U.P.Rajarshi Tandon Open University, Prayagraj

MAEN-103 (N)
ENGLISH PROSE

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BLOCK

1

Elizabethan English Prose : Francis Bacon

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MAEN-103(N)/4

BLOCK -I INTRODUCTION

In this block learners will be dealt with the Elizabethan Age and its main tendencies having main focus on the Elizabethan prose. The Elizabethan era is often depicted as the golden age in English history by historians. It is the age of national pride, international expansion, and naval triumph over Spain. This block will also be helpful for learners in understanding prose and its different styles with special attention on Francis Bacon. This block comprises 4 units:

Unit – 1 introduces Prose, its origin and significance as a literary genre. Prose as a literary genre is one of the chief characteristics of Elizabethan Age. Several writers of the age imparted a new kind of thinking order related to English society and the world through it.

Unit – 2 covers Francis Bacon's biography, style and his place as Father of English Essay. He is one of the most celebrated essayists of the Elizabethan era. His style of prose is concise and straightforward. He is the master of aphoristic style.

Unit – 3 explores Francis Bacon's essays "Of Marriage and Single Life", and "Of Friendship." The first essay describes the theme of the life of a married man and a bachelor. He beautifully draws life before marriage and after marriage. According to him marriage brings responsibility, commitment with it. Being single, one can be independent. The second essay discusses Bacon's views on friendship.

Unit – 4 deals with Bacon's two essays named "Of Travel", and "Of Revenge." The First essay meditates on the advantages of travelling under the supervision of a learned and well trained tutor and disadvantages of travelling without a tutor. The second essay having psychological elements concentrates on different aspects of revenge motif found in human beings. A firm believer of the law, Bacon mostly criticizes revenge, and argues that it is more honourable to avoid revenge altogether as it is a misguided form of justice.

UNIT-1 INTRODUCTION TO PROSE AS A LITERARY GENRE

Structure

1.0 Objectives

1.1 Introduction

1.2 What Do We Mean By Prose?

1.3 Essay: Origin and Development

1.4 Kinds of Essay

- 1.4.1 Personal Essay
- 1.4.2 Impersonal Essay
- 1.4.3 The Aphoristic Essay
- 1.4.4 The Periodical and Social Essay
- 1.4.5 The Critical Essay
- 1.4.6 The Digital Essay

1.5 Let Us Sum Up

1.6 Questions

1.7 Glossary

1.8 Suggested Readings

1.0 OBJECTIVES

The objectives of this unit are:

- To fetch the candidate with the evolution of prose as a literary genre.
- To provide a foundational study of the genre, essay.
- To explore the notes and ideas from the beginning of prose in the 16th century to the present day trends in the genre.
- To provide a background study for the rest of units of the entire course MEAN 103.
- The objective of this unit is to fetch the candidate with the evolution of Repititions prose as a genre. The literary history of different types of essay

is analyzed and explored to provide a foundational study of the genre. The unit explores the notes and ideas from the beginning of prose in the 16th century to the present day trends in the genre. This unit also provides a background study for the rest of units of the entire course MEAN 103.

1.1 INTRODUCTION

Understanding the term essay and the story of its development, it seems necessary first to understand the concept of prose. In simple words, prose is defined in binaries to poetry; a piece of literature which is not poetry is prose. Indeed, this is not enough to understand the concept of prose. Since the entire course MEAN 103 deals with prose in its specific use in English essay, we shall move to the study of essay, after discussing the concept of prose in brief. Prose is the general and the everyday use of language. It applies the natural flow of speech. Prose, in literature, is the written equivalent of the spoken language. This is a form of language that does not have any formal metrical structure. Prose writers, following the grammatical structure of a specific language, use words, phrases and idioms to form sentences in their writing. These sentences may be simple, complex or compound, as the situation needs. Sentences form a paragraph and finally it becomes a chapter, if the paragraphs are put together systematically. If you have a conversation, discussion or argument on a certain topic with your teacher or class fellows, or parents, the form of language you will use, would be called prose. This is because most people think, talk and write in prose. Simplicity, clearness, objectivity, and straightforwardness of prose sacrifices the aesthetic touch that poetry easily grasps. Prose offers the most reflective type of communication. Though some writers attempted to write in versified prose; an intermingling of two formats called prosaic poetry.

The origin of English prose as a form of writing is as old as the history of English literature. In this regard, Gordan Ian writes “The history of English prose must be regarded as a continuous development from its beginnings in Anglo-Saxon”. The law code of King Aethelberht I of Kent is claimed to be the earliest work written in English prose. It was written after St. Augustine of Canterbury arrived in England in the 6th century. English prose was initially used for writing tracts, laws, wills, charters, letters and religious sermons. English prose finds a sort of literary touch only in the 9th century when King Alfred launched a program to translate the books necessary for the basic knowledge of war, life, philosophy, politics, society and spirituality. This was the phase of old English prose.

England witnessed the literary and linguistic revolution around 1350s. Many experiments with style and vocabulary were carried out for the next century as well. The result was that English prose was under the impression of highly figurative language, rhetorically crafted sentences, and logically arranged divisions, subdivisions and paragraphs.

English prose got new heights and richness in the 15th century when famous figures of the time likeWilliam Caxton, Sir Thomas Malory,Sir John Fortescue, Hugh Latimer, Reginald Peacock John Fisherand Sir Thomas More wrote their world famous literary pieces which set a trend of English taste. The translations of the Bible can also not be neglected as it paved the way for the

development of English prose in the 16th century. Some of the famous translations of the Bible are *Tyndale's Bible* (1500s), *Bishop's Bible (1568)* and *King James Bible (1611)*. Donald Coggan, observing Tyndale's contribution to English language, writes that Tyndale is "the man who more than Shakespeare even or Bunyan has moulded and enriched our language."The literary expressions of the Renaissance in England introduced a different flavour of English prose. The prose of this time was rapturous, sensual and euphonious. The tradition of alliterative prose continues to express the love and religious temper.

Prose, in the Elizabethan period and afterwards, was in strong hands like Francis Bacon, Robert Burton, Jeremy Taylor, Sir Thomas Browne, Jack Walton, Thomas Fuller, and John Milton. The century produced some great works like *Areopagitica* (1644), *The Liberty of Prophesying* (1647), *Holy Living* (1650), *Holy Dying* (1651), *The Church History of Britain* (1655) and *Hydriotaphia: Urne Buriall* (1658).

English prose started adopting the modern touch in the Neo-classical age. Jonathan Swift's romances, Dryden's critical essays, Addison and Steel's periodicals, Dr. Johnson's essays left some deep and indelible impressions on prose of the time. Samuel Richarson (*Pamela; or, Virtue Rewarded, 1740*), Henry Fielding (The History of Tom Jones, a Foundling Tom Jones, 1749), Lawrence Stern (*The Life and Opinions of Tristram Shandy, Gentleman, 1759*) and Tobias Smollett (*The Adventures of Roderick Random, 1748*) introduced the genre of novel and push English prose into a new direction that enabled it to lead the other languages of world. The literary developments helped diversifying the nature of English prose making it more compatible to dialogue on subjects of philosophy, social criticism andtown culture. Seeing the importance of English prose, Mathew Arnold is bound to call the eighteenth century "the age of prose of reason".

S. T. Coleridge, pointing out the minor difference between prose and poetry, writes that prose is "words in best order" while poetry is "the best words in best order". Paul Valery compares prose to walking and poetry to dancing, "poetry is to prose as dancing it to walking". Prose has an ordinary function. It is goal oriented and follows the linear process of communication.

Modern English prose reflects the literary, cultural and linguistic changes that happened in the 1920s and afterwards. Changes in prose did not happen in isolation. The modern outlook of English prose is the continuous development of language since the Anglo-Saxon period. Modern English prose should not be studied in isolation. A modern literary text in not an independententity. It needs contexts. English prose from the Anglo- Saxon to the Middle English periods, was the language of utility, and its movement and structures closely resemble the spoken speech. The prose that the literary critics and the literary historians pay attention to at present, remained overshadowed by the classical Latin till the late sixteenth century. The English prose of the seventeenth century is under the impression of Latin vocabulary, Latin rhetoric and Latin sentence structures. The prose for the writing of literary, philosophical and scientific pieces during the eighteenth century stemmed out of the informal speech which in Bishop Sprat's words is "a close, naked, natural way of speaking; positive expressions; clear senses, a native easiness".

Poetry occupied the literary scene in all the preceding ages, but in the first half of the eighteenth century, it was prose that surpassed the poetry.

Addison and Steele are the founders of modern English prose. They gave a new touch to the English language through their periodical essays.

Prose can, broadly, be divided into two – fictional and non-fictional. Fictional prose includes novels, short stories, romance, mystery and detectives. While the non-fictional prose serves the genres of essay, biography, autobiography, speech and research article.

1.2 WHAT DO WE MEAN BY ESSAY?

Greek and Roman writers wrote essay, even century before the genre was used in its modern sense. The term borrowed its standard name (essay) from a French word *'Essais'*a term employed first time by French writer Montaigne in 1580, which stands for 'an attempt'. Thus, essay is an attempt to elucidate a subject, a topic or individual opinion. Since, Montaigne has been the first modern practitioner of the essay as an art, it is appropriate to consider Montaigne as the father of the modern essay. Moreover, the tradition led by Montaigne, was strongly carried forward by Francis Bacon and Macaulay, Charles Lamb and many others.

Let us try to understand the term essay through the definitions given by some important critics and essayists. Numerous attempts have been made to define the term essay, but critics are hardly unanimous in this regard as most of the definitions cover only one of the many characteristics of the term; though some comprehensive definitions have been given by Dr. Johnson, Aldous Huxley, Macaulay, and they may be helpful for the reader to grasp the basic idea about the term. Let us review a few of the important definitions that address the term in detail.

Essay, as defined by M. H Abrams, is "any short composition in prose that undertakes to discuss a matter, express a point of view, persuade us to accept a thesis on any subject, or simply entertain."

Oxford dictionary defines the term as "*a short piece of writing on a particular subject.*" Dr Johnson observed the nature of the term as different to the other genres of literature and defined it as "a loose sally of the mind, an irregular, indigested piece, not a regular or orderly performance." He believes that unlike drama and poetry, essay has neither a proper beginning nor an orderly end. Essay can begin with an idea at any point and the writer as par his source of information can sum-up at any point of his/her choice. J. B. Priestley defines the term essay as "a genuine expression of an original personality – an artful and enduring kind of talk." Professor R. D. O'Leary's definition describes the essay as "a short piece of prose, expository in general character, literary rather than matter of fact or didactic, and necessarily, therefore, in a style that departs somewhat from the level of plain assertion" Observing the dynamic nature of essay and the diversified range of subject it convers, Aldous Huxley defines the term as*"a literary device for saying almost everything about almost anything."*

This plethora of definitions does not contain a single idea of the term; rather each of these definitions exploit the term and varies from the other. Thus essay as a composition is quite short in length if compared with other genres. As far as, its matter is concerned. Essay covers a wide range of subjects from politics to religion and philosophy to literature. It can be personal or impersonal also known as formal and informal respectively. It is formal, if the writer is not influenced by his/her own person, experience or observation, and tries to adopt the scientific approach while writing the piece on a particular subject or topic and an informal essay is contrary to it i.e. if the writer establishes himself/herself as an authority, and writes about his own person, habits, experience, observation, is an informal essay.

1.3 ESSAY: ORIGIN AND DEVELOPMENT

The origin of essay is as old as human written language. The advent of printing press helped the genre to be popular since 16th century. The 16th century was the century of scientific attitude and the essay become the most appropriate genre to propel the vision of Enlightenment. Essay as a genre suits more to communicate the rational approach of the time. In hands of Montaigne, Francis Bacon and Descartes, essay became a significant genre of the European writing. The Epistles written by Roman writers Cicero and Seneca in 60 BC to Francis Bacon in the 16th century and to the prose of the modern age, most appropriately may be termed as essay.

Speculations were made that literary essay would not survive in the strong presence of novel. But essay is a permanent genre and the most flexible form of "writing anything about anything". Its importance could not be reduced over the years.The modern minds have been engaged with scientific temper, therefore, rationality and arguments have also occupied a space in the social and individual lives of human beings.It is the modern prose that helps people of thinking, arguing and debating over the issues. Modern English prose has a greater influence over the discussions at present. Numerous writers, essayists, reviewers have presented their views with the help of modern English.

