discussions that many scholars see as a departure from his earlier idealism.

David Hume (1711—1776)

"Hume is our Politics, Hume is our Trade, Hume is our Philosophy, Hume is our Religion." This statement by nineteenth century philosopher James Hutchison Stirling reflects the unique position in intellectual thought held by Scottish philosopher David Hume. Part of Hume's fame and importance owes to his boldly skeptical approach to a range of philosophical subjects. In epistemology, he questioned common notions of personal identity, and argued that there is no permanent "self" that continues over time. He dismissed standard accounts of causality and argued that our conceptions of cause-effect relations are grounded in habits of thinking, rather than in the perception of causal forces in the external world itself. He defended the skeptical position that human reason is inherently contradictory, and it is only through naturally-instilled beliefs that we can navigate our way through common life. In the philosophy of religion, he argued that it is unreasonable to believe testimonies of alleged miraculous events, and he hints, accordingly, that we should reject religions that are founded on miracle testimonies. Against the common belief of the time that God's existence could be proven through a design or causal argument, Hume offered compelling criticisms of standard theistic proofs. He also advanced theories on the origin of popular religious beliefs, grounding such notions in human psychology rather than in rational argument or divine revelation. The larger aim of his critique was to disentangle philosophy from religion and thus allow philosophy to pursue its own ends without rational over-extension or psychological corruption. In moral theory, against the common view that God plays an important role in the creation and reinforcement of moral values, he offered one of the first purely secular moral theories, which grounded morality in the pleasing and useful consequences that result from our actions. He introduced the term "utility" into our moral vocabulary, and his theory is the immediate forerunner to the classic utilitarian views of Jeremy Bentham and John Stuart Mill. He is famous for the position that we cannot derive *ought* from *is*, the view that statements of moral obligation cannot simply be deduced from statements of fact. Some see Hume as an early

proponent of the emotivist metaethical view that moral judgments principally express our feelings. He also made important contributions to aesthetic theory with his view that there is a uniform standard of taste within human nature, in political theory with his critique of social contractarianism, and economic theory with his anti-mercantilist views. As a philosophical historian, he defended the conservative view that British governments are best run through a strong monarchy.

Dr. Johnson's Dictionary

A Dictionary of the English Language, the famous dictionary of Samuel Johnson, published in London in 1755; its principles dominated English lexicography for more than a century. This two-volume work surpassed earlier dictionaries not in bulk but in precision of definition. Its strength lay in two features: the original, carefully divided and ordered, elegantly formulated definitions of the main word stock of the language; and the copious citation of quotations from the entire range of English literature, which served in support and illustration and which exemplified the different shades of meaning of a particular word.

A Dictionary of the English Language included a history of the language, a grammar, and an extensive list of words representing basic general vocabulary, based on the best conversation of contemporary London and the normal usage of respected writers. The original was followed in 1756 by an abbreviated one-volume version that was widely used far into the 20th century.

Johnson's accomplishment was to provide for the English language a dictionary that incorporated with skill and intellectual power the prevailing ideals and resources and the best available techniques of European lexicography. It was the Standard English dictionary until Noah Webster's (1828).

Johnson's *Preface to Shakespeare*

Samuel Johnson's preface to The Plays of Shakespeare has long been considered a classic document of English literary criticism. In it Johnson sets forth his editorial principles and provides an appreciative analysis of the "excellences" and "defects" of the work of the good Elizabethan dramatist. Many of his points became fundamental tenets of recent criticism; others give greater insight into Johnson's prejudices than into Shakespeare's genius. The resonant prose of the preface adds authority to the views of its author.

Shakespeare's characters are a just representation of human nature as they deal with passions and principles which are common to humanity. They are also true to the age, sex, profession to which they belong and hence the speech of one cannot be put in the mouth of another. His characters are not exaggerated. Even when the agency is supernatural, the dialogue is level with life.

Shakespeare's plays are a storehouse of practical wisdom and from them can be formulated a philosophy of life. Moreover, his plays represent the different passions and not love alone. In this, his plays mirror life.

Shakespeare's use of tragic comedy*:* Shakespeare has been much criticized for mixing tragedy and comedy, but Johnson defends him in this. Johnson says that in mixing tragedy and comedy, Shakespeare has been true to nature, because even in real life there is a mingling of good and evil, joy and sorrow, tears and smiles etc. this may be against the classical rules, but there is always an appeal open from criticism to nature. Moreover, tragic-comedy being nearer to life combines within itself the pleasure and instruction of both tragedy and comedy.

Shakespeare's use of tragicomedy does not weaken the effect of a tragedy because it does not interrupt the progress of passions. In fact, Shakespeare knew that pleasure consisted in variety. Continued melancholy or grief is often not pleasing. Shakespeare had the power to move, whether to tears or laughter.

Shakespeare's comic genius*:* Johnson says that comedy came natural to Shakespeare. He seems to produce his comic scenes without much labour, and these scenes are durable and hence their popularity has not suffered with the passing of time. The language of his comic scenes is the language of real life which is neither gross nor over refined, and hence it has not grown obsolete.

Shakespeare writes tragedies with great appearance of toil and study, but there is always something wanting in his tragic scenes. His tragedy seems to be skill, his comedy instinct.

Shakespeare's histories are neither tragedy nor comedy and hence he is not required to follow classical rules of unities. The only unity he needs to maintain in his histories is the consistency and naturalness in his characters and this he does so faithfully. In his other works, he has well maintained the unity of action. His plots have the variety and complexity of nature, but have a beginning, middle and an end, and one event is logically connected with another, and the plot makes gradual advancement towards the denouement.

Shakespeare shows no regard for the unities of Time and place, and according to Johnson, these have troubled the poet more than it has pleased his audience. The observance of these unities is considered necessary to provide credibility to the drama. But, any fiction can never be real, and the audience knows this. If a spectator can imagine the stage to be Alexandria and the actors to be Antony and Cleopatra, he can surely imagine much more. Drama is a delusion, and delusion has no limits. Therefore, there is no absurdity in showing different actions in different places.

As regards the unity of Time, Shakespeare says that a drama imitates successive actions, and just as they may be represented at successive places, so also they may be represented at different period, separated by several days. The only condition is that the events must be connected with each other.

Johnson further says that drama moves us not because we think it is real, but because it makes us feel that the evils represented may happen to ourselves. Imitations produce pleasure or pain, not because they are mistaken for reality, but because they bring realities to mind.Therefore, unity of Action alone is sufficient, and the other two unities arise from false assumptions. Hence it is good that Shakespeare violates them.

Faults of Shakespeare: Shakespeare writes without moral purpose and is more careful to please than to instruct. There is no poetic justice in his plays. This fault cannot be excused by the barbarity of his age for justice is a virtue independent of time and place.

Next, his plots are loosely formed, and only a little attention would have improved them. He neglects opportunities of instruction that his plots offer, in fact, he very often neglects the later parts of his plays and so his catastrophes often seem forced and improbable.
There are many faults of chronology and many anachronisms in his play.

His jokes are often gross and licentious. In his narration, there is much pomp of diction and circumlocution. Narration in his dramas is often tedious. His set speeches are cold and weak. They are often verbose and too large for thought. Trivial ideas are clothed in sonorous epithets. He is too fond of puns and quibbles which engulf him in mire. For a pun, he sacrifices reason, propriety and truth.He often fails at moments of great excellence. Some contemptible conceit spoils the effect of his pathetic and tragic scenes.

Merits of Shakespeare: He perfected the blank verse, imparted to it diversity and flexibility and brought it nearer to the language of prose.

Life of Dr. Johnson by Boswell

James Boswell's biography *The Life of Samuel Johnson* (1791) is considered by many scholars to be one of the finest pieces of biographical writing in the English language. Boswell was acquainted with Samuel Johnson during his life but did not publish the work until seven years after Johnson's death. Later research has shown that Boswell took

liberties with some of Johnson's quotations and censored important incidents from his biography. However, the level of detail included in the work makes it a valuable resource on Samuel Johnson and the eighteenth century.

Samuel Johnson is born in 1709 in a room above his father's bookshop. His mother, Sarah, is 40 years old when Johnson is born, and due to the lateness of the pregnancy, she is attended by a respected surgeon. Johnson is sickly at birth and it is feared that he will not live, so a vicar is brought in to perform a baptism. However, Johnson's health improves soon after.

When Johnson is three years old, he begins to show signs of exceptional intelligence. Much to his embarrassment and irritation, his parents frequently ask him to perform stunts of memory to show off for friends. Johnson excels in school and begins to write poems and verse when he is sixteen. However, his academic future remains in doubt because his father is deeply in debt. When his mother's cousin dies in 1728, she leaves Johnson enough money to attend university. Far ahead of many students in his studies at Oxford, Johnson is idle much of the time because the work is too easy for him. After a year at university, he runs out of money and is forced to return home without a degree.

Back home with his parents, Johnson goes through a period of physical and mental anguish. He tries to become a school teacher but is rejected because he does not have a degree. When he is finally accepted as a teacher, he is soon forced to leave the school after an argument with the headmaster. With the help of his friend Thomas Warren, a book publisher, Johnson begins producing translated and annotated books.

After Warren's death, Johnson marries his widow, Elizabeth. Johnson's family opposes the union, and one of Elizabeth's children from her first marriage cuts all ties with the couple. Johnson continues to support his new family with his translation work, as well as tutoring the children of local prominent families. In 1735, Johnson opens a private school which fails soon after, taking with it a significant portion of Elizabeth's fortune. However, one of Johnson's students, David Garrick, travels to London to become an actor. He invites Johnson to join him there and helps him secure work writing for *The Gentlemen's Magazine.*

Johnson's contributions to the magazine are numerous and show great range. Around this time, Johnson also finishes his first play, the historical tragedy, *Irene.* His fame grows quickly as he releases more popular works, including the novel *Rasselas, Prince of Abyssinia and the* ten-volume critical work *Prefaces, Biographical and Critical, to the Works of the English Poets. He also writes a well-received introduction to the works of William Shakespeare.*

During this period, Johnson's reputation as a brilliant writer grows quickly, and he makes the acquaintance of many of the famous intellectuals of the time, including David Hume, Sir Joshua Reynolds, and Oliver Goldsmith. He also earns the reputation of an eccentric, due to the tics that are probably symptoms of Tourette's disease.

Boswell explains his intention to depict Johnson's complete life, and so does not shy away from writing about his illness as well as some of the more ludicrous aspects of his personality. He says he did not set out to write only praise about Johnson, but to show the entirety of his life, the good and the bad.

In 1746, a group of publishers pitches to Johnson the idea of writing a complete dictionary of the English language. Johnson surprises them by saying that he wants to complete the book on his own instead of with a team of scholars. Johnson works on the Dictionary for ten years, and it is finally published in 1755. In anticipation of its publication, Oxford University awards Johnson an honorary degree.

By this point, Johnson is showing signs of deteriorating health. However, he continues to work, writing mostly for literary magazines. He remains in dire financial

straits until 1762 when the king grants him an annual pension in appreciation of his work on the Dictionary.

Boswell meets Johnson in 1763, but they are destined to have only a short acquaintance. In 1773, Johnson's health takes a turn for the worse. He suffers a stroke and loses his ability to speak, though he is still able to write about his fear of death. Many people came to visit Johnson on his deathbed, including Boswell, who waited in the house until Johnson died on December 13, 1784.

Oliver Goldsmith

An essayist, novelist, poet, and playwright, Goldsmith was born in Kilkenny West, County Westmeath, Ireland. He graduated from Trinity College, Dublin, and studied medicine in Edinburgh but never received a medical degree. He traveled to Europe in 1756 and eventually settled in London. He worked as a writer and was friends with the artistic and literary luminaries of the time, including Samuel Johnson, James Boswell, Sir Joshua Reynolds, and Edmund Burke.

Goldsmith is author of the essay collection *The Citizen of the World* (1762), the novel *The Vicar of Wakefield* (1766), the plays *The Good Natur'd Man* (1768) and *She Stoops to Conquer* (1773), and the poetry collections *Traveller, or, a Prospect of Society* (1764), *An Elegy on the Death of a Mad Dog* (1766), and *The Deserted Village: A Poem* (1770).

Edmund Burke's "Reflections on the revolution in France"

Edmund Burke's views of the unfolding revolution in France changed during the course of 1789. In August he was praising it as a 'wonderful spectacle', but weeks later he stated that the people had thrown off not only 'their political servitude' but also 'the yoke of laws and morals'. This change of view distanced Burke from his Whig friends. The following year he was dismissing the French revolution as a threat to European stability and security, an immature process based on the 'rights of man' that was tearing to pieces 'the contexture of the state'.

Reflections on the Revolution in France (1790) began by dismissing comparisons between the French Revolution and the 1688 revolution in England, claiming that the 'Glorious Revolution' of 1688 was no more than an adjustment of the constitution. The French Revolution in comparison was tending towards anarchy rather than reformation. Burke valued tradition and the structures that had built up over time rather than the shattering of state, culture and religion that had taken place in France. Thomas Paine's *Declaration of the Rights of Man* (1790) was a direct response to Burke's Reflections on the Revolution in France. Paine specifically mocked Burke's praise for Marie Antoinette, and claimed that Burke was out of touch with the reality of the pre-Revolutionary French state, stating that he 'pities the plumage, but forgets the dying bird'.

Thomas Paine – *The Rights of man*

The Rights of Man was one of the most widely read books of its time. Paine argues that human rights depend on nature, and that charters, with an implication that they are granted and can therefore be withdrawn, can have no basis in law. Hereditary government, dependent on Edmund Burke's idea of the 'hereditary wisdom' of the ruling classes, is clearly divisive rather than benevolent, and therefore wrong; Paine's assertion is that a nation should be able to choose its own government, and that the role of government is to protect the family and their inherent rights.

Scottish Literature

Scottish literature, the body of writings produced by inhabitants of Scotland that includes works in Scots Gaelic, Scots (Lowland Scots), and English. This article focuses on literature

in Scots and in English; *see* English literature for additional discussion of some works in English. For a discussion of writings in Scots Gaelic, *see* Celtic literature.

The earliest extant literature in Scots dates from the second half of the 14th century. The first writer of note was John Barbour. He wrote *The Bruce* (1376), a poem on the exploits of King Robert I, who had secured Scotland's independence from England several decades earlier. Harry the Minstrel ("Blind Harry") continued the Barbour tradition of the military epic by composing the heroic romance *The Acts and Deeds of the Illustrious and Valiant Champion Sir William Wallace, Knight of Elderslie* in the late 15th century. More prophetic of the sophisticated poetry that was to follow was *The Kingis Quair* (*The King's Book*), attributed to King James I and written circa 1423. It contains possibly the finest major love poem of the 15th century and ushered in a vibrant era of Scottish literature—the years 1425 to 1550. The leading figures—Robert Henryson, William Dunbar, Gawin Douglas, and Sir David Lyndsay—were strongly influenced by the works of the English poet Geoffrey Chaucer, but their courtly romances and dream allegories show a distinctively ornamental use of language that has a rich etymological and idiomatic texture. The elaborate style of their poetry, according to some critics, is excessive and artificial, but they succeeded in enlarging the Scottish literary use of the vernacular and managed to combine elements of satire and fantasy with a high standard of poetic utterance and diction.

Scots prose during this period underwent its own significant development, particularly from 1450 to 1630. The first original literary prose appears in the theological writing of John Ireland, who was active in the 1480s. The inflexible and limited Scots language of the 15th century became plainer and less Latinized in the historical writings of John Bellenden and John Leslie and especially in John Knox's *History of the Reformation in Scotland* (1567). Standing by itself is the *Complaynte of Scotland* (1548–49), which is both an exposition of Scottish patriotism and an experiment in the various usages of Scots prose.

The 17th century was a less distinguished age for literature in Scots. The union of the English and Scottish crowns in James I in 1603 and the removal of the Scottish court to England deprived writers of the court patronage that, in the absence of a wealthy and leisured middle class, was indispensable to the continued existence of secular literature in the vernacular. Ballads such as Robert Sempill's "Life and Death of Habbie Simson, the Piper of Kilbarchan" (1640), however, kept the vernacular tradition alive at the edges of an increasingly Anglicized body of Scottish writing.

In the early part of the 18th century there developed a cultural reaction against the implications of the union of England with Scotland (1707). This reaction was marked by the appearance of numerous anthologies of both popular and literary Scots verse. Such works as James Watson's *Choice Collection of Comic and Serious Scots Poems* (1706) and Allan Ramsay's *The Ever Green* (1724), however, while deliberately invoking past achievements in Scots, could serve only to highlight the gradual Anglicization of the language. This process ultimately led to the development of such major Scottish poets as Robert Burns and Robert Fergusson, who wrote in both English and Scots and produced significant bodies of work. After Burns's death, in 1796, Walter Scott became, arguably, the most prominent Scottish writer of the first half of the 19th century. Scott wrote poetry and prose in English, but his works are suffused with Scots dialogue and often engaged with Scotland's history and future. Credited with inventing the modern historical novel, Scott considerably influenced literature in English, though he also overshadowed fellow Scottish writers who were publishing in Scots. Also writing in English during the 19th century were James Hogg (who was discovered by Scott), Thomas Carlyle, Margaret Oliphant, and Robert Louis Stevenson. J.M. Barrie's early books, in the 1880s, plumbed his early life in Scotland. Scottish literature of this period came to be defined largely by Scots writing in English and, often, living outside of Scotland.

After World War I there occurred a “renaissance” in literature (particularly poetry) in Scots that sought to restore the language’s prestige and to modernize it. The Scottish renaissance was also called the Lallans revival—the term Lallans (Lowlands) having been used by Burns to refer to the language—and it centred on Hugh MacDiarmid (Christopher Murray Grieve), a poet who expressed modern ideas in an eclectic blend of archaic words revived from the 16th century and various Scots dialects. The enriched language that emerged was sometimes called by its critics synthetic Scots, or plastic Scots. The new intellectual climate also influenced the development after World War II of a new generation of Scottish poets called the Lallans Makars (the “Lowlands Makers”) of poetry.

As in the 19th century, however, the most prominent Scottish authors continued to be those who wrote predominately in English. During the latter half of the 20th century, George Mackay Brown celebrated Orkney life in verse, short stories, and novels, and Muriel Spark wrote witty enigmatic stories and novels. Alasdair Gray spent decades writing his novel *Lanark*, which revolutionized Scottish literature when it was finally published in 1981. Douglas Dunn’s poems and Irvine Welsh’s novels vividly describe working-class life. At the turn of the 21st century, three writers working in Scotland—J.K. Rowling, Ian Rankin, and Alexander McCall Smith—published series of popular novels that reached a global audience; that two of them were not born in Scotland, and none were writing in Scots, underscored the elasticity of the idea of Scottish literature.

Robert Burns

1759–1796

Born in Alloway, Scotland, on January 25, 1759, Robert Burns was the first of William and Agnes Burnes' seven children. His father, a tenant farmer, educated his children at home. Burns also attended one year of mathematics schooling and, between 1765 and 1768, he attended an "adventure" school established by his father and John Murdock. His father died in bankruptcy in 1784, and Burns and his brother Gilbert took over farm. This hard labor later contributed to the heart trouble that Burns' suffered as an adult.

At the age of fifteen, he fell in love and shortly thereafter he wrote his first poem. As a young man, Burns pursued both love and poetry with uncommon zeal. In 1785, he fathered the first of his fourteen children. His biographer, DeLancey Ferguson, had said, "it was not so much that he was conspicuously sinful as that he sinned conspicuously." Between 1784 and 1785, Burns also wrote many of the poems collected in his first book, *Poems, Chiefly in the Scottish Dialect*, which was printed in 1786 and paid for by subscriptions. This collection was an immediate success and Burns was celebrated throughout England and Scotland as a great "peasant-poet."

In 1788, he and his wife, Jean Armour, settled in Ellisland, where Burns was given a commission as an excise officer. He also began to assist James Johnson in collecting folk songs for an anthology entitled *The Scots Musical Museum*. Burns' spent the final twelve years of his life editing and imitating traditional folk songs for this volume and for *Select Collection of Original Scottish Airs*. These volumes were essential in preserving parts of Scotland's cultural heritage and include such well-known songs as "My Luve is Like a Red Red Rose" and "Auld Land Syne." Robert Burns died from heart disease at the age of thirty-seven. On the day of his death, Jean Armour gave birth to his last son, Maxwell.

Most of Burns' poems were written in Scots. They document and celebrate traditional Scottish culture, expressions of farm life, and class and religious distinctions. Burns wrote in a variety of forms: epistles to friends, ballads, and songs. His best-known poem is the mock-heroic *Tam o' Shanter*. He is also well known for the over three hundred songs he wrote

which celebrate love, friendship, work, and drink with often hilarious and tender sympathy. Burns died on July 21, 1796, at the age of 37. Even today, he is often referred to as the National Bard of Scotland.

Walter Scott

Born in Edinburgh, Scotland, influential novelist, poet, and historian, and biographer Sir Walter Scott studied law as an apprentice to his father before his writing career flourished. At age 25, he published his first work, *The Chase, and William and Helen* (1796), a translation of two Romantic ballads by the German balladeer G.A. Bürger. In 1799, he was appointed sheriff depute of the county of Selkirk, and he held this position for the rest of his life. In 1806, he was appointed clerk to the Court of Session in Edinburgh.

Scott became an instant best seller with historical narrative poems like *The Lay of the Last Minstrel* (1805), followed by *The Lady of the Lake* (1810), *Rokeby* (1813), and *The Lord of the Isles* (1815). He also wrote immensely successful historical novels. *Waverley*, which he published anonymously in 1814, is now considered the first historical novel in Western literature. This story revolves around the Jacobite Rebellion of 1745. Scott's many other novels include *Ivanhoe* (1819), *The Heart of Midlothian* (1818), *Rob Roy* (1817), *The Antiquary* (1816), and *Guy Mannering* (1815).

After living in Naples, Italy in 1831, Scott returned home as his health declined, and he died in Abbotsford, Roxburgh, Scotland, on September 21, 1832.

The Romantic Movement

In the publication of *Lyrical Ballads* ,a joint work by Wordsworth and Coleridge in 1798, is marked the beginning of a new phase of poetry in the history of English literature namely Romanticism. The new poetry has some special characteristics such as emphasis on imagination, spontaneity of feeling, love for nature, dealing with supernatural elements, and love for beauty.

The first characteristic which differentiates the English Romantics from the poets of the eighteenth century is the emphasis which they attach to imagination. In the 18th century imagination was not a cardinal point in poetical theory. But for the Romantics imagination is fundamental, because they think that without it poetry is also the powerful and artistic expression of the spontaneous feeling in man. Interest in humanity –man in his native impulse is the very basis of romantic poetry. The love of nature is another aspect of Romantic Movement. Nature is drawn nearer to shown to be in a very close affinity with the working of man's mind and moral. Again, love for beauty rings all through romantic poetry.

William Wordsworth

Among the romantic poets, the chief name is William Wordsworth, whose Lyrical Ballads, a joint product with Coleridge, started the Romantic Movement. Wordsworth, whose Lyrical Ballads, a joint is his love for nature. He is deemed as a complete innovator with a new look for every visible object. He is basically a poet of nature. Inspired with the humanism of the French Revolution and thoroughly disillusioned with its excesses, he is found drawn to Nature as the only repose for the woes and worries of human life. To him Nature is a mighty, majestic living force__a teacher____, and exercises a highly conducive effect on the mind of man "Nature did never betray the heart that truly loved her".

Coleridge

Coleridge is the next name in romantic poetry. His chief importance lies as a poet of the

supernatural. Along with Wordsworth in its mystical note, Coleridge's poetry remains the fine example of romantic imagination as well as mysticism. The Rime of the Ancient Mariner, Christabel and Kubla Khan bear out this sufficiently. Coleridge's earlier poetical works mark his love for liberty. He has also to his credit some other poems on love and human relationship. These poems have delicate and subtle psychological touches.