Essay as a genre has marked and keep on marking its imprint in English literature since its origin. In all ages and movements, while other genres were being replaced, essay has maintained its presence and position. Essay has played a significant role in the narratives of the particular age. In the renaissance, the objective essays of Francis Bacon, Rene Descartes etc. helped in making the atmosphere for the Enlightenment. The rise of journalism in the 18th century, led to the advent of periodicals, magazines and newspapers which ultimately gave direction to social and descriptive essays of Richard Steel, Joseph Addison, and Jonathan Swift, that functioned as a tool for the journalism and democracy. In the Romantic Period (1798-1832), under the ideological impression of the romantic movement in general and Charles Lamb in particular, essay turn to focus on the personal and emotional expression of the writer. Nevertheless, 19th century prose is dominated by the sense and sensibility of the romantic imagination. At the time of journalism at its full swing, essay functioned as watch dog of democracy and capitalism. John Ruskin, J S Mil, George Orwell and Aldous Huxley exploited the

essay to achieve their social and political purpose. They wrote on the subjects like liberty, language, language, and many others.

1.4.1 PERSONAL ESSAY

Essay has, traditionally, been divided into formal and informal essays. The informal essay is often defined in line of personal essay. The informal essay is the self-revelation and the expression of the individual experiences, tastes and humor. It is characterized byelegant style, incoherent structures and the innovative and unconventional themes. The essayist enjoys the freedom from rigidity and artificiality, and may sometimes give an incomplete treatment of the topic.

Personal essay is the subcategory of the informal essay. It is “a kind of essay which is written with an intimate style. The essay bears some autobiographical elements, content or interests. The manner of writing a personal essay is urbane and conversational. Familiar essay is another branch of informal essay which sounds much like personal essay. Aldous Huxley described the genre as "a literary device for saying almost everything about almost anything." Huxley's definition of the essay seems more or less same as that of Francis Bacon’s "dispersed meditations”, Dr. Johnson's definition of the essay as a "loose sally of the mind" or Edward Hoagland's "greased pig”. Some critics are of the opinion that essay is essentially personal; it is very much subjective in nature and temperament. The Renaissance writers were under the influence of the French writers. Montaigne’s invention of the term essay meant more or less to describe his personal account of experiences and observations. Montaigne, the father of the essay, considered it in terms of “I am myself the subject of my book”.

Essay started its journey as an art which meant to express one’s personal thoughts and experiences on a particular subject. Essay sometimes known as autobiographical nonfiction has been admired widely and grown to popularity throughout its history. English writers of the sixteenth century were under the impress of Montaigne and wrote more or less in a style of personal essay. The art of personal essay promises intimacy which is an important feature in its writing. The essayist speaks directly into readers’ ear, anddiscloses everything from the personal life. This talk may be some type of gossip or wisdom as well. Thoughts, memories, desires, complaints and whimsies are often the subject of discussion. The writer of personal essay makes a dialogue with the reader and builds a friendly relationship. Montaigne, Charles Lamb and A. G. Gardiner have been some of the famous essayists excelling in the art of writing the personal essay.

1.4.2 IMPERSONAL ESSAY

The formal essays, sometimes known as impersonal essays, as described by Holman and Harmon in *A Handbook to Literature*is “seriousness of purpose, dignity, logical organization, length…the technique of the formal essay is now practically identical with that of all the factual or theoretical prose writing in which literary effect is secondary to serious purpose”.Unlike personal essay, an impersonal essay is the piece of writing that is devoid of personal elements. Writer’s personality is an important factor, and it often reflects in a personal essay. Impersonal essay is also called the objective type of essay in which idea,

topic or concept under discussion is at the center and the writer does not intermingles the self with the writing. Francis Bacon's essays are the best examples of impersonal essays. Indeed, Bacon's magnificence and state forwardness lies in his impersonal views on the subject. The pronouns "I" and "we" are absent from the narrative part of the story. The writer adopts the scientific approach while writing an impersonal essay. The essayist explores facts, ideas and concept and follows a certain writing pattern with proper linguistic sensibilities. An impersonal essay is devoid of a friendly intimacy, tenderness, pathos and confidence, and the essay turns into a dry light of reason and philosophical thoughts.

1.4.3 THE APHORISTIC STYLED ESSAY

The word aphoristic is the adjective form of the noun aphorism which means a short sentence expressing the truth or wisdom in the least possible words. An aphorism is like a pithy saying or proverb, which is often used as a quotation. The word aphorism is sometimes described as an independent philosophical text which can be used in different contexts.

M. H. Abrahms traces the origin of the term from a Greek physician Hippocrates's work *Aphorisms*. Abrams cites "*ars longa, vita brevis"* translating as "art is long, life is short" as an example of the term. Aristotle is also considered to be the early master of aphorisms. He is noted for his brief and rapid sentences which are characterized by simplicity, brevity and clearness.

Aphoristic styled essay refers to the type of essays which have the quality of epigrammatic style of writing. Bacon excels in this kind of writing. Indeed, his essays are full of aphorism. Bacon's essays are short and concise piece of writing with philosophical touch. The popularity of Bacon's essays mainly lie in his epigrammatic style of writing which possesses the power of communicating the idea in the fewest possible words.

Montaigne, the father of the subjective or the personal essays, aimed at self-revelation, while Bacon gave an impersonal and objective turn to the English essay. He wrote short and crisp sentences that function like aphorisms. Bacon's essays bear Aphoristic style that impress the readers and make them to remember those short statements just like the quotes of the Bible. Michael Kiernan, the editor of Bacon's essays writes "Bacon's style has long delighted his readers" (XXXVIII).

Originally Bacon meant to form his essays as a kind of diary in which noteworthy information, opinions and observations on different topics of everyday life ranging from social, economic, political to moral, religious and intellectual were to be noted down in a short and concise language. Some of the famous essays of Francis Bacon are *Of Studies*, *Of Truth*, *Of Revenge*, *Of Great Place*, *Of Ambition*, *Of Marriage and the Single Life*, *Of Followers and Friends*, *Of Superstition* etc. Each of these essays is loaded with a number of short and witty sentences. Bacon's use of rhetorical technique, construction of arguments and his sentence structure reflect in the following line:

Suspicions among thoughts are like bats among birds. (Of Suspicion)

It is a strange desire to seek power and lose liberty: or to seek power over others and lose power over a man's self. *(Of Great Place)*

Studies serve for delight, for ornament, and for ability. Their chief use for delight, is in privateness and retiring; for ornament, is in discourse; and for ability, is in the judgment, and disposition of business.*(Of Studies)*

Crafty men contemn studies, simple men admire them, and wise men use them; for they teach not their own use; but that is a wisdom without them, and above them, won by observation. Read not to contradict and confute; nor to believe and take for granted; nor to find talk and discourse; but to weigh and consider*(Of Studies)*

Some books are to be tasted, others to be swallowed, and some few to be chewed and digested*(Of Studies)*

1.4.4 THE PERIODICAL AND SOCIAL ESSAY

The periodical essays are the type of writing which are published after a certain period. Periodicals usually appear daily, weekly, biweekly, monthly, bimonthly or quarterly and sometimes annually. They often form the part of a series of essays published in journals, newspapers and magazines.

The periodical essay started appearing from the beginning of the seventeenth century and achieved the greatest success and popularity in the middle of the eighteenth century. Observing the achievement of the 18th century, A. R. Humphrey writes, "If any literary form is the particular creation and the particular mirror of the Augustan Age in England, it is the periodical essay." Steele invented the genre of periodical essay on April 12, 1709, when he started publishing *The Taller*. Some popular figures who tried their pens to write the periodicals are Jonathan Swift, Alexander Pope, Oliver Goldsmith and Dr. Samuel Johnson. All the major writers of the century shown their interest in the periodical essay. *The London Magazine (1732), The Rambler (1750-1752), Blackwood's Magazine (1817-1980), Quarterly Review (1809-1967), The Bee (1759)*and*The Monthly Mirror (1795-1811)* are some of thewell-known periodicals of English literature but Steel's *The Tatler (1709)* and Addison's *The Spectator(1711)* were the most popular periodicals of their times.

Richard Steele and Joseph Addison contributed the most in the development of the art of writing the periodical essay. Steele and Addison worked together as the members of a team for *The Tatler* and *The Spectator*. Prose, in the hands of these two essayists, had become the medium of free and easy expression of wit, knowledge and philosophy. Steele's *The Tatler (1709)* set the trend of periodical essay while Addison's *The Spectator (1711)* upgraded the taste, subject and language of English prose. There were published many newspapers and magazines in the eighteenth century,

These two series of essays led the literary scene of the periodicals in London. They were popular even after their publication was stopped. The issues of these periodicals were later collected and published in the form of a book, which pacified readers' demand in the upcoming decades.

The periodical essays were mainly concerned about morality, emotions and manners of the contemporary English society. These essays tried to provoke thought and common sense in the readers. Writers discussed the current events in their essays and provided opinions to their readers. The periodical essays, though much varied and flexible in nature and brave in tone, were literary and conversational as well. The issues addressed in the periodical essays were chosen carefully as they aimed to provoke readers' interest in the common talk and general discussion. Periodical essays did not mean to provide the local or global news. Instead they commented upon a wide range of subjects ranging from religion and politics to the economic and social affairs of the English society.

1.4.5 THE CRITICAL ESSAY

Critical essay is a piece of writing that evaluates a literary work. Critical essays are usually published in magazines and journals. Reviews are also a type of critical essay. This type of essay evolved in the Restoration period, though such attempts were already made in form of treatises. Some of the well-known masters of critical essays are John Dryden, John Locke and Joseph Addison etc. Critical essays have a great academic significance. The nature of reviews is often formal and the language used is refined and objective, while critical essays are a critic's personal views and observation about a particular work, genre or writer. Addison's essays on *Paradise Lost (1711)*, Dr. Johnson's *Preface on Shakespeare (1765)* and William Wordsworth's *Preface to Lyrical Ballads (1800)* are some of the best known examples of critical essays.

1.4.6 THE DIGITAL ESSAY

A recent development in the form of prose writing can be noticed on digital media platforms. It is digital essay. A digital essay can be defined as a type of writing meant to be read on the screen of a computer rather than on the page of a book. Digital essay can broadly be subdivided into blogs and posts. Blog, an online personal space usually devoted to the writing on certain issues of specific area, is written in prose and follows no strict structure. The length is usually in respect of an essay. Blogs have contributed a lot in the information available online. A post, an expression of one's personal views on social media after some social or political incidents, is also written in prose and invokes discussion about the topic. The language used in blogs and posts may be refined as well as a crude mixture of two languages. English prose in this context has been affected greatly.The idea expressed in blogs and posts is often complemented by some pictures, images and videos which often help to make the limitations of language negligible.

1.5 LET US SUM UP

Modern English prose enjoys a significant space in all the languages spoken in the world. It has an influence over other languages as well. Today, English is a global language and it has been variously experimented and made enriched with the help of other languages. India, Africa, America, and many European countries have a local touch over the usage of English language. Different cultures have

contributed a lot of concepts and ideas to English language and literature. English co-operates with the temper of modern man and women because it has very easily adopted these experiments, changes and modifications. English prose is now the dominating language of academia and research. English essay has always been an integral part of this journey of changes and developments. Since modern essay in personal in nature, it is often charged of wearing the self-congratulatory sense in it. But the freedom it provides to the writer to mould and shape the exposition according to his own interest and needs, is another mark that makes it modern genre of expression.

1.6 QUESTIONS

1. What do you understand by the term essay? Explain in detail.

2. Discuss the origin and development of English essay.

3. What is personal essay? Discuss in reference to the essay prescribed in your syllabus.

4. What conditions led to flourish essay into periodicals or social essays during the Augustan period? Write your answer citing examples from the essays you have read.

5. What is the difference between a personal essay and an impersonal essay? Discuss in detail.

1.7 GLOSSARY

Treatise: A systematic treatment of a subject in black and white.

Genre: A division of literary works according to their writing formats.

Review: A critical assessment of a work, book, film.

Digital: Electronic data accessed through the screen of a computer or mobile.

1.8 SUGGESTED READINGS

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UNIT-2 INTRODUCING FRANCIS BACON AS AN ESSAYIST

Structure

2.0 Objectives

2.1 Introduction

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2.0 OBJECTIVES

In the previous unit the learners were informed about the evolution and development of essay as genre of literature. In brief, we have also discussed the role of Francis Bacon in the development of the genre. The objective of this unit is to make the students acquaint with mind and works of Francis Bacon. The unit explores the writer's biographical facts for the better understanding of his works. Francis Bacon's contributions in the development of English essay are measured to analyse the personality of the writer. Francis Bacon has covered almost all possible topics of the renaissance and this unit will also explore the diversified topics of Bacon. The purpose of the unit is to provide a background material for the unit 3.

2.1 INTRODUCTION

Francis Bacon, the father of English essays, is well known and admired for his contribution in the development of English essay. A Machiavellian thinker, Bacon is also famous for his selfish utilitarian approach which is very much visible in his essays. He also enjoyed a reputable political career as a statesman. He was an epistemological philosopher who always emphasized on the advancement of knowledge and learning.