Byron and Shelley

Byron and Shelley are the democratic poets of Europe. They are the poets of men, whose poetry may be termed as the poetry of revolution. In vigour and passion, Byron stands prominent, with a gift of satire. Shelley is essentially a Lyricist with a prominent zeal for the lofty idealism of life. Both of them died young, with immense possibilities.

Keats

The youngest of the romantic poets is Keats, who stands on a level different from other romantic poets, He is a poet of beauty, whose fundamental creed is expressed in his dictum ___'A thing of beauty is a joy for ever'. Sensuousness, imaginative splendour and verbal felicity are the other gifts of Keats's poetry. Keats's Odes are the specific contribution to romantic poetry.

Robert Southey

Robert Southey is included among the Lake poets. His nature poems are hardly interesting. His epical poetry on orientalism is found quite interesting, though this is not sufficiently alive with imaginative wholeness.

There are several other poets, belonging to the age, though they are deemed as minor poets. These poets include W.S. Landor, Thomas Moore, Thomas Campbell, John Clare, Robert Bloomfield, and so on.

The greatness of the great romantic poets remains undisputed even today. Many years have passed since their death. But their poetry is not lost in the heaps of the past. People still turn to them and find in their 'Daffodils' and 'Skylarks' and 'Nightingales' joy and consolation infinite.

William Blake's Songs of Innocence and Songs of Experience

Blake's *Songs of Innocence and Experience* (1794) juxtapose the innocent, pastoral world of childhood against an adult world of corruption and repression; while such poems as "The Lamb" represent a meek virtue, poems like "The Tyger" exhibit opposing, darker forces. Thus the collection as a whole explores the value and limitations of two different perspectives on the world. Many of the poems fall into pairs, so that the same situation or problem is seen through the lens of innocence first and then experience. Blake does not identify himself wholly with either view; most of the poems are dramatic—that is, in the voice of a speaker other than the poet himself. Blake stands outside innocence and experience, in a distanced position from which he hopes to be able to recognize and correct the fallacies of both. In particular, he pits himself against despotic authority, restrictive morality, sexual repression, and institutionalized religion; his great insight is into the way these separate modes of control work together to squelch what is most holy in human beings.

The *Songs of Innocence* dramatize the naive hopes and fears that inform the lives of children and trace their transformation as the child grows into adulthood. Some of the poems are written from the perspective of children, while others are about children as seen from an adult perspective. Many of the poems draw attention to the positive aspects of natural human understanding prior to the corruption and distortion of experience. Others take a more critical stance toward innocent purity: for example, while Blake draws touching portraits of the emotional power of rudimentary Christian values, he also exposes—over the heads, as it were, of the innocent—Christianity's capacity for promoting injustice and cruelty.

The *Songs of Experience* work via parallels and contrasts to lament the ways in which the harsh experiences of adult life destroy what is good in innocence, while also articulating the weaknesses of the innocent perspective ("The Tyger," for example, attempts to account for real, negative forces in the universe, which innocence fails to confront). These latter poems treat sexual morality in terms of the repressive effects of jealousy, shame, and secrecy, all of which corrupt the ingenuousness of innocent love. With regard to religion, they are less concerned with the character of individual faith than with the institution of the Church, its role in politics, and its effects on society and the individual mind. Experience thus adds a layer to innocence that darkens its hopeful vision while compensating for some of its blindness.

The style of the *Songs of Innocence and Experience* is simple and direct, but the language and the rhythms are painstakingly crafted, and the ideas they explore are often deceptively complex. Many of the poems are narrative in style; others, like "The Sick Rose" and "The Divine Image," make their arguments through symbolism or by means of abstract concepts. Some of Blake's favorite rhetorical techniques are personification and the reworking of Biblical symbolism and language. Blake frequently employs the familiar meters of ballads, nursery rhymes, and hymns, applying them to his own, often unorthodox conceptions. This combination of the traditional with the unfamiliar is consonant with Blake's perpetual interest in reconsidering and reframing the assumptions of human thought and social behavior.

Wordsworth's *Lyrical Ballad*

Preface to Lyrical Ballads by William Wordsworth begins with a discussion of the collection of poems, written mostly by Wordsworth with contributions by S.T. Coleridge. Originally published in 1798, in 1800, Wordsworth added an earlier version of the *Preface*, which he extended two years later. Because he felt his poems were of a new theme and style, Wordsworth felt they needed an introduction. Some scholars say that Coleridge wanted to write the preface, but never got around to it, so the work fell to Wordsworth instead. As the majority of the poems in the collection are by Wordsworth, this was probably a more appropriate choice, though there is suggestion in some of Coleridge's later writings that the two disagreed about what the Preface should say. In the *Preface,* Wordsworth writes that the purpose of the collection was to write poems that dealt with things that happen in everyday life. Most importantly, Wordsworth considered each poem in the collection to be an experiment in language usage, or diction. He wanted to find out if conversational language could be used effectively in poetry.

What, then, is poetry? Wordsworth sets out to define this particular form of art. In the *Preface to Lyrical Ballads*, Wordsworth outlines his definition of the nature and function of poetry—as well as identifying the qualities that make someone a true poet. For Wordsworth, poetry must reflect spontaneity and an "overflow of powerful feelings." Passion is key, as are mood and temperament. Although poetry must emerge from spontaneity, it must not be written spontaneously. Rather, Wordsworth asserts that a poem should be the result of long and deep reflection. He also cautions against being too concerned with the poetic rules of Classicism.

Next, Wordsworth breaks down the poet's process into four stages. The first is observation. A person, object, or situation must stimulate powerful emotions in the Romantic poet, and those observations must be noted. Recollection follows, which is the stage when the poet contemplates those observations. For this, tranquility is a must. Memories may surface that are days old or older, and the poet should contemplate those memories to explore how the emotions they provoke relate to past experiences. The third stage is filtering, when the poet clears the mind of all non-essential elements. The result of

this is that the poet's personal experience becomes relevant to a wider audience. It's not until the fourth and final stage that the poet should begin to compose. The goal is to express emotions in a way that the reader will understand, and can therefore contemplate. Wordsworth's next topic is imagination. He begins by discussing how the neo-classicists defined imagination. They said that the mind was passive, and recorded sensations. Imagination, therefore, is a function of memory combined with the ability to associate those sensations with other things that may or may not exist. He provides the example of mythical creatures, which elicit, in literature, real sensations. For Romantics like Wordsworth, imagination is much more creative. Rather than assigning recorded sensations to other objects, the imagination has the power to create a new reality, and to see beyond the material world surrounding the poet. As for what to write about, Wordsworth states that poetry can capture any and every subject that is of interest to the mind. What matters is not whether a subject is poetic, but rather, whether the poet can add meaning to a subject and therefore make it poetic. Suddenly, themes from common life can be poetic and worthy of the contemplation Wordsworth requires of the poet. The reason this works, according to his argument, is that those who live a rustic lifestyle are closer to nature—and therefore farther away from vanity bred by artifice.

Next, Wordsworth dives deeper into the function of poetry. Unlike the classicists, who value art for the sake of art—the idea that art should be produced regardless of any moral values or concerns--Wordsworth and the Romantics believe in art for the sake of life. That is, Wordsworth sees the function of poetry as ennobling the reader through the teaching of moral and philosophical values and ideals.

Finally, Wordsworth discusses in greater depth the diction of poetry. Diction is basically the use of language, but more specifically, it's the choice of words, phrases, sentence structures, and even figurative language. While diction is important in all of literature, Wordsworth places particular importance on its role in poetry because it is the poet's medium. Whereas prose also has characters, setting, and plot to convey a message, the poet's choice of language, or diction, is the sole means of expression in poetry. Despite this, Wordsworth argues that the diction of poetry and prose is the same, and criticizes the neo-classicists for their "artificial" and "unnatural" language. Passion should drive diction, not ornament, dignity or meter. He wants poetry to center on rustic, humble situations using rustic, humble language. According to Wordsworth, that is the real source of poetic truth and beauty.

Coleridge's *Ancient Mariner*

The poem begins by introducing the Ancient Mariner, who, with his "glittering eye," stops a Wedding Guest from attending a nearby wedding celebration. The Mariner stops the young man to tell him the story of a ship, providing no introduction but simply beginning his tale. Despite the Wedding Guest's efforts to leave, the Mariner continues to speak.

The Mariner's story begins with the ship leaving harbor and sailing southward. A tremendous storm then blows the ship even further to the South Pole, where the crew are awed as they encounter mist, snow, cold, and giant glaciers. An Albatross breaks the pristine lifelessness of the Antarctic. The sailors greet it as a good omen, and a new wind rises up, propelling the ship. Day after day the albatross appears, appearing in the morning when the sailors call for it, and soaring behind the ship. But then as the other sailor's cry out in dismay, the Mariner, for reasons unexplained, shoots and kills the albatross with his crossbow.

At first, the other Sailors are furious with the Mariner for killing the bird which they believed a god omen and responsible for making the breezes blow. But after the bird has been killed the fog clears and the fair breeze continues, blowing the ship north into the Pacific, and

the crew comes to believe the bird was the source of the fog and mist and that the killing is justified. It is then that the wind ceases, and the ship becomes trapped on a vast, calm sea. The Sailors and the Mariner become increasingly thirsty, and some sailors dream that an angered Spirit has followed them from the pole. The crew then hangs the albatross around the Mariner's neck.

In this terrible calm, trapped completely by the watery ocean that they cannot drink, the men on the ship grow so thirsty that they cannot even speak. When the Mariner sees what he believes is a ship approaching, he must bite his arm and drink his own blood so that he is able to alert the crew, who all grin out of joy. But the joy fades as the ghostly ship, which sails without wind, approaches. On its deck, Death and Life-in-Death gamble with dice for the lives of the Sailors and the Mariner. After Life-in-Death wins the soul of the Mariner, the Sailors begin to die of thirst, falling to the deck one by one, each staring at the Mariner in reproach.

Surrounded by the dead Sailors and cursed continuously by their gaze, the Mariner tries to turn his eyes to heaven to pray, but fails. It is only in the Moonlight, after enduring the horror of being the only one alive among the dead crew that the Mariner notices beautiful Water Snakes swimming beside the ship. At this moment he becomes inspired, and has a spiritual realization that all of God's creatures are beautiful and must be treated with respect and reverence. With this realization, he is finally able to pray, and the albatross fell from his neck and sunk into the sea.

The Mariner falls into a kind of stupor, and then wakes to find the dead Sailors' bodies reanimated by angels and at work on the ship. Powered by the Spirit from the South Pole, the ship races homeward, where the Mariner sees a choir of angels leave the bodies of the deceased Sailors. After this angels' chorus, the Mariner perceives a small boat on which a Pilot, the Pilot's Boy, and a Hermit approach. As they get closer, the Mariner's ship suddenly sinks, but he wakes to find himself in the Pilot's boat. When the Mariner speaks, the Pilot and Hermit are stunned, by fear. The Hermit prays. The Mariner, in turn, saves his own saviors, and rows them to land, where he begs the Hermit to grant him absolution for his sins. The Hermit crosses himself, and asks the Mariner "what manner of man art thou?" The Mariner then feels compelled to tell his story.

The Mariner concludes his tale by explaining that as he travels from land to land he is always plagued by that same compulsion to tell his tale, that he experiences a peculiar agony if he doesn't give in to his urge to share the story, and that he can tell just from looking at their faces which men must hear his tale. He ends with the explicit lesson that prayer is the greatest joy in life, and the best prayers come from love and reverence of all of God's creation. Thus he moves onward to find the next person who must hear his story, leaving the Wedding Guest "a sadder and a wiser man."

Prometheus Unbound

The Titan Prometheus has been chained to a precipice in the Indian Caucuses for all eternity by the tyrant god Jupiter, as punishment for giving humanity the gift of fire. He has been imprisoned for three thousand years thus far, and every day an eagle is sent by Jupiter to peck out his organs, which grow back overnight.

A night, the sea nymphs Panthea and Ione—daughters of the Ocean and sisters of Prometheus's wife, Asia—watch over Prometheus from the mountainside. Prometheus defiantly address Jupiter and tells him that, although Jupiter has supreme power over all the world, Prometheus does not envy him and would rather be chained to the mountain than reigning like Jupiter in Heaven. Although Prometheus cursed Jupiter when he was first

bound, he has since forgotten the curse and asks the elements around him to remind him what he said. The elements admit that they remember his curse but are too afraid to repeat it. The Earth then speaks to Prometheus. She tells him that she is his mother and that his birth brought great joy to her as well as hope to mankind. Since his capture, however, the Earth has been sick with grief, sprouting poisonous plants and producing noxious vapors that have caused plague and famine among humanity.

The Earth calls up the Phantasm of Jupiter from the shadow world to repeat the curse for Prometheus, as the Earth does not dare repeat it herself for fear that Jupiter will punish her. The Phantasm of Jupiter approaches and Panthea and Ione cower before it, frightened by its likeness to the real Jupiter. The Phantasm repeats the curse, in which Prometheus states that he is the only being who will not bow to Jupiter and invites Jupiter to punish him as much as he likes because nothing the god does will make Prometheus respect his power. In his curse, Prometheus also hopes that Jupiter's power will cause Jupiter suffering that outweighs the benefits he reaps from making himself the supreme authority.

After the Phantasm vanishes, Prometheus laments that he had wished pain upon another being. When she hears this, the Earth cries out that Prometheus has been conquered and that he is now a slave to Jupiter's power. Ione, however, is confident that this is just a "passing spasm" and points out that the messenger God, Mercury, is flying towards them through the breaking dawn, followed by the Furies, monsters from the world of the dead and servants of Jupiter.

Mercury has been sent by Jupiter to make a deal with Prometheus, which will allow Jupiter to keep his power but give Prometheus his freedom. Prometheus rejects his offer and tells Mercury that he will never stop resisting Jupiter because Jupiter has enslaved the world and humanity. Mercury begs Prometheus to accept because he does not wish to watch Prometheus suffer, but Prometheus steadfastly refuses and tells Mercury to let the Furies at him.

Mercury sadly departs and the Furies attack Prometheus, taunting him with visions of suffering and cruelty acted out by humanity. They tell him that, although he has tried to help humanity by giving them fire, they have turned on each other with acts of violence, malice, and war. One man tried to preach a message of hope and peace, the Furies say, but his message was abused and distorted. Prometheus weeps for this man but refuses to speak his name, which he feels has now become a curse. The Furies vanish and Prometheus says that their torture has only increased his determination to defy Jupiter because it has shown him the terrible suffering on earth under Jupiter's reign. The Earth then calls up a chorus of good spirits to comfort Prometheus. These spirits speak of a prophecy foretelling that Prometheus will kill death and bring new hope to humanity. Panthea tells Prometheus that he is deeply loved before she leaves to visit his wife, Asia, who is waiting in the valley below.

Panthea arrives just after sunrise and tells Asia that she is late because she was having strange dreams. Upon telling Asia that she cannot remember one of the dreams, Asia looks into her eyes, trying to divine the dream there, and is startled to see a shape beckoning her to follow. Panthea feels it too and cries out that it is her dream. The two nymphs follow the dream to the opening of a cave. A chorus of voices spur them on, and the two nymphs sink down, overcome by weakness, into the abyss, which is the entrance to the lair of the Demogorgon.

Panthea and Asia confront the Demogorgon on his throne and find that he is a shapeless spirit made of darkness. Asia explains to the Demogorgon that, when Prometheus

first gave Jupiter knowledge, he gave it to him on the condition that Jupiter would "let man be free." Jupiter however, enslaved mankind. Prometheus gave humanity fire in retaliation, so that they could tame the brutal environment that Jupiter had created for them. Jupiter then chained Prometheus to the mountain as punishment.

The Demogorgon tells Asia that all things in the universe "are subject to Eternal love," and shows the nymphs a series of chariots racing around the earth's perimeter. The Demogorgon says that these are the Spirits of the Hours and that one among them, who flies on a different route, is the Spirit of Love. The Demogorgon takes them to meet one Hour, the shadow of a destiny, who awaits them. The sea nymphs and the Demogorgon get into the chariot and ascend towards Heaven.

In Heaven, Jupiter is celebrating with the other gods. Although, he has not yet dominated the will of Prometheus, he is confident that he soon be omnipotent because he and the goddess, Thetis, have produced a child who is mightier yet than him. This child is the Demogorgon, who arrives in Heaven in the chariot of the Hour as Jupiter speaks. Jupiter is terrified when he sees the Demogorgon, who drags Jupiter down into his lair, ending his reign. Ocean and Apollo, the sun god, stand amazed as they watch Jupiter's fall. They rejoice that they will no longer have to witness suffering on earth because the tyrant has been defeated.

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 and plants begin to grow on the Moon's surface. The Earth and the Moon rejoice at this new life and, from the deep, the voice of the Demogorgon sounds across the universe, spreading a message of "Love, Joy, Victory, and Empire."

Key Facts about *Prometheus Unbound*

- Full Title: Prometheus Unbound
- When Written: 1818
- Where Written: Italy
- When Published: 1820
- Literary Period: Romanticism

- Genre: Epic poetry
- Setting: A mountain and a valley in the Indian Caucuses, the underground realm of the Demogorgon, and Heaven.
- Climax: Prometheus, a Titan who has been bound to a mountain for all eternity by the tyrant Jupiter as punishment for giving humanity fire, is freed by Hercules, fulfilling a prophecy which predicts the end of Jupiter's authoritarian reign over Earth and which frees humanity from the bonds of ignorance, suffering, and mortality.
- Antagonist: Jupiter

Keat's *Endymion*

- Popularity of the Poem, Endymion: John Keats, a renowned romantic poet, wrote 'Endymion'. It is one of the best poems written about beauty. It was first published in 1818. The poem speaks about eternal beauty. It also illustrates how the beauty of nature can turn sorrows away and bring us peace of mind. The poem also talks about eternal and internal peace.
- "Endymion", As a Representative of Joy: This poem is about the power of beauty. The speaker believes when we fully understand the concept of beauty, it can positively transform our lives. According to him, if something is beautiful it gives limitless joy and revives our souls. He adds that spending time with beautiful objects changes us. He argues that beauty lifts us in the darker days of our life as it removes unhealthy thoughts. It fills our minds with positive vibes. Also, it serves as a guide during the hard times.
- It makes us walk on a path full of beautiful sights and captivates our minds with healthy imaginations. Moreover, he compares beauty with the elixir. When one drinks the beauty, it enters into his body and never departs. After describing all these aspects of beauty, the speaker announces that he is going to tell the story of Endymion as if he shares a strong connection with the story. He compares his narration with an exciting adventure.
- Major Themes in "*Endymion*": Beauty, adventure and life are the major themes of this poem. Throughout the text, the speaker intends to explain the truth of beauty. To him, beauty is eternal. It enlightens our souls and serves as a beacon of hope during our hard times. He believes if one truly understands the nature of beauty, it never leaves him. With all his definitions and beliefs of beauty, he announces that he is going to perform a grand task: narrate the tale of Endymion. He connects this tale with his life and considers it part of himself. Moreover, he knows he is going to express his ideas thoroughly.

Byron's *Childe Harold Pilgrimage*

Childe Harold's Pilgrimage was the poem whose publication caused Byron to remark, "I awoke one morning and found myself famous." Published in 1812, it did indeed bring him fame and literary renown. Fortunately, Byron was preternaturally self-aware and he greeted his newfound celebrity with amusement.

The poem contains many autobiographical elements, and is perhaps the most perfect encapsulation of the 'Romantic' ethos. Childe was the medieval title for a young squire about to take his vows of knighthood. The work was originally titled Childe Burun's Pilgrimage when Byron completed the first two cantos in 1811; Burun was an archaic spelling of Byron. Inspiration came from his travels throughout southern Europe with his friend John Cam Hobhouse. They left England in 1809 and did not return for two years. It was Byron's distant

relative R.C. Dallas who urged him to publish the poem with John Murray, arguably the most important bookseller in England.

Murray allowed prepublication copies to be shared amongst various London tastemakers and, on the strength of their approval, the work – now titled Childe Harold's Pilgrimage – was released. Its success, along with his subsequent 'Oriental' poems, granted Byron a degree of celebrity unrivaled in his time. Public readings of the poem caused genteel ladies to swoon; illustrations from the work showed a young Harold (who looked exactly like his creator) brooding intensely; its themes of disillusionment, longing, and exile resonated with a British public tired of endless battles against Napoleon. All his life Byron read and studied history. His own life ended in a desperate attempt to shape history. With Childe Harold, particularly the final two cantos, he explores history – its titanic forces, and its impact upon the common man – with depth and understanding.

The poem also created the Romantic archetype known as the "Byronic hero". This new version of masculinity – handsome, conflicted, melancholy – proved irresistible to the ladies and one has only to read the novels of the Bronte sisters to witness its cultural impact.

As a work of poetry, Childe Harold has much to recommend it. The third stanza in particular is highly praised. It eventually comprised four parts (or cantos).

The differences between the first two and last two cantos are easily noted. It is clear upon reading that the later cantos are superior poetically. They are the work of a mature Byron, – and one who was under the influence of a new friend, Percy Bysshe Shelley. Byron was also by then an exile. He left England in 1816, never to return, with his reputation destroyed. He finished Childe Harold in the first two years of his exile. And so while Childe Harold brought him fame, it was a brief delight, for soon he was not merely famous – he was infamous. As Childe Harold's fortunes wax and wane within the poem, so, too, did Byron's life in reality.

The poem is written in the "Spenserian Stanza", the verse form of Edmund Spenser's Elizabethan epic, The Faerie Queene. Spenserian Stanzas are perhaps the most self-consciously literary form to use, consisting of eight iambic pentameter lines followed by one alexandrine (which is a 12-syllable iambic line). Byron dedicated the work to "Ianthe", which was his nickname for Lady Charlotte Harley, the young daughter of the Earl of Oxford.

Charles Lamb's Essay of Elia

Charles Lamb's Essays of Elia is a study of personality. A true follower of Addison is Charles Lamb, whose essays contributed to the *London Magazine* between 1820 and 1825 and published in book form as *Essays of Elia* (1823) and *Last Essays of Elia* (1833), found response in the hearts of all lovers of books. The name "Elia" under which they were written was that of a fellow-clerk in the India House. The first series was printed in 1823, the second, The Last Essays of Elia, in 1833. Lamb had a particular gift for analyzing character and his sensitivity and perceptiveness made him a valuable critic and friend. Some of his best writings were in Essays of Elia. Lamb was a fine-grained romanticist, an ardent admirer of the Elizabethans, a happy observer of the humors of his own day, a man whimsical and sympathetic. Lamb is just Lamb. Through the essays shines his personality. His brave manliness, his devotion to his sister Mary, his simple pursuance of duty, his loving circle of friends must be known by a class before they appreciate the essays. His witticisms, his insight into character, his wisdom, his self-betrayal, his felicitous phrase, his tender pathos, his charm, his whimsicality, his fine ideals, his quaintness do you, for your part, help pupils to see and feel these traits in the essays?

The name Elia was taken from a clerk in the South Sea House and attached in fun to the first essay. Bridget was his sister Mary. Many of the essays have personal references, The South Sea House,for instance, The Old Benchers of the Inner Temple, Christ's Hospital Five and Thirty Years Ago, Mockery End in Hertfordshire,and Blakes more in H shire. Dream-

Children is a little classic of pathos ; A Dissertation upon Roast Pig, and The Praise of Chimney Sweepers, on the other hand, are splendid examples of wit and humor. Besides these, Old China, A Chapter on Ears, Mrs. Battle's Opinions on Whist,Barbara S., and other favorites may be read.It spoils Lamb's essays to try to analyze them; they must simply be accepted and enjoyed.