Bacon as Hugh Walker says in his "The English Essays and Essayists", "was a moralist and a politician and a large proportion including many of the most interesting of the essays deal either with the ethical qualities of men, or with matters of pertaining to the government to the state. His purely scientific interests make but little show. The conditions were not favorable and besides, science was subject of these serious works with which the essays were merely recreations".

Bacon is admired for his aphoristic essays. His essays are written in a manner of terseness and compactness. He uses minimum words to cover the wide range on the topic. Moreover, the essays cover the wide variety of subjects. He has explored almost the all recurring topics of the Elizabethan age. The topics such as truth, friendship, marriage, revenge, travel, education, discourse, envy, adversity, death etc. have eloquently been explored and beautifully presented. Bacon is known for manner and matter of the essays. His essays provided new definitions for the rapidly changing Elizabethan age. Moreover, it is rightly said that Bacon's essays constructed a new discourse for the era. Bacon, as a philosopher of science, promoted the narrative of the scientific attitude, which gradually became the spirit of the renaissance.

Bacon's essays also provide a practical advice to rulers and authorities of the time. The essays such as Followers and Friends, Of Revenge, Of Truth, Of Envy, Of Seditions and Troubles, Of Counsel, Of Faction and Of Ambition, serve the purpose of the counseling of authorities. These essays provide practical answers to the renaissance queries. Bacon himself a statesman, was more concerned to the life and issues of the changing discourse of his age. He has written most of his essays keeping in mind the people of high excellence and those who were serving on high posts. He was not for the ordinary people of the time. He took the responsibility to shape the discourse of the time to make it more practical and scientific. He did not hesitate to give a Machiavellian advice to the kings and statesmen of his time. Although, he was criticized moral codes of the time, his Machiavellian attitude provides a new interpretation of the common code of morality.

2.2 FRANCIS BACON: LIFE AND WORKS

Francis Bacon is a well-known personality of English literature. He was one of the early masters of English prose. He is also known as the father of English essay. Layer by profession, in 1618 he became Lord High Chancellor with the dignity of Baron Verulam. Educated at Trinity College, Cambridge, Bacon remained a man of high excellence and became popular name during the scientific revolution. His practical wisdom and scientific attitude popularized him as father of empiricism.

Francis Bacon, the son of Sir Nicholas Bacon, the Lord Keeper of the Great Seal, was born on 22 January 1561 at York House, London. He, due to his poor health, received early education at home. On 5 April 1573, at the age of 12 he went up to Trinity College, Cambridge. Since his young days at Cambridge, Bacon has proven his excellence in every field of life. In Cambridge, he met with Queen Elizabeth and impressed her with wit and wisdom and called him, 'The young lord keeper'.

In 1581, Bacon was appointed as a member for Cornwall in the House of Commons and in the following year he was a offered the position of outer barrister, From 1584 to 1617, he held a reputed place in Parliament.

The rise of Bacon was very limited during the reign of Queen Elizabeth. His career started rising in the reign of James I. During this time only, he was

knighted and appointed as Commissioner of the Union of Scotland and England.In 1626, at the age of 45, he married heiress Alice Barnham, an alderman's daughter. Alice was only fourteen-year old. Her father was an MP and politically well-connected man. Before marriage, Bacon has also written two sonnets to impress Alice. His biographer mentioned their marriage, one of "much conjugal love and respect". But the fact is also noticeable that he married Alice to get the advantage of the political propensities of her father. Although their marriage remained happy, many critics questioned his sexuality and believed that he was more attracted to men. Forker, one of his critics, has explored the Bacon and James I were sexually oriented to "masculine love". He believed that due to their relationship, Bacon was obliged with undue favors and privileges.In 1621, the same year that Bacon became Viscount St. Albans, he was accused of accepting bribes and impeached by Parliament for corruption. Some sources claim that Bacon was set up by his enemies in Parliament and the court faction, and was used as a scapegoat to protect the Duke of Buckingham from public hostility.

Bacon was tried and found guilty after he confessed. He was fined a hefty 40,000 pounds and sentenced to the Tower of London, but, fortunately, his sentence was reduced and his fine was lifted. After four days of imprisonment, Bacon was released, at the cost of his reputation and his long- standing place in Parliament; the scandal put a serious strain on 60-year-old Bacon's health.After the collapse of his political career, Bacon devoted himself to one of his passions, the philosophy of science. He took greater interest I in natural philosophy and decided to create a new outline for the sciences. He, unlike the doctrines of Aristotle and Plato, was more interested in empirical scientific methods and emphasized on experimentation and interaction. In March 1626, he caught a chill while dong experiment with of experiments with ice and soon developed bronchitis and consequently on April 9, 1626, he died.

After his death, his theories received a huge reputation in England. His theories paid a major influence on the evolving field of 17th-century European science. His contribution in making and the development of Royal Society of London for Improving Natural Knowledge, is unparalleled. Moreover, The Royal Society utilized Bacon's applied science approach and followed the steps of his reformed scientific method. The imprints of Bacon's social and political thoughts are very much visible on the writings of the political philosophers of the next generations

Works:

Though, written in 16th century, Bacon's essays are equally relevant today. He published the entire body of his essays in three editions and entitled it "Essays: Councel, Civil and Moral." The first edition was published in 1597 and it contains only ten essays. Second edition was published in 1612 and it was enlarged to thirty two essays. The third and the last edition was published it 1625 and compiled up with all the fifty eight essays. The essays are worldly admired for their universal appeal and practical wisdom; a wisdom without any pretense of idealism.

Bacon's other works have received recognition and fame as much as his essays. His other major works are-

- *Novum Organum*
- *The Advancement of Learning*
- *The History of the Reign of Henery VII*

A Chronology of Bacon's Works:

1595 : The first edition of his Essays was published

1605 : The English version of *The Advancement of Learning* was published

1609 : A Latin work *De Sapientir Veterum* got published

1612 : Published the second and enlarged edition of his *Essays.*

1620 : Published his chief Latin work The Novum Organum.

1622 : History of Henry VII was published.

1623 : Published *De Augmentis.*

1625 : Published the third and enlarged edition of his *Essays.*

Three Editions of Bacon's 'Essays'

The first edition of his Essays, which was published in 1597, contains **ten** essays. The second edition was published in 1612 and it was dedicated to his brother, Antony Bacon. This edition was published with the title, *The Essays of Sir Francis Bacon, Knight, the King's Solicitor General.* It contains total thirty eight essays. Out of these ten essays were those of the first edition and **twenty nine** of them were new essays. The third and the last edition was appeared in 1625. This edition contains fifty eight essays in all. **Nineteen** new essays were added in this edition. The essays of this edition were, "enlarged both in number and weight, so that they are indeed a new work".

2.3 ESSAY: BACON'S CONTRIBUTION

Bacon's contribution in development of the English essay is unparalleled and he is rightly called the father of English essays. Essay as a genre has evolved and emerged outside England, and was popularized by Latin and French writers. Moreover, most of the English writers of Bacon's time were imitating the Latin and French models; Cicero and Montaigne. They were imitating Cicero for his figurative style of writhing who was famous for his style of "maximum words for minimum meaning" and started a tradition of Ciceronian style. On other hand, as well as manner is concerned, English writers of the sixteenth century were imitating Montaigne. Montaigne was writing personal essays. As once he stated, "I am myself the subject of my book", he popularized the prose concerned with one's own feelings and emotions. The influence of both the foreign models was very deep and visible on the writings of the sixteenth century essayists. But the genius Francis Bacon, rather to imitate these foreign models, created a prose style very much of his own. Moreover, he contradicted the styles of the then popular foreign models and established the style, which, later on, became popular as Francis Bacon's style and was even imitated by the foreign writers as well.

Bacon did not imitate Cicero rather refused the then famous style of 'maximum words and minimum meaning' and established a new style famously known for the dictum, "minimum words and maximum meaning". His style is known as aphoristic style. There is a terseness of expression and epigrammatic brevity in the essays of Bacon. In fact, the essays of Bacon have to be read slowly because of the compact and condensed thought. There are a number of lines, which are read like proverbs.

Whereas, he believed in and focused on to maintain the scientific objectivity as one of the significant features of the genre. He refuses Montaigne's style of personal essays and committed to maintain the objectivity as the spirit of the genre. He used the genre to communicate the scientific attitude of the age of renaissance; thus objectivity was very much demanded.

2.4 PROSE STYLE OF FRANCIS BACON

Bacon as an essayist is very famous for his terse, epigrammatic, utilitarian prose. His writing is often proverb-like, sentences woven into the strong and sound fabric of his prose. Bacon's prose was permeated with practical wisdom, and he addressed his readers in an oracular voice. Many of his observations have become proverbial expressions in the English language.

Bacon is a master of rhetoric and pithy sentences. Indeed, Bacon's strength lies in his conciseness. He knew, how to high up his thought with well-placed figures and give to it an imaginative glow and charm when required.

Bacon's style was suited for all occasions. His prose style was eminently fitted for such dignified subjects as Study, Truth, Atheism and Love and also such ordinary subjects as 'Marriage and single life' and gardening. The adaptability to the subject matter was a characteristic quality of his writings. He preferred a probative authenticity of an aphoristic prose style. His prose is characterized by brief, pithy sentence units. His language has the terseness of expression and epigrammatic shortness. Indeed, Bacon comes very close to the brevity and accordingly brevity is the soul of Bacon's essay. The thoughts he penned in his essays are used as proverbs and are the most quotable among the English writers.

One of the essential features of Bacon's prose lies in the density of thought and expression. His thoughts and the subjects of essay are deep and philosophical, whereas, his expression makes the thoughts more appropriate and convincing. He almost explored all the topics which relates to man of that time.

Undoubtedly, Bacon evolves an expansive style to meet a special purpose to create an evocative, pungent impact upon the readers. He wrote in compact yet polished and he indeed used Latin idiom and phrase so carefully to make total impact on the reader. But the selection of metaphors makes the essay loaded with deep meaning. Nevertheless, no any man of letters in the history of English literature could have imprinted the impact on the mind of the readers as Francis Bacon.

2.5 APHORISTIC STYLE AND PROVERBIAL STYLE

Francis Bacon's prose style is widely known for its aphorisms. In aphoristic style the writer uses small and pithy sentences into which much thought or observation is compressed.

Of Truth:

"What is truth? said jesting Pilate, and would not stay for an answer".

"No pleasure is comparable to the standing upon the vantage-ground of truth".

"Truth is a naked and open daylight, that doth not shew the masks and mummeries and triumphs of the world, half so stately and daintily as candle lights.

"It is not the lie that passeth through the mind, but the lie that sinketh in and settleth in it, that doth the hurt".

"Certainly, it is heaven upon earth, to have a man's mind move in charity, rest in providence, and turn upon the poles of truth.

"There is no vice that doth so cover a man with shame as to be found false and perfidious.

Of Revenge:

"Revenge is a kind of wild justice; which the more man's nature runs to, the more ought law to weed it out.

"Base and crafty cowards are like the arrow that flieth in the dark".

"Certainly, in taking revenge, a man is but even with his enemy; but in passing it over, he is superior; for it is a prince's part to pardon".

"This is certain, that a man that studieth revenge, keeps his own wounds green".

"Vindictive persons live the life of witches; who, as they are mischievous, so end they infortunate".

***Of Adversity*:**

"It is yet a higher speech of his than the other, "It is true greatness to have in one the frailty of a man and the security of a god."

Prosperity is the blessing of the Old Testament; adversity is the blessing of the New.

"The virtue of prosperity, is temperance; the virtue of adversity, is fortitude; which in morals is the more heroical virtue".

"Prosperity doth best discover vice, but adversity doth best discover virtue".

"Virtue is like precious odors — most fragrant when they are incensed or crushed".

Of Marriage and Single Life:

"HE that hath wife and children hath given hostages to fortune; for they are impediments to great enterprises, either of virtue or mischief.

"Certainly the best works, and of greatest merit for the public, have proceeded from the unmarried or childless men; which both in affection and means have married and endowed the public".

"Yet it were great reason that those that have children should have greatest care of future times".

"Unmarried men are best friends, best masters, best servants; but not always best subjects."

"Certainly wife and children are a kind of discipline of humanity".

"Wives are young men's mistresses, companions for middle age, and old men's nurses".

Of Love:

"It is impossible to love, and to be wise".

"For it is a true rule, that love is ever rewarded either with the reciproque, or with an inward and secret contempt."

"Nuptial love maketh mankind, friendly love perfecteth it, but wonton love corrupteth and embaseth it."

Of Travel:

"Travel, in the younger sort, is a part of education; in the elder, a part of experience. He that traveleth into a country before he hath some entrance into the language, goeth to school, and not to travel.

Of Friendship:

"A crowd is not company; and faces are but a gallery of pictures; and talk but a tinkling cymbal, where there is no love".

Cure the disease and kill the patient.

Of Fortune:

"If a man look sharply and attentively, he shall see Fortune; for though she is blind, she is not invisible".

"Chiefly the mold of a man's fortune is in his own hands".