Charles Lamb is essentially an essayist, but in his Essays of Elia are several sketches that bear marks of the short-story structure. A Dissertation upon Roast Pig is a combination of essay and story. The introduction gravely announces that the art of roasting was inadvertently discovered; it then gives the story as it is supposed to be found in an old manuscript. This story is the portion to be used in class. It begins about the third sentence and runs half-way through the essay. In reading it we find the series of events, suspense, and the changing-around of situation that mark the true short story. There is much humor. In Dream-Children: a Revery, are shown great richness of feeling and delicacy of imagination. Hardly more than a fragile sketch, this bears in it the single impression, movement, and climax of the true short story. Lamb uses beautiful art in his side remarks relative to the acts of the children; he constructs a world of boys and girls and family background and all out of fancy. These little boys and girls of Lamb's imagination are worth meeting.

The richness of his language and his wealth of ideas are well illustrated in the following paragraph from Poor Relations: "A Poor Relation is the most irrelevant thing in nature, a piece of impertinent correspondency, an odious approximation,a haunting conscience, a preposterous shadow, lengthening in the noontide of our prosperity, an unwelcome remembrancer, a perpetually recurring mortification, a drain on your purse,a more intolerable dun upon your pride, a drawback upon success, a rebuke to your rising, a stain in your blood, a blot on your 'scutcheon, a rent in your garment, a death' s head at your banquet, Agathocles' pot, a Mordecai in your gate, a Lazarus at your door, a lion in your path, a frog in your chamber, a fly in your ointment, a mote in your eye,a triumph to your enemy, an apology to your friends, the one thing not needful, the hail in harvest, the ounce of sour in a pound of sweet.Is that not an astounding procession of metaphors !"

William Hazlitt

The English literary and social critic William Hazlitt (1778-1830) is best known for his informal essays, which are elegantly written and cover a wide range of subjects.
Born at Maidstone, Kent, on April 10, 1778, William Hazlitt was the son of the Reverend William Hazlitt, a Unitarian minister. In 1783 the family sailed for America. Three years later, after preaching Unitarianism from Maryland to Maine, the Reverend Hazlitt returned to seek a home for his family in England. Eight-year-old William wrote his father that it would have been "a great deal better for America if the white people had not found it out." The family was reunited at Wem in Shropshire, where William grew happily until 1793, when he went to New College, Hackney, to study divinity. In 1795 he withdrew from New College, feeling unfitted for the ministry.

In January 1798 Hazlitt heard Samuel Taylor Coleridge preach in Shrewsbury and wrote that "until then … I could neither write nor speak … the light of his genius shone into my soul." Coleridge, however, later described him as "brow-hanging, shoe-contemplative, strange." That May, Hazlitt spent 3 weeks with Coleridge in Somerset, meeting William Wordsworth. That fall he began painting in London and in 1802 had a portrait hung in the academy. In 1802 he lived in Paris for 4 months, studying painting in the Louvre and making his living expenses by copying his favorite masterpieces. He returned to England in 1803 and painted Coleridge and Wordsworth, from whom he now differed politically, since he nearly worshiped and they detested Napoleon Bonaparte. In May war with France was renewed, and Hazlitt was driven out of the Lake District, both for his pro-French views and because of a

sexual involvement. In 1804 he made friends with Robert Southey and with Charles and Mary Lamb.

Hazlitt published *An Essay of the Principles of Human Action* in 1805, *Free Thoughts on Public Affairs* in 1806, and *Reply to the Essay on Population* and an anthology of parliamentary speeches in 1807. He married Sarah Stoddart on May 1, 1808, and lived for 4 years on her small property at Winterslow. In 1811 he gave up painting and in 1812 returned to London and gave lectures at the Russell Institute. In the same year, on Lamb's recommendation, he became parliamentary correspondent for the *Morning Chronicle,* then the leading Whig (Liberal) daily.

In 1813 Hazlitt began writing drama criticism for the *Morning Chronicle* but left it in 1814 for the *Examiner.* He also became art critic of the *Champion.* From 1814 to 1830 he was a regular contributor to the *Edinburgh Review.* From 1816 on he wrote political articles for the *Examiner.* There he expounded his idea that all nations are part of "the great society of mankind" and each must defend all against the aggressions of any single one upon the whole society. In 1818-1820 he lectured on English poets and in 1820 wrote drama criticism for the *London Magazine.*

Hazlitt left his wife in 1819, going to board at a Holborn tailor's, with whose 20-year-old daughter, Sarah Walker, he fell passionately in love. He analyzed his "insane passion" in the *Liber Amoris,* published in 1823. He got a divorce, but Sarah would not marry him. In 1824 he married a rich widow, Mrs. Bridgwater, and went with her on a tour of European art galleries, making friends with Walter Savage Landor in Florence. On his return to London his wife left him. In 1826 he was in Paris writing his life of Bonaparte, which was completed in four volumes in 1830. It disappointed his friends. He declared, "I have loitered my life away, reading books, looking at pictures, hearing, thinking, writing what pleased me best." Hazlitt died on Sept. 18, 1830, his last words being, "I have had a happy life."

Mathew Arnold's *Essay in Criticism*

Matthew Arnold's essay, "The Function of Criticism at the Present Time," was the prefatory essay to his collection Essays in Criticism and presents an argument that criticism is more important and powerful the was previously believed. Although he states that "the critical power is of lower rank than the creative," his essay also makes clear that criticism is a vital component of allowing creativity to flourish within a society. Finally, Arnold believes that the work of criticism can have some similarities to creative work. First, the critic may feel creative joy or excitement while writing a piece of criticism. Additionally, it provides a public good in that the successful critic will help to elevate worthwhile literary art.

Victorian Poets

Victorian poets are also known as later nineteenth-century poets. Most of the writing of this period reflects current social, economic, and intellectual problems. The poetry of this period shows the crisis of religion and philosophy because of the development of science.

Alfred Lord Tennyson

Tennyson is one of the most skilled and self-conscious poets of the Victorian age. He is typical Victorian who adopted the conventional religious and social views and values of his age. His early poems were not much accepted, but gradually he sharpened his skill.

Tennyson's later poems are serious, thoughtful and musical. His poem *The Idylls of the King* is preferred by many people even today. In *Morte D Arthur* he turned Malory's story into poetry. He did experiment with different meters. In his long poem *In Memoriam* he laments for the death of his friend Arthur Hallam. Tennyson's shorter poems are generally better than longer ones. *Ulysses* is his most controlled and perfectly written poem which presents the heroic voice of the aged hero. *The Princess* is the collection of his fine lyric which shows his best mysterious and musical quality.

Robert Browning

Browning is a major Victorian poet who voiced the mood of optimism in his works. For Browning the intellect was more important than the music. His great knowledge was the result of his self-study and travels. His reputation is higher as the writer of dramatic monologue. One of his successful dramatic poems is *Pippa Passes*. We find many such poems in his dramas, but his natural gift was in poetry. Sometimes we notice his poetic style very difficult. It is because of his unusual knowledge of words and his strange sentence structure. *Sordello* is a good example of his difficult poem. *The Ring and the Book* is a poem based on a book that he found in Florence. *Asolando* is a collection of many fine poems which was published on the day of Browning death.

Matthew Arnold

Arnold was a great poet and critic of his time. He had been a professor of poetry in Oxford for ten years. His works truly represent his age. A sad undertone runs through nearly all his poetry. His views of modern life, of its complexity, its sick hurry and divided aims are present in his poetry. Arnold was also the headmaster of Rugby School. He wrote a poem entitled *Rugby Chapel*. *Thyrsis* is a poem of lament for his friend, Clough. In his poem *The Scholar Gipsy* the poet talks about an Oxford man who joins a band of gypsies and wanders with them. *Memorial Verses* is his sad poem in which the poet laments for the deaths of many poets at home and abroad. He also wrote a critical sonnet of Shakespeare, whom he praised too much. One of his other poems, *Empedocles on Etna*, has been highly praised, perhaps because it is not altogether sad.

Dante Gabriel Rossetti

Rossetti was a poet as well as a noted painter. His sonnets are among the most musical in English. Many critics have accused him of writing a moral poems belonging to the Fleshy School of poetry. But he argued that poetry ought to be based on the senses. Many of his poetic lines are written in a way a painter's eye captures the beauty of the thing. Rosseti wrote about nature with his eye on it, but did not feel it in his bones as Wordsworth does. Rossetti was too fond of alliteration.

Elizabeth Barrett Browning

Another great poetess of this time was Elizabeth Barrett, who, on her marriage, became Elizabeth Barrett Browning. Some of her poems are too long, but in a sonnet she could not write too much because the form is limited to fourteen lines. Thus much of her best work is contained in *Sonnets from the Portuguese*. She pretended at first that these sonnets were translated from the Portuguese; they were really an entirely original expression of her love for Robert Browning.

Algernon Charles Swinburne

Swinburne followed the poetic style of Rossetti, but could not use alliteration so much successfully in his poems as did Rossetti. Critics argue that his poetry does not contain much thought, though it can be sung well. When his work *Poems and Ballads* appeared in 1866, he was much blamed for moral reasons. A later book of *Poems and Ballads* is not so much offensive as the previous one. It shows his interest in French writers and includes the laments

for them. *Tristram of Lyonesse* is usually considered to be his best work. It tells the undying story of Tristram and Iseult.

Edward Fitzgerald

One of the greatest poetic translators was Edward Fitzgerald. He translated six of Calderon's plays the *Agamemnon of Aeschylus* and the *Rubaiyat* of the Persian poet Omar Khayyam. Most translations lose something and are not as good as the originals. But this book is considered by some Persian scholars to be better than Omar Khayyam's work. In this translation of the *Rubaiyat*, he entirely omitted the hidden meanings of the original. The other poets of this age are Arthur Clough, and Christina Rossetti.

Fleshly School of Poetry or the Pre-Raphaelites

The Fleshly School Poets or the Pre-Raphaelites were inspired by the Italian painters before Raphael. In 1848, a group of three young painters, who were also poets, founded the Pre-Raphaelite brotherhood. They followed a medieval outlook, art for the sake of art, sensuous and clear word painting, and a poetry rich in music and melody. Due to their detailed description of scene and situation, and the frank and free dealing of sexual passion, they are also referred to as the 'Fleshly School'.

D. G. Rossetti was the chief among these young poets, as well as painters. He is sometimes criticized as a fleshly poet because his poems contain sensuous pictures of feminine beauty. But he combines the physical beauty with spiritual beauty in *The Blessed Demozel*. He also wrote about nature, but instead of feeling like Wordsworth, he studied it. He was also fond of alliteration, as in "flying hair and fluttering hem".

A. C. Swinburne was a follower of D. G. Rossetti, but he misused alliteration. He wrote much political verse, but he had a new rich music in his verse drama *Atlanta in Calydon*. Though his music is good, there is a lack of thought in his poetry. He was also criticized for moral reasons when his *Poems and Ballads* was published in 1866. His best work is considered to be *Tristram of Lyonese*.

William Morris was also influenced by Rossetti. His early works *The Defense of Guenevere and Other Poems* (1858), *The Life and Death of Jason* (1867), and *The Earthly Paradise* (1870) are purely romantic in method and style, with an undertone of sadness.

Tennyson's *In Memoriam*

In Memoriam A.H.H. is one of the great elegies in English. Tennyson's elegy comes out of extreme and desperate personal feeling.

Summary

Prologue

The poem's speaker addresses the Christian figure of the Son of God. He declares his faith in God despite a lack of evidence. The speaker then expresses hope that humanity will grow in both knowledge and reverence for the Divine.

Grief (Cantos 1–27)

After the death of his best friend Arthur Henry Hallam, the speaker gives in to sorrow and sleep. His writing seems like a feeble antidote for despair. Awaiting the ship bringing Hallam's body home, the speaker struggles with strong and often contradictory emotions. He

imagines himself as a piper in a pastoral elegy recalling the friends' joyful times together. Despite his anguish, he wants to prove his love will outlast time.

Doubt and Despair (Cantos 28–77)

The family's Christmas celebration is shadowed by grief. The speaker imagines the superior celestial form his friend occupies in eternity. He wonders if he and Hallam will communicate again and what their reunion will be like. Contemplating humanity's fate as a biological species bound for extinction, the speaker struggles to believe in a higher purpose for mankind.

Rising Hope (Cantos 78–103)

A second Christmas holiday is somber but more hopeful. Slowly the speaker sees the wisdom and insight his sorrow has given him. Though doubt and fear still linger, Hallam's memory brings comfort and consolation. One night during a memorable trance, the speaker feels connected to a larger divine spirit. He later prepares to move to a new home with his family, leaving the places he shared with Hallam behind.

Final Affirmation (Cantos 104–131)

The family holds a solemn Christmas celebration honoring Hallam. As bells ring in the New Year, the speaker looks forward to renewed joy and progress for all mankind. He describes Hallam as a brilliant, kindhearted man who sought wisdom as well as knowledge. Since Hallam is now "mixed with God and Nature," the speaker loves and reveres his friend even more. Looking to the future, the speaker renews his faith in a divine plan for human existence. He encourages humanity to grow wiser and nobler.

Epilogue

Nine years after Hallam's death, the speaker attends the wedding of his sister Cecilia. The celebration is full of joy. The speaker says his love for Hallam and his own faith have grown over the years. He anticipates that the superior descendants of the human race will have Hallam's extraordinary virtue and insight.

Robert Browning's Dramatic Monologue

A dramatic monologue is dramatic discourse usually employing the following elements: a fiction speaker, an implied audience, a symbolic setting, dramatic gestures, and emphasis on speaker's subjectivity. Dramatic monologues provide interesting snapshots of the speakers and their personalities.

Robert Browning is often considered the master of the form of the dramatic monologue – if not the first to "inaugurate [the first] to perfect this poetic form." In Browning's dramatic monologues the speakers lay bare his inner thoughts and feelings –that is why they are regarded as the soul studies. Browning admits: "the soul is the stage; moods and thoughts are characters."

Well-known for his expertise of dramatic monologue, Browning made a special feature of it in his work. The dramatic monologue verse form allowed Browning to explore and probe the minds of specific characters. This particular format allowed Browning to maintain a great distance between himself and his creations: by channelling the voice of a character, Browning could expose evil without actually being evil himself. His characters served as *personae* that let him adopt different traits and tell stories.

Browning's terrific monologues worked as a tool to examine issues of the day that may not have been examined otherwise, particularly domestic abuse and religious hypocrisy. Browning has popularized dramatic monologue influencing Yeats, Ezra Pound, T. S. Eliot and many other British poets of the next generations.

The typical speaker of a Browning monologue is aggressive, often threatening, nearly always superior intellectually or socially to the listener, a typically eloquent rhetorician who

has complete control over what he speaks and which is capable of lying. The speaker is often attempting to use his words to alter radically his listener' perception.

One of the best illustrations of Browning's psychological analysis can be seen in the depiction of the Duke in *My Last Duchess*.

Mathew Arnold's *The Scholar Gypsy*

Summary

The speaker of "The Scholar-Gipsy" describes a beautiful rural setting in the pastures, with the town of Oxford lying in the distance. He watches the shepherd and reapers working amongst the field, and then tells the shepherd that he will remain out there until sundown, enjoying the scenery and studying the towers of Oxford. All the while, he will keep his book beside him.

His book tells the famous story by Joseph Glanvill, about an impoverished Oxford student who leaves his studies to join a band of gypsies. Once he was immersed within their community, he learned the secrets of their trade.

After a while, two of the Scholar-Gipsy's Oxford associates found him, and he told them about the traditional gypsy style of learning, which emphasizes powerful imagination. His plan was to remain with the gypsies until he learned everything he could, and then to tell their secrets to the world.

Regularly interjecting his own wonder into the telling, the speaker continues the scholar-gipsy's story. Every once in a while, people would claim to have seen him in the Berkshire moors. The speaker imagines him as a shadowy figure who is waiting for the "spark from heaven," just like everyone else on Earth is. The speaker even claims to have seen the scholar-gipsy himself once, even though it has been over two hundred years since his story first resonated through the halls of Oxford.

Despite that length of time, the speaker does not believe the scholar-gipsy could have died, since he had renounced the life of mortal man, including those things that wear men out to death: "repeated shocks, again, again/exhaust the energy of strongest souls." Having chosen to repudiate this style of life, the scholar-gipsy does not suffer from such "shocks," but instead is "free from the sick fatigue, the languid doubt." He has escaped the perils of modern life, which are slowly creeping up and destroying men like a "strange disease."

The speaker finishes by imploring that the scholar-gipsy avoid everyone who suffers from this "disease," lest he become infected as well.

Analysis

Though this poem explores one of Arnold's signature themes - the depressing monotony and toil of modern life - it is unique in that it works through a narrative. There are in fact two levels of storytelling at work in the poem: that of the scholar-gipsy, and that of the speaker who is grappling with the ideas poised by that singular figure.

Both levels of story relay the same message: the scholar-gipsy has transcended life by escaping modern life. As he usually does, Arnold here criticizes modern life as wearing down even the strongest of men. His choice of the word "disease" is telling, since it implies that this lifestyle is contagious. Even those who try to avoid modern life will eventually become infected.

In this way, the poem makes a comment on the perils of conformity, as other poems in this collection do. What make the scholar-gipsy so powerful is not only that he wishes to avoid modern life - many wish to do that. More importantly, he is willing to entirely repudiate normal society for the sake of his transcendence. There is a slightly pessimistic worldview implicit in that idea, since it is clearly not possible to revel in true individuality and still be a part of society. The scholar-gipsy has had to turn his back entirely on Oxford, which represents learning and modernity here, in order to become this great figure. And yet

the poem overall is much more optimistic than many of Arnold's works, precisely because it suggests that we can transcend if we are willing to pay that cost. This makes it different from a poem like "A Summer Night," which explores the same theme but laments the cost of separation that individuality requires.

For all his admiration, the speaker clearly has not yet mustered the strength to repudiate the world. The setting helps establish his contradictory feelings. The poem begins with images of peaceful, serene rural life, a place where men act as they always have. They have been untouched by the perils of modernity. Pastoral imagery has always been associated in poetry with a type of innocence and purity, unfiltered humanity in touch with nature. The speaker is out in the field contemplating this type of life, the possibility of acting as the scholar-gipsy did.

And yet he is also studying the towers of Oxford, which (as mentioned above) represents the rapidly changing, strictly structured world that the scholar-gipsy renounced. Arnold deftly expresses the speaker's split priorities through this juxtaposition. At the same time that he admires the scholar-gipsy, he cannot fully turn his back on the modern world. It is the same contradiction that plagues the speaker of "A Summer Night."

Thus, the poem overall represents Arnold's inner conflict, his desire to live a transcendent life but inability to totally eschew society. At this point in his life, Arnold felt pulled in different directions by the world's demands. He was trying to resist the infection of modernization, but it was creeping up on him nevertheless, and the pressure to conform was negatively affecting his poetry. Undoubtedly, Arnold wished he could escape in the way the scholar-gipsy did; however, he was too tied down by responsibilities to ever dream of doing so.

Pre- Raphaelite Brotherhood

Pre-Raphaelitism actually means a certain type of painting in imitation of the great Italian painters who flourished before the time of Raphael (1488-1823) and who were said to be simple, sincere, and devoted.

The term was first used by a group of German artists who had worked together with the avowed idea of restoring art to medieval purity and simplicity. The term is now generally applied to a group of seven young painters – D. G. Rossetti, his brother William, W. H. Hunt, Thomas Woolner, F. G. Stevens, J. Cettinson, and J. E. Millais. They formed the Pre-Raphaelite Brotherhood in England in 1848. They took, for their models, early Italian painters before Raphael. Their purpose was to restore simplicity and naturalness in art, against the growing artificiality and materialism of the age. They turned to the middle ages for their models, and one of their professed aims was to express wonders and reverence, and awe that characterize medieval art. They condemned strongly the mechanized style in painting, then in vogue, and rather preferred individuality and naturalness to make art really free, true, and graceful. They took for their models, Giotts, Bellim, and Fra Angelico, whose art had the marks of individuality, sincerity, and naturalness- those very qualities, which were absent in the works of the successors of Raphael.

Pre-Raphaelitism, which originated in painting, appeared in the poetical world, in course of time, in the Victorian age. In the latter half of the 19th century, under the impact of the Industrial Revolution, Pre-Raphaelite poetry appeared, with the basic endeavor to unify poetry and painting.

Pre-Raphaelite poetry is found to follow the concept of Pre Raphaelite painting, as laid down by Rossetti. The Pre Raphaelite poets are all found word-painters, and the essence of their poetry is perceived in their pictorial quality. In this respect, they appear to be the devout followers of the great Victorian, Lord Tennyson, and bear the Keatsian romantic

tradition. It is their fidelity to painting, their genius in the pictorial representation in art, that may be looked upon as the chief element of merit in their poetry.

The Pre-Raphaelite poets came in an age, troubled with social and moral speculations. The relation between religion and science, faith and rationality, mysticism and materialism, was the key question of the age. The Pre-Raphaelites, however, did not participate in that great debate of the age. They kept themselves apart and aloof from the conflict between faith and materialism and from the growing social problems of Victorian life and society. They kept themselves away from Tennyson's spiritual convictions, Browning's optimistic speculations, Arnold's criticism of life, or Newman's faith in the old religious order.

The Pre-Raphaelite poets, in fact, appear, above everything else, artists, and their only religion seems to be art. In fact, Pre Raphaelite poetry envisages a sort of escapism and is found imbued with the Keatsian principle of 'art for art's sake.

Another element in Pre-Raphaelite poetry is perceived in love for beauty. The Pre-Raphaelite poets are lovers of beauty. Here they are the followers of the great poetic creed of Keats. In their rich sensuousness, they are also found to carry on the tradition of great romantic poetry. They are also found to be medievalistic in their attachment to the medieval past. This also constitutes another romantic aspect of Pre-Raphaelitism. Their attempt to follow Byron's revolutionary spirit and Shelley's inspiration for loveliness do not appear to have much succeeded, yet these elements are not ignorable in them. Pre-Raphaelite poetry, in this respect, appears to be the second phase of Romanticism in the nineteenth century. This, however, appears to lack in humanism and in the idealistic vision of human life, so much marked in romantic poetry.

In another matter, the Pre-Raphaelite poets seem to follow their romantic predecessors. Like them, they, too, suffer from a hand with death. A tender note of melancholy characterizes their romantic aspiration and adds to their poetic appeal.

Edward Fitzgerald's *Omar Khayyam*

The *Rubáiyát of Omar Khayyám* is a lyric poem in quatrains (four-line stanzas). Rather than telling a story with characters, a lyric poem presents the deep feelings and emotions of the poet on subjects such as life, death, love, and religion. The *Rubáiyát* was published in March 1859 but received little attention. However, after poet Dante Gabriel Rossetti (1828-1882) read and praised it in 1860, the poem became highly popular. FitzGerald revised it four times thereafter so that there are five published editions of the poem in all.

George Meredith

1828–1909, English novelist and poet. One of the great English novelists, Meredith wrote complex, often comic yet highly cerebral works that contain striking psychological character studies. As a youth he attended a Moravian school in Germany and eventually became apprenticed to a London lawyer. He began his career as a free-lance journalist, contributing to newspapers and magazines in London. His first volume of poems appeared in 1851 and received the praises of Tennyson. In 1849 he married Mary Ellen Nicoll, the widowed daughter of Thomas Love Peacock; she left him in 1858. Modern Love (1862), a series of 50 connected poems, reflects his own experience in relating the tragic dissolution of a marriage. He married Marie Vulliamy, happily, in 1864 and settled in Surrey, the location that inspired many of his later nature poems. Although Meredith began and ended his literary career as a poet, he is best remembered as a novelist. His first distinguished work, The Ordeal of Richard Feverel, appeared in 1859. His other notable books include Evan Harrington (1860), The Adventures of Harry Richmond (1871), The Egoist (1879), and Diana of the Crossways (1885). His famous critical essay, On the Idea of Comedy and the Uses of the Comic Spirit (1897), was first delivered as a lecture in 1877. Meredith's novels and poems are written in a

brilliant but oblique style. Highly intellectual, his novels often treat social problems. Prominent in all his works is his joyful belief in life as a process of evolution.