"If a man look sharply and attentively, he shall see Fortune; for though she is blind, she is not invisible".

Of Youth and Age:

"Young men are fitter to invent than to judge, fitter for execution than for counsel, and fitter for new projects than for settled business".

Of Studies:

"Studies serve for delight, for ornament and for ability".

"To spend too much time in studies is sloth; to use them too much for ornament, is affectation; to make judgment wholly by their rules, is the humor of a scholar".

"Read not to contradict and confute; nor to believe and take for granted; nor to find talk and discourse; but to weigh and consider".

"Some books are to be tasted, others to be swallowed, and some few to be chewed and digested".

"Reading maketh a full man, conference a ready man, and writing an exact man".

"Histories make men wise; poets, witty; the mathematics, subtile; natural philosophy, deep; moral, grave; logic and rhetoric, able to contend".

2.6 LET US SUM UP

Nevertheless, we can say that Bacon was a true child of renaissance and a prudential thinker of his age. Since Montaigne has been the first modern practitioner of the essay as an art, whereas the tradition led by Montaigne was strongly carried forward and established by Francis Bacon afterwards. In renaissance, the objective essays of Francis Bacon helped in making the atmosphere for the vision of Enlightenment. He has not left any stone unturned. His diversified essays eloquently expressed the spirit of renaissance. The universal appeal of his essays seems still relevant in twenty first century.

2.7 QUESTIONS

1. Define utilitarianism and examine the term in reference to Bacon's essays.
2. Write a note on Francis Bacon's contribution in the development of English essays.
3. Bacon's expressions are proverb-like. Find out such expressions from the essays you read and explain them.
4. Why are Bacon's essays termed as dispersed meditation?
5. Write a note on Bacon's philosophy of Science.
6. Bacon is the father of modern English prose. Discuss.
7. Discuss the mind and the art of Francis Bacon.
8. Francis Bacon is ""the wisest, brightest and meanest of mankind". Discuss.
9. The essays of Francis Bacon reflect deep understanding of human nature and ripe experiences of life. Explain.

10. The art of brevity is the major concern in Bacon's Essays. Discuss.

2.8 GLOSSARY

Aphorism	: The use of very short phrases to convey or say something
Biblical illusions	: An idea, character, or belief taken from the story of Bible
Parallelism	: a person, a situation, or an event that is very similar to another, especially one in a different time and place.
Brevity	: An art of using few words when speaking or writing
Essay	: An attempt to do something/ A short piece of writing on a pa Particular subject
Montaigne	: One of the most significant philosophers of the French Renaissance. He is known for popularizing the essay as a literary genre.
Cicero	: Marcus Tullius Cicero was a Roman statesman, lawyer and Skeptic philosopher. He wrote extensively on rhetoric, orations, philosophy, and politics, and is considered one of Rome's greatest orators and prose stylists
Essais	: A French word, meaning an "attempts" or "tests"
Utilitarianism	: The belief that the greatest happiness to the greatest number of people is the only right course of action.
Dispersed meditation	: A phrase used to explain one of the features of Bacon's essays. It expresses that Bacon in his essays does not fix to one single idea, rather the ideas are not well organized or are not synchronized properly.
Worldly wisdom	: One of the qualities of Bacon's essay. It is a kind of wisdom that deals with a subject from universal point of view.
Terseness	: Brevity/ ability of saying or expressing something in few words
Epigrammatic	: An ability to express something in a short phrase in a clever or amusing way
Maxim-like	: A well-known phrase that expresses something that is unusually true

2.9 SUGGESTED READING

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UNIT-3 ESSAYS OF FRANCIS BACON PART A: OF MARRIAGE AND SINGLE LIFE, OF FRIENDSHIP

Structure

3.0 Objectives

3.1 Introduction

3.2 Of Marriage and Single Life

- 3.2.1 The Essay
- 3.2.2 Summary of the Essay
- 3.2.3 Glossary
- 3.2.4 Question for Comprehension

3.3 Of Friendship

- 3.3.1 The Essay
- 3.3.2 Summary of the Essay
- 3.3.3 Glossary
- 3.3.4 Question for Comprehension

3.6 Let's Sum Up

3.7 Suggested Readings

3.0 OBJECTIVES

In the previous unit the learners learned the basic features of Francis Bacon's writing. They have also learned the mind and art of Francis Bacon. In the previous unit the entries on his use of pithy sentences and aphoristic style of writing; use of minimum words, provide a theoretical information of his essay. All the entries could be used as a background material for this unit and all theoretical knowledge will be used in this unit for the critical analysis of the essays prescribed in this unit.

3.1 INTRODUCTION

All the prescribed essays i.e "Of Marriage and Single Life", "Of Friendship" are analysed independently. Synopsis will provide a brief and easy to understand summary of the prescribed essay. The entries on Critical Remarks on the other hand, may provide a critical analysis through the proper studies of the background study. Difficult and contextual/ biblical allusions are explained under sub heading of 'Glossary'. 'Question for Comprehension' provides an understanding of the text.

3.2 OF MARRIAGE AND SINGLE LIFE

The essay "Of Marriage and Single Life" was published in the second edition of Bacon's *The Essays or Counsels, Civil and Moral* (1612). The essay is a far and against the motions debate on marriage and single life. Francis Bacon maintains a scientific objectivity in his essays. He maintained a balance approach in dealing the topic. He explained the pros and con of the bachelor life and at the same time he has also analysed the benefits and limitations of married life. He suggested that in a bachelor life, while one could have all liberties and freedom, he may not be a reliable citizen when the society needs them most. On other hand, the responsibility of wife and children may become constraints for one's successes. But they are certainly good citizens because wife and children are a kind of discipline of humanity.

Francis Bacon is well known for his practical wisdom. This essay is a good example. Neither had he observed only the positive side of either life (Bachlor or married), nor looks upon the only darker side. He discussed both the positives and negatives equally well and leaves the rest of the things on the reader. Bacon is hardly judgmental in his analysis, rather objectively explains both sides of the coin. Bacon has keenly observed the significance of married and single life in the in different professions and services.

The phrases mentioned bellow are often used as proverbs.

- "He that hath wife and children hath given hostages to fortune"
- "Nay, there are some other that account wife and children but as bills of charges"
- "Unmarried men are best friends, best masters, best servants; but not always best subjects."
- "Certainly wife and children are a kind of discipline of humanity."
- "Wives are young men's mistresses; companions for middle age; and old men's nurses."

3.2.1 THE ESSAY

(TEXT)

HE that hath wife and children hath given hostages to fortune; for they are impediments to great enterprises, either of virtue or mischief. Certainly the best works, and of greatest merit for the public, have proceeded from the unmarried or childless men; which both in affection and means have married and endowed the public. Yet it were great reason that those that have children should have greatest care of future times; unto which they know they must transmit their dearest pledges. Some there are, who though they lead a single life, yet their thoughts do end with themselves, and account future times impertinences. Nay, there are some other that account wife and children but as bills of charges. Nay more, there are some foolish rich covetous men, that take a pride in having no children, because they may be thought so much the richer. For perhaps they have heard some talk, *Such an one is a great rich man,* and another except to it, *Yea, but he hath a great charge of children;* as if it were an abatement to his riches. But the most

ordinary cause of a single life is liberty, especially in certain self-pleasing and humorous minds, which are so sensible of every restraint, as they will go near to think their girdles and garters to be bonds and shackles. Unmarried men are best friends, best masters, best servants; but not always best subjects; for they are light to run away; and almost all fugitives are of that condition. A single life doth well with churchmen; for charity will hardly water the ground where it must first fill a pool. It is indifferent for judges and magistrates; for if they be facile and corrupt, you shall have a servant five times worse than a wife. For soldiers, I find the generals commonly in their hortatives put men in mind of their wives and children; and I think the despising of marriage amongst the Turks maketh the vulgar soldier more base. Certainly wife and children are a kind of discipline of humanity; and single men, though they may be many times more charitable, because their means are less exhaust, yet, on the other side, they are more cruel and hardhearted (good to make severe inquisitors), because their tenderness is not so oft called upon. Grave natures, led by custom, and therefore constant, are commonly loving husbands, as was said of Ulysses, *vetulam suam prætulit immortalitati* [he preferred his old wife to immortality]. Chaste women are often proud and froward, as presuming upon the merit of their chastity. It is one of the best bonds both of chastity and obedience in the wife, if she think her husband wise; which she will never do if she find him jealous. Wives are young men's mistresses; companions for middle age; and old men's nurses. So as a man may have a quarrel to marry when he will. But yet he was reputed one of the wise men, that made answer to the question, when a man should marry,—*A young man not yet, an elder man not at all.* It is often seen that bad husbands have very good wives; whether it be that it raiseth the price of their husband's kindness when it comes; or that the wives take a pride in their patience. But this never fails, if the bad husbands were of their own choosing, against their friends' consent; for then they will be sure to make good their own folly.

3.2.2 SUMMARY OF THE ESSAY

This essay presents Bacon's practical commentary on married and bachelor life. He has eloquently enlisted the benefits and limits of both the lives. He begins the essay dealing with the limits of a married life and observed, "He that hath wife and children hath given hostages to fortune". A married man has to devote his time, space and money with his wife and children. Thus he can hardly spare time, space and money for the social and community welfare. A married man has to bear the responsibilities and may not feel free to achieve great goals in his life. Moreover, in this line, he observed that in the history of human civilization, the best and the excellence work is done by unmarried men. Since, unmarried men are freer; they can dedicate their life to a purpose.

Bacon also analysed the reason of being bachelor. He considers that some people do not marriage because they consider "wife and children but as bills of charges", and there are some foolish and greedy people who do not prefer children as they consider children as burden and obstacle on the growth of their richness. Furthermore, Bacon pointed out one more categories of people who do not marriage because they consider the institution of marriage as an imprisonment and hostage to their spirit of freedom.

Bacon believes that "Unmarried men are best friends, best masters, best servants; but not always best subjects." Unmarried men live alone and having no any familial responsibilities they can offer to devote their time, space and money to the people they are in touch with, may be, their master, servant or friends. On the other hand, Bacon practically point outs that unmarried men are not good citizen, because they may not be reliable and responsible.

Bacon suggested that the single life is better suited for a appointment of a clergyman. Since, he has no family, he can be more charitable.

On the other hand, Bacon believes that married man suits more to the profession of judges and magistrates because if he is corrupt, he can more rely upon his wife than his assistant. As for as defence force is concerned, Bacon's take seems contrary to that of general opinion. He believes that married men are good solders. At thtime of war, in the battlefield, soldiers can be motivated by reminding the safety and security of their wives and children. He also mentioned that 'despising of marriage amongst the Turks maketh the vulgar soldier more base'. Single man, although more cheritable, often they are found cruel and hard hearted, since, they do not have family to invoke the tenderness within them. Thus, Bacon believes, "Certainly wife and children are a kind of discipline of humanity".

Bacon, observing the traits of a good husband, believes that a serious man of a good sense and sensibility and wisdom is often loved and admired by his wife. Moreover, women are often proud of their chastity and expect their chastity to be respected by their husbands. Wise men never doubt their wives and therefore they are respected. Buy a jealous husband is always suspicious and therefore lost the respect.

Bacon has practically observed the significance of the institution of marriage and the necessity of the partner in one's life. He believes, "Wives are young men's mistresses; companions for middle age; and old men's nurses." Thus, need of a partner remains very much relevant in the different phases of one's life. To answer the rhetorical question, that when should one marry? Bacon quoted the words of great philosopher and mathematician and answered, "a young man not yet, an elder man not at all".

3.2.3 GLOSSARY

- hostages to fortune : Obstacles and hurdles to one's success
- impediment : obstruction
- endow : award
- impertinence: Impolite
- hortative :verbal expressions used by the speaker to encourage or discourage an actio
- chastity : Purity
- folly : Weakness

3.2.4 QUESTIONS

1. Why are wife and children treated as impediments to great achievements?
2. Who are the people who consider wife and children but as bills of charges and why?
3. Unmarried men are best friends, best masters, best servants; but not always best subjects. Explain the statement.
4. Why does Bacon refer married men as good solders?
5. "Certainly wife and children are a kind of discipline of humanity". Comment.
6. According to Bacon, what are the traits of a good husband?
7. "Wives are young men's mistresses; companions for middle age; and old men's nurses." Discuss.
8. What is the suitable time for marriage?
9. Bacon's expressions are proverb-like. Find out any five such expressions from the essay "Of Married and Single Life"
10. Explain the statement, *vetulam suam prætulit immortalitati* (he preferred his old wife to immortality).

3.3 OF FRIENDSHIP

"Whatsoever is delighted in solitude, is either a wild beast or a god."

Bacon begins the essay with a solid preposition that why we need friends. Bacon wrote this essay on the special request of one of his friends, Toby Matthew. The essay is written to honor the intimacy which they both had enjoyed in their friendship.