A.C. Swinburne

Algernon Charles Swinburne (b. 1837–d. 1909) was a major Victorian poet and critic, as well as a central figure in the spread of ideas associated with Pre-Raphaelitism, aestheticism, and the Symbolists. After growing up on the Isle of Wight and in Northumberland, he was educated at Eton and Balliol College, Oxford. He left the university without a degree in 1860, having rejected the Christianity of his family upbringing. By then he had met the artists D. G. Rossetti, Edward Burne-Jones, and William Morris and was determined to be a writer. Swinburne's second book, *Atalanta in Calydon*, modeled on Greek tragedy, brought him to the literary world's attention in 1865. It combined beautiful language with outspoken antitheism. His fourth book, *Poems and Ballads* (Moxon, then Hotten, 1866), ignited a controversy that made him both a literary phenomenon and a cultural hero to those in Britain and abroad who felt contemporary mores were too restrictive. Bold rhythms and a lyrical style of poetry conveyed controversial political, sexual, and religious themes, as well as those of lost or failed love and transience. After completing the groundbreaking *William Blake: A Critical Essay* (1868), Swinburne focused his poetic energies on dealing with political events in France and Italy, most notably in *Songs Before Sunrise* (1871). The republicanism of these poems connects Swinburne to the radical tradition of Blake, Shelley, Landor, Mazzini, Hugo, and Whitman. Other significant books included two more volumes of *Poems and Ballads* in 1878 and 1889, respectively, and the Arthurian epic *Tristram of Lyonesse*. Alcoholism and depression undermined Swinburne's health in the late 1860s and 1870s. His move to Putney in 1879 and a more regulated life ensured continuing productivity as a poet and writer. He also wrote two novels, one unfinished. As an intemperate but insightful critic, he championed neglected authors of the past and many contemporary writers. His influence during the second half of the 19th century has still to be fully assessed.

Thomas Hardy

Thomas Hardy (1840-1928) published his first work Desperate Remedies anonymously. Under the Greenwood Tree, one of the lightest and most appealing of his novels established him as a writer. It was set in the rural area he was soon to make famous as Wessex. Far From the Madding Crowd is a tragi-comedy set in Wessex. The rural background of the story is an integral part of the novel, which reveals the emotional depths which underlie rustic life. The novel, The Return of the Native is a study of man's helplessness before the mighty Fate. The Mayor of Casterbridge also deals with the theme of Man versus Destiny. Tess of the D'Urbervilles and Jude the Obscure aroused the hostility of conventional readers due to their frank handling of sex and religion. At the beginning Tess of the D'Urbervilles was rejected by the publishers. The outcry with the publication of Jude the Obscure led Hardy in disgust to abandon novel writing. Thomas Hardy's characters are mostly men and women living close to the soil.

Thomas Hardy began his career as a poet. Though he was not able to find a publisher, he continued to write poetry. Hardy's verses consist of short lyrics describing nature and natural beauty. Like his novels, the poems reveal concern with man's unequal struggle against the mighty fate. Wessex Poems, Winter Words, and Collected Poems are his major poetry works.

G.M Hopkins *God's Grandeur*

G.M Hopkins is a unique figure in the history of English poetry. No modern poet has been the centre of more controversy or the cause of more misunderstanding. He was very

unconventional in writing technique. He used Sprung-rhythm, counterpoint rhythm, internal rhythms, alliteration, assonance, and coinages in his poems.

God's Grandeur

This poem is an Italian sonnet—it contains fourteen lines divided into an octave and a sestet, which are separated by a shift in the argumentative direction of the poem.

The first four lines of the octave (the first eight-line stanza of an Italian sonnet) describe a natural world through which God's presence runs like an electrical current, becoming momentarily visible in flashes like the refracted glintings of light produced by metal foil when rumpled or quickly moved. Alternatively, God's presence is a rich oil, a kind of sap that wells up "to a greatness" when tapped with a certain kind of patient pressure. Given these clear, strong proofs of God's presence in the world, the poet asks how it is that humans fail to heed ("reck") His divine authority ("his rod").

The second quatrain within the octave describes the state of contemporary human life—the blind repetitiveness of human labor, and the sordidness and stain of "toil" and "trade." The landscape in its natural state reflects God as its creator; but industry and the prioritization of the economic over the spiritual have transformed the landscape, and robbed humans of their sensitivity to the those few beauties of nature still left. The shoes people wear sever the physical connection between our feet and the earth they walk on, symbolizing an ever-increasing spiritual alienation from nature.

The sestet (the final six lines of the sonnet, enacting a turn or shift in argument) asserts that, in spite of the fallenness of Hopkins's contemporary Victorian world, nature does not cease offering up its spiritual indices. Permeating the world is a deep "freshness" that testifies to the continual renewing power of God's creation. This power of renewal is seen in the way morning always waits on the other side of dark night. The source of this constant regeneration is the grace of a God who "broods" over a seemingly lifeless world with the patient nurture of a mother hen. This final image is one of God guarding the potential of the world and containing within Himself the power and promise of rebirth. With the final exclamation ("ah! bright wings") Hopkins suggests both an awed intuition of the beauty of God's grace, and the joyful suddenness of a hatchling bird emerging out of God's loving incubation.

Charles Dickens' *Pickwick Papers*

The travelling society formed by the Pickwick Club of London comprises of four members. Mr. Pickwick is a businessman and philosopher; Mr. Tracy Tupman is a ladies' man who never makes a conquest, Mr.Augustus Snodgrass, a poet who hasn't ever written a poem and Nathaniel, an inept sportsman with no medals or awards. Their travel experiences turn out to be comic misadventures as every personage in the Novel is drawn comically with exaggerated features of characters.

The journey begins with an angry cabman knocking down the Pickwickers, taking them for informers. Mr.Jingle, an adventurer with deep interest in wealthy women, rescues them. He involves the innocent Mr. Winkle in an argument with a hot tempered Army Man named Dr. Slammer.

Pickwickians meet Mr. Wardle, a country squire who invites them to his estate at Dingey Dell. After mishaps with horses, they all arrive at Mr. Wardle's manor farm where they enjoy card games, storytelling, hunting and a cricket match. Some flirting and Mr. Tupman falls in love with Mr. Wardle' spinster sister Rachael. However, Jingle outsmarts Tupman and elopes with Rachael. Rachael is saved from her unhappy marriage with Jingle by Mr. Pickwick and Mr. Wardle who follow them to London and seek a lawyer's help in the case.

Mr. Pickwick meets Sam Waller in London who is a witty, intelligent boot cleaner and handyman and takes him as a valet. The comic tragedy in Mrs. Bardell's misconception that Mr. Pickwick wants to marry him is followed by a compromising circumstance when all his friends see Mrs. Bardell faint in Pickwick's arms.

Sam's father, Mr.Tony comments on the dangers of matrimony through the story, as his wife had taken up with an alcoholic and ruined his life until her death. The same case happens with Mr. Pickwick when Mrs. Bardell's starts a breach of promise suit against him. During their visit to Eatans will for witnessing a violent and nonsensical election, they are invited to a costume party by the local literary lioness, Mrs. Hunter where Mr. PickWick finds Mr. Jingle trying to frame a young lady in his trap. Mr. Pickwick who tries to prevent elopement faces embarrassment in turn.

Mr. Pickwick, while in London, to seek legal help for the law suit filed by Mrs. Bardell against him, learns that Mr. Jingle is in Ipswich. Accidently, bedroom mix-ups at an Ipswich Inn, Mr. Pickwick is before the justice, Mr. Nupkins. Mr. Pickwick extricates himself by proving that Jingle is an adventurer to Mr. Nupkins, whose daughter is Jingle's interest.

At Wardle farm where Pickwickians return to celebrate Christmas and the wedding of Mr. Wardle's daughter, Isabella, Snodgrass continues his romance with Emily, and Winkle falls in love with Arabella Allen, a friend of Mr. Wardle's daughters. Mr. Pickwick's trial leads him to jail as he refuses to pay the damages; Sam also gets imprisoned to server master. Pickwickans also make a trip to Bath where Mr. Winkle learns that his wife has been hidden by her brother. Mr. Pickwick decides to pay the cost to release himself and help Winkle intercede with her brother and his own father after marrying Arabella. Things settle and all gentlemen of the Pickwick club settle out as Mr. Pickwick lives to be a godfather to many children.

Thomas Hardy's *The Mayor of Casterbridge*

Michael Henchard, the novel's protagonist, is a young, hot-tempered hay-trusser (someone who composes hay into bundles or bales, also called trusses). While intoxicated at a village fair, he impulsively sells his wife and infant child at auction for the sum of five guineas. Waking up the next day, he experiences extreme remorse and makes a solemn vow not to touch alcohol for the next 21 years.

After a gap of 18 years, Henchard's wife, Susan, and her daughter, Elizabeth-Jane, track Henchard down. Through hard work and iron self-discipline, he has become wealthy and socially influential as the mayor of Casterbridge, the principal town in the region of Wessex. Susan agrees to remarry him. Henchard also befriends Donald Farfrae, a young newcomer from Scotland, who helps Henchard to prosper in business.

Soon, however, Henchard and Farfrae part ways, becoming bitter rivals. Susan becomes ill, and shortly before her death she writes a letter to Henchard, telling him Elizabeth-Jane is not really his daughter. Her father is the sea captain Richard Newson, the man who bought Susan at auction. Henchard is powerfully disillusioned and comes to treat Elizabeth-Jane with cold indifference.

A new character now enters the picture: Lucetta Templeman. Lucetta and Henchard were romantically linked in the past. Henchard presses this claim, but Lucetta is captivated instead by young Donald Farfrae. Her shift of affections enrages Henchard, and he becomes obsessed with ruining Farfrae to get his revenge.

Henchard miscalculates, however, and suffers huge losses in the grain business, while Farfrae prospers. Henchard is finally forced to declare bankruptcy. He also becomes a social outcast when everyone learns he sold Susan at auction.

Meanwhile, local envy and gossip lead to Lucetta's downfall as well. Both she and Henchard are publicly humiliated in a "skimmity-ride," a raucous procession organized to bring disgrace on people suspected of adultery or other sexual laxity. Lucetta is so unnerved she becomes fatally ill.

After Lucetta's death, Farfrae and Elizabeth-Jane are married. This is the last straw for Henchard, now an impoverished, embittered wanderer. He dies a lonely death in a poor cottage.

Oscar Wilde's *The Importance of Being Earnest*

Characters

- Jack Worthing
  A young gentleman from the country, in love with Gwendolen Fairfax.
- Algernon Moncrieff
  A young gentleman from London, the nephew of Lady Bracknell, in love with Cecily Cardew.
- Gwendolen Fairfax
  A young lady, loved by Jack Worthing.
- Lady Bracknell
  A society lady, Gwendolen's mother.
- Cecily Cardew
  A young lady, the ward of Jack Worthing.
- Miss Prism
  Cecily's governess
- The Reverend Canon Chasuble
  The priest of Jack's parish
- Lane
  Algernon's butler
- Merriman
  Jack's servant.

Plot summary

Jack and Algernon are wealthy gentlemen. Jack (known to Algernon as Ernest) lives a respectable life in the country providing an example to his young ward Cecily. Algernon lives in luxury in London and has invented an imaginary invalid friend (Bunbury) whom he visits in the country whenever an unappealing social engagement presents itself. Jack has also invented a character - a wayward younger brother called Ernest whom he uses as pretext for going up to London and enjoying himself.