Bacon begins the essay with a quote from Aristotle where he mentioned human as social animal. Bacon emphasized the significance of the friendship and believed that friendship is must requirement for a human. In absence of friends, life is solitude. Furthermore, he turns to the advantages of friendship and recommended that it equally served for the heart and the mind or understanding of a person. Friendship provides a platform to catharsis the imbalanced emotions. A person can open up his mind to his friend and thus can release the burden of the soul.

Everyone needs friends; either the king or the slave. A friendless person is like a cannibal; he is neither good for community nor for self. A true friend is the other self of the person. He is your mind and heart.

3.3.1 THE ESSAY

(TEXT)

IT HAD been hard for him that spake it to have put more truth and untruth together in few words, than in that speech, Whatsoever is delighted in solitude, is either a wild beast or a god. For it is most true, that a natural and secret hatred, and aversation towards society, in any man, hath somewhat of the savage beast; but it is most untrue, that it should have any character at all, of the divine nature; except it proceed, not out of a pleasure in solitude, but out of a love and desire to sequester a man's self, for a higher conversation: such as is found to have been falsely and feignedly in some of the heathen; as Epimenides the Candian, Numa the Roman, Empedocles the Sicilian, and Apollonius of Tyana; and truly and really, in divers of the ancient hermits and holy fathers of the church. But little do men perceive what solitude is, and how far it extendeth. For a crowd is not company; and faces are but a gallery of pictures; and talk but a tinkling cymbal, where there is no love. The Latin adage meeteth with it a little: Magna civitas, magna solitudo; because in a great town friends are scattered; so that there is not that fellowship, for the most part, which is in less neighborhoods. But we may go further, and affirm most truly, that it is a mere and miserable solitude to want true friends; without which the world is but a wilderness; and even in this sense also of solitude, whosoever in the frame of his nature and affections, is unfit for friendship, he taketh it of the beast, and not from humanity.

A principal fruit of friendship, is the ease and discharge of the fulness and swellings of the heart, which passions of all kinds do cause and induce. We know diseases of stoppings, and suffocations, are the most dangerous in the body; and it is not much otherwise in the mind; you may take sarza to open the liver, steel to open the spleen, flowers of sulphur for the lungs, castoreum for the brain; but no receipt openeth the heart, but a true friend; to whom you may impart griefs, joys, fears, hopes, suspicions, counsels, and whatsoever lieth upon the heart to oppress it, in a kind of civil shrift or confession.

It is a strange thing to observe, how high a rate great kings and monarchs do set upon this fruit of friendship, whereof we speak: so great, as they purchase it, many times, at the hazard of their own safety and greatness. For princes, in regard of the distance of their fortune from that of their subjects and servants, cannot gather this fruit, except (to make themselves capable thereof) they raise some persons to be, as it were, companions and almost equals to themselves, which many times sorteth to inconvenience. The modern languages give unto such persons the name of favorites, or privadoes; as if it were matter of grace, or conversation. But the Roman name attaineth the true use and cause thereof, naming them participes curarum; for it is that which tieth the knot. And we see plainly that this hath been done, not by weak and passionate princes only, but by the wisest and most politic that ever reigned; who have oftentimes joined to themselves some of their servants; whom both themselves have called friends, and allowed other likewise to call them in the same manner; using the word which is received between private men.

L. Sylla, when he commanded Rome, raised Pompey (after surnamed the Great) to that height, that Pompey vaunted himself for Sylla's overmatch. For when he had carried the consulship for a friend of his, against the pursuit of Sylla, and that Sylla did a little resent thereat, and began to speak great, Pompey turned upon him

again, and in effect bade him be quiet; for that more men adored the sun rising, than the sun setting. With Julius Caesar, Decimus Brutus had obtained that interest as he set him down in his testament, for heir in remainder, after his nephew. And this was the man that had power with him, to draw him forth to his death. For when Caesar would have discharged the senate, in regard of some ill presages, and specially a dream of Calpurnia; this man lifted him gently by the arm out of his chair, telling him he hoped he would not dismiss the senate, till his wife had dreamt a better dream. And it seemeth his favor was so great, as Antonius, in a letter which is recited verbatim in one of Cicero's Philippics, calleth him venefica, witch; as if he had enchanted Caesar. Augustus raised Agrippa (though of mean birth) to that height, as when he consulted with Maecenas, about the marriage of his daughter Julia, Maecenas took the liberty to tell him, that he must either marry his daughter to Agrippa, or take away his life; there was no third way, he had made him so great. With Tiberius Caesar, Sejanus had ascended to that height, as they two were termed, and reckoned, as a pair of friends. Tiberius in a letter to him saith, Haec pro amicitia nostra non occultavi; and the whole senate dedicated an altar to Friendship, as to a goddess, in respect of the great dearness of friendship, between them two. The like, or more, was between Septimius Severus and Plautianus. For he forced his eldest son to marry the daughter of Plautianus; and would often maintain Plautianus, in doing affronts to his son; and did write also in a letter to the senate, by these words: I love the man so well, as I wish he may over-live me. Now if these princes had been as a Trajan, or a Marcus Aurelius, a man might have thought that this had proceeded of an abundant goodness of nature; but being men so wise, of such strength and severity of mind, and so extreme lovers of themselves, as all these were, it proveth most plainly that they found their own felicity (though as great as ever happened to mortal men) but as an half piece, except they mought have a friend, to make it entire; and yet, which is more, they were princes that had wives, sons, nephews; and yet all these could not supply the comfort of friendship.

It is not to be forgotten, what Comineus observeth of his first master, Duke Charles the Hardy, namely, that he would communicate his secrets with none; and least of all, those secrets which troubled him most. Whereupon he goeth on, and saith that towards his latter time, that closeness did impair, and a little perish his understanding. Surely Comineus mought have made the same judgment also, if it had pleased him, of his second master, Lewis the Eleventh, whose closeness was indeed his tormentor. The parable of Pythagoras is dark, but true; Cor ne edito; Eat not the heart. Certainly, if a man would give it a hard phrase, those that want friends, to open themselves unto, are carnnibals of their own hearts. But one thing is most admirable (wherewith I will conclude this first fruit of friendship), which is, that this communicating of a man's self to his friend, works two contrary effects; for it redoubleth joys, and cutteth griefs in halves. For there is no man, that imparteth his joys to his friend, but he joyeth the more; and no man that imparteth his griefs to his friend, but he grieveth the less. So that it is in truth, of operation upon a man's mind, of like virtue as the alchemists use to attribute to their stone, for man's body; that it worketh all contrary effects, but still to the good and benefit of nature. But yet without praying in aid of alchemists, there is a manifest image of this, in the ordinary course of nature. For in bodies, union

strengtheneth and cherisheth any natural action; and on the other side, weakeneth and dulleth any violent impression: and even so it is of minds.

The second fruit of friendship, is healthful and sovereign for the understanding, as the first is for the affections. For friendship maketh indeed a fair day in the affections, from storm and tempests; but it maketh daylight in the understanding, out of darkness, and confusion of thoughts. Neither is this to be understood only of faithful counsel, which a man receiveth from his friend; but before you come to that, certain it is, that whosoever hath his mind fraught with many thoughts, his wits and understanding do clarify and break up, in the communicating and discoursing with another; he tosseth his thoughts more easily; he marshalleth them more orderly, he seeth how they look when they are turned into words: finally, he waxeth wiser than himself; and that more by an hour's discourse, than by a day's meditation. It was well said by Themistocles, to the king of Persia, That speech was like cloth of Arras, opened and put abroad; whereby the imagery doth appear in figure; whereas in thoughts they lie but as in packs. Neither is this second fruit of friendship, in opening the understanding, restrained only to such friends as are able to give a man counsel; (they indeed are best;) but even without that, a man learneth of himself, and bringeth his own thoughts to light, and whetteth his wits as against a stone, which itself cuts not. In a word, a man were better relate himself to a statua, or picture, than to suffer his thoughts to pass in smother.

Add now, to make this second fruit of friendship complete, that other point, which lieth more open, and falleth within vulgar observation; which is faithful counsel from a friend. Heraclitus saith well in one of his enigmas, Dry light is ever the best. And certain it is, that the light that a man receiveth by counsel from another, is drier and purer, than that which cometh from his own understanding and judgment; which is ever infused, and drenched, in his affections and customs. So as there is as much difference between the counsel, that a friend giveth, and that a man giveth himself, as there is between the counsel of a friend, and of a flatterer. For there is no such flatterer as is a man's self; and there is no such remedy against flattery of a man's self, as the liberty of a friend. Counsel is of two sorts: the one concerning manners, the other concerning business. For the first, the best preservative to keep the mind in health, is the faithful admonition of a friend. The calling of a man's self to a strict account, is a medicine, sometime too piercing and corrosive. Reading good books of morality, is a little flat and dead. Observing our faults in others, is sometimes improper for our case. But the best receipt (best, I say, to work, and best to take) is the admonition of a friend. It is a strange thing to behold, what gross errors and extreme absurdities many (especially of the greater sort) do commit, for want of a friend to tell them of them; to the great damage both of their fame and fortune: for, as St. James saith, they are as men that look sometimes into a glass, and presently forget their own shape and favor. As for business, a man may think, if he win, that two eyes see no more than one; or that a gamester seeth always more than a looker-on; or that a man in anger, is as wise as he that hath said over the four and twenty letters; or that a musket may be shot off as well upon the arm, as upon a rest; and such other fond and high imaginations, to think himself all in all. But when all is done, the help of good counsel, is that which setteth business straight. And if any man think that he will take counsel, but it shall be by pieces; asking counsel in one business, of one man,

and in another business, of another man; it is well (that is to say, better, perhaps, than if he asked none at all); but he runneth two dangers: one, that he shall not be faithfully counselled; for it is a rare thing, except it be from a perfect and entire friend, to have counsel given, but such as shall be bowed and crooked to some ends, which he hath, that giveth it. The other, that he shall have counsel given, hurtful and unsafe (though with good meaning), and mixed partly of mischief and partly of remedy; even as if you would call a physician, that is thought good for the cure of the disease you complain of, but is unacquainted with your body; and therefore may put you in way for a present cure, but overthroweth your health in some other kind; and so cure the disease, and kill the patient. But a friend that is wholly acquainted with a man's estate, will beware, by furthering any present business, how he dasheth upon other inconvenience. And therefore rest not upon scattered counsels; they will rather distract and mislead, than settle and direct.

After these two noble fruits of friendship (peace in the affections, and support of the judgment), followeth the last fruit; which is like the pomegranate, full of many kernels; I mean aid, and bearing a part, in all actions and occasions. Here the best way to represent to life the manifold use of friendship, is to cast and see how many things there are, which a man cannot do himself; and then it will appear, that it was a sparing speech of the ancients, to say, that a friend is another himself; for that a friend is far more than himself. Men have their time, and die many times, in desire of some things which they principally take to heart; the bestowing of a child, the finishing of a work, or the like. If a man has a true friend, he may rest almost secure that the care of those things will continue after him. So that a man hath, as it were, two lives in his desires. A man hath a body, and that body is confined to a place; but where friendship is, all offices of life are as it were granted to him, and his deputy. For he may exercise them by his friend. How many things are there which a man cannot, with any face or comeliness, say or do himself? A man can scarce allege his own merits with modesty, much less extol them; a man cannot sometimes brook to supplicate or beg; and a number of the like. But all these things are graceful, in a friend's mouth, which are blushing in a man's own. So again, a man's person hath many proper relations, which he cannot put off. A man cannot speak to his son but as a father; to his wife but as a husband; to his enemy but upon terms: whereas a friend may speak as the case requires, and not as it sorteth with the person. But to enumerate these things were endless; I have given the rule, where a man cannot fitly play his own part; if he have not a friend, he may quit the stage.

3.3.2 SUMMARY OF THE ESSAY

It is said that if a person who delighted his solitude and prefer a life without friends is either a beast or a god. In rare cases self alone become the friend of the self and that is happened at the time of high spiritual experiences. However, for ordinary masses, self alone is the enemy of the self and a friendless person leads a life of miseries and melancholy. He lives a life of isolation amidst the crowed of people and the world seems to him more painful and intolerable place to live.

Friendship is a medicine for a puzzled mind and a burdened heart. A person can relieve his heart from the burden of tension. It helps a man to catharsis

his emotions which otherwise hampering his psyche. A friend is an opportunity to share the secret feelings, desires and frustrations. Friendship is an advantage for the spirit.

The fruit of friendship has so advantageous that even the great monarchs have given utmost importance to friendship.

Friendship has many things in its treasure to offer. It redoubles the joy and reduces the grief. The sharing of grief with friend reduces the burden of soul and makes one feel more relaxed and relieved. Similarly, if a man has a friend and shares his pleasure with his friend it increases his pleasure. People who live in isolation and have no friends are like cannibals who make no good to the society and even harm themselves. Friendship unites the souls and together they increase the pleasure and reduce the sorrow.