Jack wants to marry Algernon's cousin Gwendolen, but must first convince her mother, Lady Bracknell, of the respectability of his parents. For Jack, having been abandoned in a handbag at Victoria station, this is quite a difficult task.

Algernon visits Jack's house in the country and introduces himself to Cecily as Ernest, knowing that Cecily is already fascinated by tales of Ernest's wickedness. He further wins her over and they become engaged. Shortly after, Jack arrives home announcing Ernest's death. This sets off a series of farcical events. Cecily and Gwendolen have a genteel stand-off over which of them has a prior claim on 'Ernest'. Jack and Algernon vie to be christened Ernest.

Eventually, Jack discovers that his parents were Lady Bracknell's sister and brother-in-law and that he is, in fact, Algernon's older brother, called Ernest. The two sets of lovers are thus free to marry.

During these events the characters of Canon Chasuble and Cecily's governess Miss Prism have also fallen in love, and in the best tradition of the well-made play the story ends with all the loose ends tied up and everyone set to live happily ever after.

G.B. Shaw

George Bernard Shaw (1856-1950) was born in Dublin, the son of a civil servant. His education was irregular, due to his dislike of any organized training. After working in an estate agent's office for a while he moved to London as a young man (1876), where he established himself as a leading music and theatre critic in the eighties and nineties and became a prominent member of the Fabian Society, for which he composed many pamphlets. He began his literary career as a novelist; as a fervent advocate of the new theatre of Ibsen (*The Quintessence of Ibsenism*, 1891) he decided to write plays in order to illustrate his criticism of the English stage. His earliest dramas were called appropriately *Plays Pleasant and Unpleasant* (1898). Among these, *Widower's Houses* and *Mrs. Warren's Profession* savagely attack social hypocrisy, while in plays such as *Arms and the Man* and *The Man of Destiny* the criticism is less fierce. Shaw's radical rationalism, his utter disregard of conventions, his keen dialectic interest and verbal wit often turn the stage into a forum of ideas, and nowhere more openly than in the famous discourses on the Life Force, «Don Juan in Hell», the third act of the dramatization of woman's love chase of man, *Man and Superman* (1903).

In the plays of his later period discussion sometimes drowns the drama, in *Back to Methuselah* (1921), although in the same period he worked on his masterpiece *Saint Joan* (1923), in which he rewrites the well-known story of the French maiden and extends it from the Middle Ages to the present.

Other important plays by Shaw are *Caesar and Cleopatra* (1901), a historical play filled with allusions to modern times, and *Androcles and the Lion* (1912), in which he exercised a kind of retrospective history and from modern movements drew deductions for the Christian era. In *Major Barbara* (1905), one of Shaw's most successful «discussion» plays, the audience's attention is held by the power of the witty argumentation that man can achieve aesthetic salvation only through political activity, not as an individual. *The Doctor's Dilemma* (1906), facetiously classified as a tragedy by Shaw, is really a comedy the humour of which is directed at the medical profession. *Candida* (1898), with social attitudes toward sex relations as objects of his satire, and *Pygmalion* (1912), a witty study of phonetics as well as a clever treatment of middle-class morality and class distinction, proved some of Shaw's greatest successes on the stage. It is a combination of the dramatic, the comic, and the social corrective that gives Shaw's comedies their special flavour. Shaw's complete works appeared in thirty-six volumes between 1930 and 1950, the year of his death.

Unit- V

Ancient Greece

- Ancient Greece Poets & Greek Poetry – Classical Literature
- Ancient Greek society placed considerable emphasis on literature and, according to many, the whole Western literary tradition began there, with the epic poems of Homer.
- In addition to the invention of the epic and lyric forms of poetry, though, the Greeks were also essentially responsible for the invention of drama, and they produced masterpieces of both tragedy and comedy that are still reckoned among the crowning achievements of drama to this day.
- Indeed, there is scarcely an idea discussed today that has not already been debated and embroidered on by the writers of ancient Greece.
- The epic poems attributed to Homer are usually considered the first extant work of Western literature, and they remain giants in the literary canon for their skillful and vivid depictions of war and peace, honor and disgrace, love and hatred.
- Hesiod was another very early Greek poet and his didactic poems give us a systematic account of Greek mythology, the creation myths and the gods, as well as an insight into the day-to-day lives of Greek farmers of the time.
- The fables of Aesop represent a separate genre of literature, unrelated to any other, and probably developed out of an oral tradition going back many centuries.
- Sappho and, later, Pindar, represent, in their different ways, the apotheosis of Greek lyric poetry.
- The earliest known Greek dramatist was Thespis, the winner of the first theatrical contest held at Athens in the 6th Century BCE. Choerilus, Pratinas and Phrynichus were also early Greek tragedians, each credited with different innovations in the field.
- Aeschylus, however, is usually considered the first of the great Greek playwrights, and essentially invented what we think of as drama in the 5th Century BCE(thereby changing Western literature forever) with his introduction of dialogue and interacting characters into play-writing.
- *Sophocles* is credited with skillfully developing irony as a literary technique, and extended what was considered allowable in drama.
- *Euripides*, on the other hand, used his plays to challenge the societal norms and mores of the period (a hallmark of much of Western literature for the next 2 millennia), introduced even greater flexibility in dramatic structure and was the first playwright to develop female characters to any extent.
- Aristophanes defined and shaped our idea of what is known as Old Comedy, while, almost a century later, Menander carried on the mantle and dominated the genre of Athenian New Comedy.
- After Menander, the spirit of dramatic creation moved out to other centres of civilization, such as Alexandria, Sicily and Rome. In the 3rd Century BCE, for example, Apollonius of Rhodes was an innovative and influential Hellenistic Greek epic poet.
- After the 3rd Century BCE, Greek literature went into a decline from its previous heights, although much valuable writing in the fields of philosophy, history and science continued to be produced throughout Hellenistic Greece.
- Brief mention should also be made here of a lesser known genre, that of the ancient novel or prose fiction. The five surviving Ancient Greek novels, which date to the 2nd

and 3rd Century CE are the *"Aethiopica"* or *"Ethiopian Story"* by *Heliodorus of Emesa*,*"Chaereas and Callirhoe"* by *Chariton*, *"The Ephesian Tale"* by *Xenophon of Ephesus*, *"Leucippe and Clitophon"* by *Achilles Tatius* and *"Daphnis and Chloe"* by *Longus*.

- In addition, a short novel of Greek origin called "Apollonius, King of Tyre", dating to the 3rd Century CEor earlier, has come down to us only in Latin, in which form it became very popular during medieval times.

Main Authors:

Homer (epic poet, 8th Century BCE)
Hesiod (didactic poet, 8th Century BCE)
Aesop (fabulist, 7th – 6th Century BCE)
Sappho (lyric poet, 7th – 6th century BCE)
Pindar (lyric poet, 6th – 5th Century BCE)
Aeschylus (tragic playwright, 6th – 5th Century BCE)
Sophocles (tragic playwright, 5th Century BCE)
Euripides (tragic playwright, 5th Century BCE)
Aristophanes (comic playwright, 5th – 4th Century BCE)
Menander (comic playwright, 4th – 3rd Century BCE)
Apollonius of Rhodes (epic poet, 3rd Century BCE)

Hylozoism

Hylozoism (Greek hyle, matter + zoe, life) is the philosophical doctrine that all matter possess life, or that all life is inseparable from matter. The English term "hylozoism" was introduced by Ralph Cudworth in 1678. Hylozoism is logically distinct both from early forms of animism, which personifies nature, and from panpsychism, which attributes some form of consciousness or sensation to all matter.

Great Chain of Being

The conception of the Great Chain of Being is grounded in ideas about the nature of God, or the First Cause, in the Greek philosophers Plato, Aristotle, and Plotinus, and was developed by later thinkers into a philosophy to account for the origin, types, and relationships of all living things in the universe. This worldview was already prevalent in the Renaissance, but was refined and greatly developed by the German philosopher Gottfried Leibniz early in the eighteenth century, and then adopted by a number of thinkers of the Enlightenment. In its comprehensive eighteenth-century form, the Great Chain of Being was based on the idea that the essential "excellence" of God consists in His limitless creativity—that is, in an unstinting overflow of His own being into the fullest possible variety of other beings. From this premise were deduced three consequences:
(1) Plenitude. The universe is absolutely full of every possible kind and variety of life; no conceivable species of being remains unrealized.

(2) Continuity. Each species differs from the next by the least possible degree, and so merges all but imperceptibly into the species most nearly related to it.

(3) Gradation. The existing species exhibit a hierarchy of status, and so compose a great chain, or ladder, of being, extending from the lowliest condition of the merest existence up to God Himself. In this chain human beings occupy the middle position between the animal kinds and the angels, or purely spiritual beings.

Imitation- Mimesis

The term mimesis is derived from the Greek mimesis, meaning to imitate [1]. The OED defines mimesis as "a figure of speech, whereby the words or actions of another are imitated"

and "the deliberate imitation of the behavior of one group of people by another as a factor in social change" [2]. Mimicry is defined as "the action, practice, or art of mimicking or closely imitating ... the manner, gesture, speech, or mode of actions and persons, or the superficial characteristics of a thing" [3]. Both terms are generally used to denote the imitation or representation of nature, especially in aesthetics (primarily literary and artistic media).

Within Western traditions of aesthetic thought, the concepts of imitation and mimesis have been central to attempts to theorize the essence of artistic expression, the characteristics that distinguish works of art from other phenomena, and the myriad of ways in which we experience and respond to works of art. In most cases, mimesis is defined as having two primary meanings - that of imitation (more specifically, the imitation of nature as object, phenomena, or process) and that of artistic representation.

Idealism

1a: the practice of forming ideals or living under their influence

b: something that is idealized

2a(1): a theory that ultimate reality lies in a realm transcending phenomena

(2): a theory that the essential nature of reality lies in consciousness or reason

b(1): a theory that only the perceptible is real

(2): a theory that only mental states or entities are knowable

3: literary or artistic theory or practice that affirms the preeminent value of imagination as compared with faithful copying of nature.

Transcendental idealism, also called formalistic idealism, term applied to the epistemology of the 18th-century German philosopher Immanuel Kant, who held that the human self, or transcendental ego, constructs knowledge out of sense impressions and from universal concepts called categories that it imposes upon them.

Platonism

- the philosophy or doctrines of Plato or his followers.
- a Platonic doctrine or saying.
- the belief that physical objects are impermanent representations of unchanging Ideas, and that the Ideas alone give true knowledge as they are known by the mind.
- (sometimes lowercase) the doctrine or practice of platonic love.

Epicureanism

- the philosophical system or doctrine of Epicurus, holding that the external world is a series of fortuitous combinations of atoms and that the highest good is pleasure, interpreted as freedom from disturbance or pain.
- (lowercase) epicurean indulgence or habits.

Skepticism

- an attitude of doubt or a disposition to incredulity either in general or toward a particular object
- the doctrine that true knowledge or knowledge in a particular area is uncertain
- the method of suspended judgment, systematic doubt, or criticism characteristic of skeptics
- doubt concerning basic religious principles (such as immortality, providence, and revelation)

Stoicism

- a systematic philosophy, dating from around 300 b.c., that held the principles of logical thought to reflect a cosmic reason instantiated in nature.
- (lowercase) conduct conforming to the precepts of the Stoics, as repression of emotion and indifference to pleasure or pain.

Cynicism

Cynicism (pronounced SIN-niss-ism) is a dark attitude toward the world, especially toward human beings. Cynical people (also called “cynics”) believe that human beings are basically motivated by greed and self-interest; they are distrustful of others, usually very negative, and suspicious of sentimentality.

Sophism

- a specious argument for displaying ingenuity in reasoning or for deceiving someone.
- any false argument; fallacy.

Narcissism

- inordinate fascination with oneself; excessive self-love; vanity.
- Psychoanalysis. erotic gratification derived from admiration of one's own physical or mental attributes, being a normal condition at the infantile level of personality development.

Hedonism

- the doctrine that pleasure or happiness is the highest good.
- devotion to pleasure as a way of life:

The later Roman emperors were notorious for their hedonism.