The second advantage of friendship is that it provides a fuel for the understanding. It makes a person more social and understandable. All doubts, prejudices for self are illuminated by a good friendship. A good friendship helps in forming a good personality. Timely and faithful advices can help him in his decision making.

Advisory and counseling are other advantages of the friendship. A person should learn to make a difference between a good advice of a friend and flattery. An impartial advice can help person to realize his own prejudices and biases. This can help him in learning manners and business. A sincere friend is jewel for your success.

A friend is helping hand in many occasions and circumstances. A person cannot do all the things himself. He needs a support. Thus a friend is always reliable. As a human being, he always needs a person to communicate and share plans, ideas and feelings. Sometimes, a man cannot share something with his son, wife and other relatives but a good friend is always reliable to such things.

3.3.3 GLOSSARY

- Delighted in solitude : The pleasure in isolation
- Aversion towards society : Not good for the social fabric of the society
- The savage beast : Uncivilized
- Epimenides the Candian island. : A poet and philosopher of the Crete
- Numa the Roman : A great king of Rome.
- Apollonius of Tyana lived in the first century A.D. : A philosopher and magician who
- Magna civitas, magna solitudo great city is a great solitude" : A Latin phrase which means, "A

- participes curarum : A Latin phrase meaning, 'shares of their cares'.
- Pythagoras : An ancient Greek philosopher
- Cor ne edito : Latin phrase meaning 'Don't eat the heart'

3.3.4 QUESTIONS

1. Why is friendless man either a beast or a god?
2. How far it is right to say that friendship is a medicine for mind and heart?
3. For there is no such flatterer as is a man's self; and there is no such remedy against flattery of a man's self, as the liberty of a friend.
4. What are the advantages of friendship?
5. Explain the statement, 'Magna civitas, magna solitudo'.
6. Comment on the biblical and mythological illusions in the essay "Of Friendship".
7. "A principal fruit of friendship, is the ease and discharge of the fulness and swellings of the heart, which passions of all kinds do cause and induce". Explain.

3.4 LET US SUM UP

Thus, to sum up, we can say that Bacon was a prudential and renaissance thinker. His practical wisdom is known for his selfish utilitarianism. He has not left any stone unturned. His diversified essays eloquently expressed the spirit of renaissance. The universal appeal of his essays seems still relevant in twenty first century.

3.5 SUGGESTED READINGS

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UNIT 4 ESSAYS OF FRANCIS BACON PART B: OF TRAVEL, OF REVENGE

Structure

4.0 Objectives

4.1 Introduction

4.2 Of Travel

- 4.2.1 The Essay
- 4.2.2 Summary of the Essay
- 4.2.3 Glossary
- 4.2.4 Question for Comprehension

4.3 Of Revenge

- 4.3.1 The Essay
- 4.3.2 Summary of the Essay
- 4.3.3 Glossary
- 4.3.4 Question for Comprehension

4.4 Let's Sum Up

4.5 Suggested Readings

4.0 OBJECTIVES

In the previous unit the learners learned the basic features of Francis Bacon's writing. They have also learned the mind and art of Francis Bacon. In the previous unit the entries on his use of pithy sentences and aphoristic style of writing; use of minimum words, provide a theoretical information of his essay. All the entries could be used as a background material for this unit and all theoretical knowledge will be used in this unit for the critical analysis of the essays prescribed in this unit.

4.1 INTRODUCTION

All the prescribed essays i.e "Of Travel" and "Of Revenge", are analysed independently. Synopsis will provide a brief and easy to understand summary of the prescribed essay. The entries on Critical Remarks on the other hand, may provide a critical analysis through the proper studies of the background study. Difficult and contextual/ biblical allusions are explained under sub heading of 'Glossary'. 'Question for Comprehension' provides an understanding of the text.

4.2 OF TRAVEL: INTRODUCTION

The essay "Of Travels" is a documentation of the experiences of Francis Bacon; a well-travelled, witty and intelligent man. Bacon recommends travelling equally important for both the young and the elders. According to him, travel serves the purpose of education and experience. Travelling can teach new lesions to young minds, while it can transform the knowledge of elder ones into experience.

The essay is also admired for its suggestions and advises on travelling. Since, language is the only way of communication and connecting with the local people, Bacon advised that if someone is planning to visit a foreign country one should learn the language of the country in advance.

Bacon believes that the sole purpose of travelling must be knowledge and experience. Moreover he advises that during one's visit to a country he must not stay in one city or town. Moreover, if he is supposed to stay in one city or town, he advised that at least, he must change his lodging from one end and part of the town, to another; which is a great adamant of acquaintance.

Although, a few of the advices may not be relevant in the technological advances world of today, but many of the advices he has recommended in the essays are still relevant in the twenty first century.

Moreover, Bacon's essays are the direct outcome of his learned observation of life. As a keen observer of the life and its affairs, he kept on council, civil and moral. The essay "Of Travel" is a very orderly account of advices and suggestions on the topic. Essay begins with the significance and use of travelling in one's life and elaborates the actions required on the foreign land one visits. The essay ends with the suggestions for the traveller on his return to the home country.

4.2.1 THE ESSAY

(TEXT)

TRAVEL, in the younger sort, is a part of education, in the elder, a part of experience. He that travelleth into a country, before he hath some entrance into the language, goeth to school, and not to travel. That young men travel under some tutor, or grave servant, I allow well; so that he be such a one that hath the language, and hath been in the country before; whereby he may be able to tell them what things are worthy to be seen, in the country where they go; what acquaintances they are to seek; what exercises, or discipline, the place yieldeth. For else, young men shall go hooded, and look abroad little. It is a strange thing, that in sea voyages, where there is nothing to be seen, but sky and sea, men should make diaries; but in land-travel, wherein so much is to be observed, for the most part they omit it; as if chance were fitter to be registered, than observation. Let diaries, therefore, be brought in use. The things to be seen and observed are: the courts of princes, especially when they give audience to ambassadors; the courts of justice, while they sit and hear causes; and so of consistories ecclesiastic; the churches and monasteries, with the monuments which are therein extant; the walls and fortifications of cities, and towns, and so the heavens and harbors; antiquities and ruins; libraries; colleges, disputations, and lectures, where any are; shipping and navies; houses and gardens of state and pleasure, near great

cities; armories; arsenals; magazines; exchanges; burses; warehouses; exercises of horsemanship, fencing, training of soldiers, and the like; comedies, such whereunto the better sort of persons do resort; treasuries of jewels and robes; cabinets and rarities; and, to conclude, whatsoever is memorable, in the places where they go. After all which, the tutors, or servants, ought to make diligent inquiry. As for triumphs, masks, feasts, weddings, funerals, capital executions, and such shows, men need not to be put in mind of them; yet are they not to be neglected. If you will have a young man to put his travel into a little room, and in short time to gather much, this you must do. First, as was said, he must have some entrance into the language before he goeth. Then he must have such a servant, or tutor, as knoweth the country, as was likewise said. Let him carry with him also, some card or book, describing the country where he travelleth; which will be a good key to his inquiry. Let him keep also a diary. Let him not stay long, in one city or town; more or less as the place deserveth, but not long; nay, when he stayeth in one city or town, let him change his lodging from one end and part of the town, to another; which is a great adamant of acquaintance. Let him sequester himself, from the company of his countrymen, and diet in such places, where there is good company of the nation where he travelleth. Let him, upon his removes from one place to another, procure recommendation to some person of quality, residing in the place whither he removeth; that he may use his favor, in those things he desireth to see or know. Thus he may abridge his travel, with much profit. As for the acquaintance, which is to be sought in travel; that which is most of all profitable, is acquaintance with the secretaries and employed men of ambassadors: for so in travelling in one country, he shall suck the experience of many. Let him also see, and visit, eminent persons in all kinds, which are of great name abroad; that he may be able to tell, how the life agreeth with the fame. For quarrels, they are with care and discretion to be avoided. They are commonly for mistresses, healths, place, and words. And let a man beware, how he keepeth company with choleric and quarrelsome persons; for they will engage him into their own quarrels. When a traveller returneth home, let him not leave the countries, where he hath travelled, altogether behind him; but maintain a correspondence by letters, with those of his acquaintance, which are of most worth. And let his travel appear rather in his discourse, than his apparel or gesture; and in his discourse, let him be rather advised in his answers, than forward to tell stories; and let it appear that he doth not change his country manners, for those of foreign parts; but only prick in some flowers, of that he hath learned abroad, into the customs of his own country.

4.2.2 SUMMARY OF THE ESSAY

Travelling may benefit both the young and the old. For young it is a source of knowledge and for old it is add on to their experience of life.

If someone wants to travel to a foreign country he should learn the language of the country before make his visit. That young men can hire a tutor, servant, or guide in the foreign country, because he may be get benefitted of his local knowledge and guide and advise him to what place to visit, what things are worthy to see and what cousins are to taste.

Bacon finds very strange that people who want to go for sea voyages carry diaries. Meanwhile, Bacon advised to those who set their travel to plane lands that they must not forget to carry diaries because in a foreign country there is too much to observe and experience. Diaries can help him record all experiences and observations of the "different courts of princes, the courts of justice, and so of consistories ecclesiastic; the churches and monasteries, the walls and fortifications of cities, and towns, and so the heavens and harbors; antiquities and ruins; libraries; colleges, disputations, and lectures, where any are; shipping and navies; houses and gardens of state and pleasure, near great cities; armories; arsenals; magazines; exchanges; burses; warehouses; exercises of horsemanship, fencing, training of soldiers, and the like; comedies, such whereunto the better sort of persons do resort; treasuries of jewels and robes; cabinets and rarities". He can also record any other memorable experience, nonetheless, the knowledge and experiences of the tutors, or servants.

Bacon convincingly recommended that if someone wants to learn and experience the foreign country in lesser time he must follow to record the moments on diary.

Travel books are good to carry because the books may provide information of the visiting country. It may also help in answering his queries of the foreign land. During ones visit to a foreign country, one should not make a long stay at a one city of town. He should keep on moving from cities to cities. Thus he may have more chance to interact with maximum people and visit more places. However, if is supposed to live in a city only, at least, he should live in the different parts of that city.

He should avoid the company of his countrymen, and utilize much of his time in interacting with the local people. He is also advised to try to get recommendations of some important persons to make his stay and visit easeful and success. His reach to the acquaintance of secretaries and employees of the embassies may be very useful for the purpose.

He, if possible, should not forget to interact with the eminent and renowned personalities of the visiting country. He should avoid being in any controversy during his visit and should avoid to make any comparison between the culture of his country and the visiting country. More importantly, he must be very conscious during his conversation with choleric and quarrelsome persons because they can engage him into controversy and rebuke him down.

At the time he returns to home country, he should not get out of touch with the country he visited. He should maintain a regular correspondence by letters with the persons of his acquaintance. This may be very useful. The impression of the visit must not only be visible on the appearance of the traveller but it must be the part of his talks and discourse.

He must observe the visit practically and should avoid enthusiasm for the foreign country. He should not change his native manners and show an inclination for the foreign manners. However, it is advisable to add on some good habits into the customs of his country.

4.2.3 GLOSSARY

- Yieldth : Offers
- Sea voyages : A journey through sea
- Consistories ecclesiastic : assemblies of the dignitaries of church
- Monuments : museum
- Masks : A folk dance with covered faces
- Sequesters : To isolate
- Eminent : very important
- Choleric : Of irritable nature
- Robes : Royal dresses

4.2.4 QUESTIONS

Q1. How far the travelling may benefit both the young and the old?

Q2. What is the use of diaries during a foreign visit?

Q.3 Why did Bacon advise to avoid the company of his countrymen during foreign visit?

Q.4 What are the controversy Bacon has recommended to avoid during visit?

Q.5. What are the advices Bacon suggested after the return of the traveller to the home country?

Q.6. How should one address the issues of cultural assimilation after his experience of the foreign culture?

4.3 OF REVENGE: INTRODUCTION

"Of Revenge" is Bacon's one of the most quoted and admired essays. *It* is a short but evocative essay. The essay doesn't provide only the idealistic commentary on the topic but it is one of the best examples of Bacon's practical wisdom. In this essay, Bacon point outs that the desire of seeking revenge is an inherent need of human behavior to settle his anger. He further believes that a civilized society doesn't have any scope for such 'wild justice'. He believes that the emotions of wrath which leads a man for seeking revenge can be controlled through forgiveness. Bacon, glorifying the narratives of forgiveness, counts it as 'a prince's part'.

This essay is also admired for the practical wisdom. Bacon expresses that seeking revenge is wasting one's time energy and money on the past matters and the past is gone, and irrevocable". In contrary to it wise men never indulge themselves in the thing that cannot be changed as they "have enough to do, with things present and to come".

Bacon's essays are common in the use of mythological and biblical parallels. Solomon, Cosmus, duke of Florence, Caesar, Pertinax, and Henry the Third of France are quoted and mention to make the statements more relevant.

Although, Francis Bacon advocates forgiveness and condemned revenge as a "wild justice", in conclusion of the essay, he justifies 'public revenges'.

Most of the sentences of this essay are quoted as aphorism or maxim. The ideas in this essay, as in most of Bacon's essays, are not well organized, but seem another example of his 'Dispersed Meditation'. "Of Revenge" is loaded with wisdom of experience and observations and is cited as an example of Bacon's art of short, compact and terse sentences. This essay like most of his other essays begins with a catchy phrase.

4.3.1 THE ESSAY

(TEXT)

REVENGE is a kind of wild justice; which the more man's nature runs to, the more ought law to weed it out. For as for the first wrong, it doth but offend the law; but the revenge of that wrong, putteth the law out of office. Certainly, in taking revenge, a man is but even with his enemy; but in passing it over, he is superior; for it is a prince's part to pardon. And Solomon, I am sure, saith, It is the glory of a man, to pass by an offence. That which is past is gone, and irrevocable; and wise men have enough to do, with things present and to come; therefore they do but trifle with themselves, that labor in past matters. There is no man doth a wrong, for the wrong's sake; but thereby to purchase himself profit, or pleasure, or honor, or the like. Therefore why should I be angry with a man, for loving himself better than me? And if any man should do wrong, merely out of ill-nature, why, yet it is but like the thorn or briar, which prick and scratch, because they can do no other. The most tolerable sort of revenge, is for those wrongs which there is no law to remedy; but then let a man take heed, the revenge be such as there is no law to punish; else a man's enemy is still before hand, and it is two for one. Some, when they take revenge, are desirous, the party should know, whence it cometh. This is the more generous. For the delight seemeth to be, not so much in doing the hurt, as in making the party repent. But base and crafty cowards, are like the arrow that flieth in the dark. Cosmus, duke of Florence, had a desperate saying against perfidious or neglecting friends, as if those wrongs were unpardonable; You shall read (saith he) that we are commanded to forgive our enemies; but you never read, that we are commanded to forgive our friends. But yet the spirit of Job was in a better tune: Shall we (saith he) take good at God's hands, and not be content to take evil also? And so of friends in a proportion. This is certain, that a man that studieth revenge, keeps his own wounds green, which otherwise would heal, and do well. Public revenges are for the most part fortunate; as that for the death of Caesar; for the death of Pertinax; for the death of Henry the Third of France; and many more. But in private revenges, it is not so. Nay rather, vindictive persons live the life of witches; who, as they are mischievous, so end they infortunate.

4.3.2 SUMMARY OF THE ESSAY

The very first line of the essay is often used as a proverb. He considers the revenge a 'wild justice'. According to Bacon seeking revenge is not a civilized activity, moreover, it is better suits to the law of jungle. Humans live as a civilized community and they established law to take care of anything, thus, might is replaced by the right. But contrary to this, seeking revenge is an activity where the doer is taking the law into his hands and considers himself above any law by putting the law out of office. Bacon put forward the practical aspect of the deed and observed that if one takes a revenge, he takes the law in his hand and consequently, in the eyes of law he stands with his enemy. However, pardon is king's part and above all. Bacon, quoting Solomon, discussed a biblical myth in context of forgiveness. Bacon cited a reference of Solomon, a biblical king most famous for his wisdom, who believed that forgiveness is the best part of mankind and keep on seeking revenge is a foolish act of keeping one's own wound green. Moreover, wise men don't think of the matters of the past as they "have enough to do, with things present and to come".

Bacon further observed that in most of the cases the wrong doer doesn't do a wrong for a wrong's sake. He does wrong either for the sake of his business and to earn some profit. There are some others who do wrong to seek pleasure, or honor. Nevertheless, Bacon mentioned that everyone has a right to seek profit, pleasure and honour. Moreover, it makes no sense of getting angry with anyone who loves himself better than anyone other.

He metaphorically compared the people who "do wrong, merely out of ill-nature" with thorn or briar and observed that they hardly deserve one's notice, as they cannot do something good.

There are some wrongs for which there is no law to punish. For example, if some stares at someone. It may hurt the other party and he may feel offended but he is advised not to retaliate because "there is no law to remedy", otherwise he will be punished by two ways; firstly, he was hurt by staring and secondly he would be punished by the for his revenge to the wrong doer.

Bacon mentioned the two categories of the revenge seekers. Firstly, those who wish to make the other party aware before they proceed for revenge. Bacon considered it the most generous kind of revenge because, as Bacon believes, the pleasure is of seeking revenge is not to hurt the person but "in making the party repent". On other hand, there are some supercilious and coward fellows who seek the revenge in the dark; they are most commonly friends.

One can get alert of his enemies but sometimes unexpected revenge comes from the side of friends. Bacon is known for his serious and sober appeal in essays but he is also admired for his rare sense of humour. He cites a parallel of Cosmus, duke of Florence, to put his ideas forward that in commandments we are commanded to forgive our enemies but "you never read, that we are commanded to forgive our friends".

However, Bacon quotes biblical character Job, and claimed his idea better for humanity who believed that we always expect good from God's side and criticize Him for the evils we have. Bu he recommended that we shall rather be ready to accept the evil also as the will of God. In the same line he believed that we shall be ready to accept a good and an evil also of a friend.

He further pointed out one more fault of the practice of revenge. The practice of revenge never let the person heal the wound but the recollections of the memories of the past "keeps his own wounds green".

Bacon concludes the essay by making the deference between Public revenge and personal revenge. Public revenges are permissible and rather a thing of mass celebration. It is good for the moral of the public and may strengthen the idea of poetic justice. Public revenge he means to the revenge which is taken for the good of the masses. Death of Caesar was avenged by Octavious, the death of Pertinax was avenged by Septimius Severu and the death of Henry the Third of France was avenged by Henry III of Navarre. They received honour and reward for the public revenge.

Bacon takes a strong stand against the personal revenge and believes that a person who practices personal revenge lives the life of witches. Vindictive people live of negativity, thus the end of their life, is often, horrible.

4.3.3 GLOSSARY

- Revenge : Vengeance
- Wild justice : Justice of the jungle i.e 'might is right'.
- Law to weed it out : law to punish the wrong
- Putteth the law out of office : Disobey the law
- Certainly : Undoubtedly
- A prince's part to pardon : Royal thing
- Irrevocable : that cannot be changed
- Labor in past matters : wasting time on thinking the past
- Wrong, for the wrong's sake : doing evil for its pleasure
- Thorn or briar : thorny bushes
- Cosmus, duke of Florence : Grand Duke of Tuscany
- Perfidious or neglecting friends : Disloyal friends
- Public revenge : revenge taken for the benefit of masses
- Caesar : The great Roman emperor
- Pertinax : A Roman emperor
- Vindictive persons : revengeful person

4.3.4 QUESTIONS

1. Why does Bacon consider revenge as a 'wild justice'?
2. How far forgiveness is a king's part and above all?
3. Why do people harm others?
4. What is generous revenge according to Francis Bacon?
5. "For the delight seemeth to be, not so much in doing the hurt, as in making the party repent". Discuss.
6. What is public revenge?
7. Why does Bacon condemn the private revenge?
8. "This is certain, that a man that studieth revenge, keeps his own wounds green, which otherwise would heal, and do well". Explain.
9. The nature of the essay "Of Revenge" is moral but the morality in the essay in not related to spirituality. Comment.
10. Bacon's expressions are proverb-like. Find out any five such expressions from this essay

4.4 LET US SUM UP

Thus, to sum up, we can say that Bacon was a prudential and renaissance thinker. His practical wisdom is known for his selfish utilitarianism. He has not left any stone unturned. His diversified essays eloquently expressed the spirit of renaissance. The universal appeal of his essays seems still relevant in twenty first century.

4.5 SUGGESTED READING

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U.P.Rajarshi Tandon Open University, Prayagraj

MAEN-103 (N)
ENGLISH PROSE

Block 2

English Prose in the Eighteent Century

UNIT-5	**Periodical Essay in the 18th Century**	**55-62**
UNIT-6	**Richard Steele : On Judicious Flattery, Recollection of Childhood**	**63-73**
UNIT-7	**Joseph Addison : The Aims of the Spectator, Meditations in Westminster Abbey (Original test)**	**75-89**
UNIT-8	**Oliver Goldsmith : On National Prejudices, The 'Man in Black'**	**91-102**

BLOCK - II INTRODUCTION

In this block, we will study literary background of 18th century's English literature. We will discuss the place of prose as a literary genre and how it was different from Elizabethan prose. This block will also be helpful in understanding learners the social background of 18th century British society. Many sweeping changes transformed the social and private lives of the English people. Lower and middleclass people were in miserable condition. Upper class availed all the luxuries. It was time of Poetry, Prose, Drama, Novel, Satire and Political writing. Writers like – Alexander Pope, Daniel Defoe, Jonathan Swift, Thomas Gray, William Wordsworth, Shelley and Coleridge contributed much to enrich the literary horizons of British literature. This block contains the following 4 units:

Unit – 5 introduces the Periodical essay as a literary form of expression. The periodical essays appeared periodically or at intervals of fixed time in magazines or journals, and not in book form. Periodical essays were different from other essays in its aim which were connected to the social conditions of the time. They aimed at the improvement of the society. They were informative in nature and delighted the reading public.

Unit – 6 deals with the life and works of Richard Steele and it also contains two particular essays by him, named: "Judicious Flattery", and "Recollections of Childhood." The first essay describes the judicious and injudicious flattery. Judicious flattery does not offend the feeling of man and it is pleasure - giving. One, who flatters in judicious way, always remembers what is good or bad. But an injudicious flatterer, for fear of being called a flatterer, talks about the unpleasant things. In this essay, the writer also describes the nature and tendency of the flatterers. He presents the different kinds of species of the flatterers. The second essay contemplates the effect of death and the memory of death on a person's experience of life. Based on his personal experience of witnessing the demise of loved ones in his formative years, this essay analyses various aspects of death. Steele meditates on his past time with his friends and dear ones which is a precious memory of his life. When he was with them, the flow of mirth and jollity was in regular form. But, when he separated from them, then the source of whole happiness ended.

Unit – 7 focuses on the life and works of Joseph Addison with reference to his two essays: "The Aims of the Spectator", and "Meditations in Westminster Abbey." The first essay explores its aim of social reformation of the English people, their manners and morals. Its aim is to dispel ignorance and promote tolerance. The second essay examines several inscriptions in Westminster Abbey. In this essay, the writer, Joseph Addison, also talks about his sense of humour, which is of a serious kind, meaning thereby that he preferred a serious humour. Whenever he was in a serious mood owned often walkup to Westminster Abbey, a gloomy, grave place, where exists an atmosphere of sadness and silence.

Unit – 8 concentrates on two essays by Oliver Goldsmith: "On National Prejudices", and "The Man in Black."This unit also deals with the life and literary works of Goldsmith. The first essay highlights the fact that it is possible to love one's own country "without hating the natives of other countries."People no longer consider themselves general inhabitants of the globe, or members of that

grand society which comprehends the whole humanity. The second essay depicts a true picture of the English society of writer's age. His society was the victim of many shortcomings. It was broken economically and morally. Due to the worst economic state, the common people were reduced to the state of beggary. The writer believed in indirect reform, so he, in the essay, introduces the character of the man in black. He presents him as his best friend.

UNIT-05 PERIODICAL ESSAY IN THE 18th CENTURY

Structure

5.0 Objectives

5.1 Introduction

5.2 Socio-political Background of the 18th Century

5.3 The Emergence of the Periodical Essay

5.3.1 The Review

5.3.2 The Tatler

5.3.3 The Spectator

5.3.4 The Guardian

5.3.5 Other Periodicals and Magazines

5.4 Let Us Sum Up

5.5 Questions

5.6 Glossary

5.7 Suggested Reading

5.0 OBJECTIVES

The objective of this unit is to provide a background study for the Unit 5 and Unit 6. This unit will explore the socio-political background of the 18th century. The unit will also explore the emergence on periodical essay in the 18th century and its relevance and significance in shaping the literary phenomena of the long- long 18th century. It will also analyse the importance of the moral, didactic, social and satirical essay in the age of Queen Anne. This unit will provide a background study for the units on Joseph Addison and Richard Steel.

5.1 INTRODUCTION

In a literal sense the whole of 18th century is called the Age of Prose. The age of Queen Anne is more appropriately is considered as age of essay. Addison and Steele's contribution in the development and establishment in periodical essay, laid a new phase to the essay writing. The rise of journalism in the last decade of the 17th century provided a platform for the daily newspapers,

periodicals, and magazines in the age of Queen Anne. The newspapers such as the *Postman*, The *Post-boy*, the *Daily Courant*, the *Supplement*, and the *English Post* etc. established the ground for the periodical essay. 18th century was dominated by the middle class sensibility and the periodical essays are proved to be the most appropriate genre to meet the middle class sensibility. Moreover, middle class' interest in socio, economic and political issues of the time, made the periodical essays the need of the time.

5.2 SOCIO-POLITICAL & LITERARY BACKGROUND OF THE 18th CENTURY

"Our excellent and indispensable Eighteenth century".

Mathew Arnold

The 18th century, since it covers the time period of 138 years (1660 to 1798), is also called 'Our Long-Long Eighteenth Century'. The entire century is laid by the three greats of the age. The period from 1660 to 1700 is called the age of Dryden. It is succeeded by Alexander Pope and the period from 1700 to 1745 is called the Age of Pope. The century is commenced by the age of Dr. Johnson from 1745 to 1798. These three are as important and excellent as Shakespeare, Wordsworth and T.S. Eliot, in English Literature.

Eighteenth century literature is "a literature by the middle class, for the middle class and about the middle class". Industrialization, Urbanization, Democracy and Journalism pay a significant role in the growing middle class society.

In 18th century Literary Clubs were the important centers of social, political and business life. These Literary Clubs provide a platform where ideas were released to remove ignorance and explore philosophy. However, these clubs were the gathering centers of the academicians, man of deferent ranks, professionals, men of different political affiliations. The Four Famous Clubs of the century were- the Spectator Club (Addison & Steele), The Kit-Kat Club (Christopher Kate), Blue Stocking Club (Benjamin Stillingfleet), and The Club (Dr. Johnson).

Periodical essays were written at the time when party politics, industrialization, colonialization, has emerges with the new issues in the country. A genre that can meet the changing scenarios was very much demanded. Thus, the advent of periodical essays.

Eighteenth century temper is defined as New-Classicism and the spirit of the century was very rigid to the three basic tenets of the New Classical Literature.

1. Imitation of Ancient Writers
2. Belief in Genre Theory
3. Belief in the Dictum: "Poetry must teach and delight"

Eighteenth century literature is marked by rationalism, intellect, reason and prose. Therefore, literary thoughts were dominated by sense rather than sensibility

and more significantly, real and actual rather than speculative and imaginative. Nevertheless, 18th century literature is a return to Augustan rationalism and sense and a revolt against renaissance speculation and imagination.

The main focus of the 18th century literature is lie upon the metropolitan and urban ethos. London was the centre of all literary activities.

5.3 THE EMREGENC OF THE PERIODICAL ESSAY

Periodical is a magazine, journal, or a paper that is published at regular intervals of monthly, weekly etc. The emergence of the periodical is noted from the middle of the 17th century and the periodicals of this age laid a significant contribution in the development of form, content and subject and matter of the literature of the age. In England, the developments of the popular press laid a platform for journalism and finally journalism significantly contributed in the rise of magazines and periodicals.

The new inventions in the technology of printing press made it very handy to use and commercially it became cheaper to manage. This phenomenon led to the revival in journalism. In eighteenth century, British society was shifting from agrarian rhythm of life to urban society and the middle class was dominating in all the spheres of life. This middle class has created a large number of readers who had a time to engage in reading.

Joseph Addison and Richard Steele are generally regarded as the most significant figures in the development of the eighteenth-century periodical. They made their strong hold on the second decade of the eighteenth century. Together they produced three most popular periodicals of the century. Togather they published the *Tatler* (1709-11), the *Specator* (1711-12), and the *Guardian* (1713).

These periodicals gained popularity for social and moral commentary, and literary and dramatic criticism, as well as short literary works. Although, the periodicals have been experimented a few years before Addison and Steels, the genre gained popularity through the periodicals of Addison and Steel only.

In the first half of the eighteenth century, the periodicals were the dominant form of literature. One of the main features of the form was that had equally appreciated by the people of different tastes. Periodicals had to offer something to all the classes of the people. It accommodated the writers of the different ideologies and political affiliations.

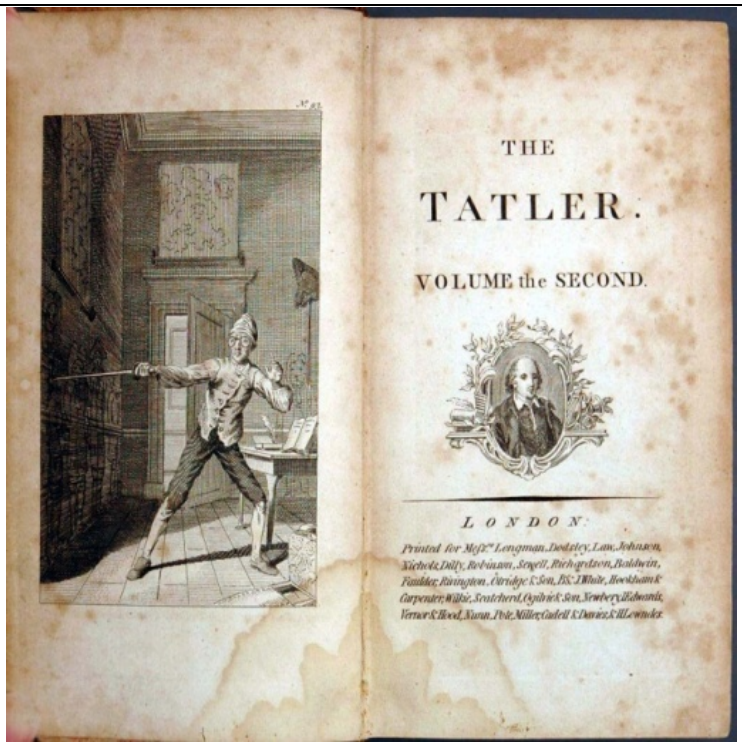
5.3.1 THE REVIEW

Daniel Defoe's famous periodical the *Review* was first published in 1704 and continued till 1713. The periodical was dedicated to publish political essays, more often defending the policies of the then governmental.

The periodical was originally started under the title of *A Weekly Review of the Affairs of France*. In 1707 it adopted a new title A Review of the State of the

British Nation and continued until 1713. It appeared three times a week and almost all of the papers were written by Defoe himself. The periodical covered the topics on current political, economic and military concerns. In perspective it was leaning particularly to the ideology of protestant and Whig. It supported the European trade missions as the key to national prosperity and honour. Meanwhile, the periodical also published articles on love, marriage, crime, gambling and other social issues.

5.3.2 THE TATLER


THE

TATLER.

VOLUME the SECOND.

LONDON:

In 1709 Richard Steele decided to start a literary and social journal, *The Tatler* and the first number of the periodical appeared in April 12, 1709. It was published for two consecutive years. The periodical was published on a small folio sheet, and it was published and distributed three times a week. The cost of the paper was a penny for single copy. The periodical is named amongst the renowned periodicals of the era. It is considered equally popular to The Review (Denial Defoe), The Spectator (Addison and Steel), and Rambler (Samuel Johnson).

Steele made the purpose of the periodical very clear since its first publication. In one of the Tatler essays he claims-

> The general purpose of this paper is to expose the false arts of the life, to put off the disguises of cunning, vanity, and affectation, and to recommend a general simplicity on our dress, our discourse, and our behavior.

The paper got instant popularity and became the first choice of all the clubs and coffee houses of Landon. Its interest in contemporary English life style and mannerism made it more popular amongst the young population of the age.

Richard Steele published *The Tatler* under the pseudo name ‘Isaac Bickerstaff.’ The paper ran less than two years and was discontinued in 2 January 1711. Though lived a very short life of less than two years but the paper is well regarded for its contribution in the development of the periodicals. It paved the way to the birth of The Spectator, which was published only two months after the *Tatler* stopped. The Spectator, more or less, is the incarnation of the Tatler. The Female Tatler published by an unknown woman under the nom de plum of "Mrs. Crackenthorpe" is a direct outcome of the discourse created by the Tatler. The Female Tatler was published afdyer the three months of the publication of the Tatler.

5.3.3 THE SPECTATOR



The Cover Page of the Spectator

The Tatler was discontinued in 2 January 1711 made the way for the first issue of The Spectator. The Spectator was published by Joseph Addison and Steele and the first issue was appeared in March 1, 1711. Addison was the main in-charge of the paper. Addison was more concerned to make it a literary magazine and the politics and news were almost ignored.

The Spectator became so popular among the readers that just after its publication the publisher has to increase the numbers regularly. As one of the main aims of the periodical, he declared that his intention would always be “enliven morality with wit, and to temper wit with morality”.

Another feature of the paper was to help English society to come out of the artificialities of the age of Queen Anne and the publishers were more keen to ‘bring philosophy to the tea tables and coffee houses and clubs out of closets and libraries of learned man. Although, Addison was political associated with Whigs, he decided to make the Spectator free from the political veins of the age. The Spectator played a vital role in the daily life of London.

The paper ran for 555 issues and was discontinued on December 6, 1712.

5.3.4 THE GUARDIAN



The cover page of *The Guardian*

After the discontinuation of The Spectator in December 6, 1712, Richard Steel started The Guardian in March 12, 2013. Richard Steele himself, Joseph Addison, Thomas Tickell, Alexander Pope and Ambrose Philips, were the regular contributors of the periodical. The Guardian couldn't survive long and stoped in October 1713.

Edward Cave's *The Gentleman's Magazine* started in 1731 is considered as the sequel of the *The Guardian.*

5.3.5 OTHER PERIODICALS AND MAGAZINE

The neo-classical temper of the eighteenth century created a ground exclusively for periodicals and magazines. The first decade of the eighteenth century played a vital role in the evolution of periodicals and journals. The success and popularity of the *Tatler, The Spectator, The Guardian, The Review* et.al paved the path for the new culture of periodicals and magazines.

The Gentleman's Magazine first came in 1731 by Edward Cave, survived uninterrupted for almost 200 years until 1907. Boswell was one of its most famous contributors. Dr Samuel Johnson got his first employement with *The Gentleman's Magazine* as a writer and became a regular contributor of the magazine.

London Magazine is one of the oldest magazines of the Britain. First published in 1732, is still continued with several new incarnations. The Magazine was started in opposition and rivalry to the Tory based *Gentleman's Magazine.* The magazine was dedicated for the promotion of arts, literature and literary interests. The great romantic poets such as William Wordsworth, William S. Burroughs and John Keats were the regular contributors of the Magazine. The magazine also provided patronage to the romantic poets who were on the target of *The Gentlemen's Magazine.*

Other magazines such as Scots (1739-1817), Oxford (1768-82), The Museum (1746-47) and The Monthly Review (1749-1845) were landmarks in the

development the literary and political ideas. The political and literary ideas of these magazines were controlled and supported by the two political parties of the time; Whig and Tory. The magazines supported by Whig influenced the genre for many years. The Critical Review (1756-1817), London Review (1775-80), and the British Critic (1793-1843) were the three important periodicals supported by Tory.

5.4 LET US SUM UP

Thus, eighteenth century has remarkably contributed in the development of periodicals and magazines. This is why, the age of Queen Anne is also known as the age of prose and reason. The century observed the vision of enlightenment through the periodicals and magazines. The periodicals also helped in supporting the idea of social and political refinement. Moreover, the rise of journalism played a vital role in shaping of the democratic narratives. Eighteenth century prose laid the foundation of political dissent and satire played a role in the social reform of the age.

5.5 QUESTIONS

1. Write a note on the emergence of the periodicals in the age of Queen Anne.
2. Bring out the social and literary importance of the *Spectator*.
3. Write a note on the importance of Addison as a critic of life and manners of his age.
4. Bring out the significance of the *Tatler*.
5. Whig and Tory, the political parties of the age, use the periodicals to spred their ideology. Comment.
6. Write a short note on the *Female Tatler*.
7. Write a note on the contribution of the London Magazine in the success of the Romantic Movement.
8. Eighteenth century literature is "a literature by the middle class, for the middle class and about the middle class". Discuss.
9. What are the three basic tenets of the New Classical Literature?
10. Write a note on the major Literary Clubs of the eighteenth century.

5.6 GLOSSARY

Neo-classism : A period of English literature from 1660-1798

Romanticism : A period of English literature from 1798- 1832

Periodicals : a magazine, journal, or a paper published at regular intervals of monthly, weekly etc.

Magazines : a publication containing articles and illustrations, often on a particular subject or aimed at a particular readership.

Coffee-houses : a restaurant serving coffee, etc., especially one of a type of a popular Britain in the eighteenth century.

Journalism : the work of collecting and writing news stories for newspapers, magazines and periodicals.

Spectator : a person who is watching and observing an event passively and keenly.

Democracy : a system of a government in which the people of the country have the right to choose the representatives of the government.

Dictum : a statement that expresses something that people believe is always true and thus should be followed.

Genre theory : the style of literature based on classical theories.

5.7 SUGGESTED READINGS

B. Prasad : A Background to the Study of English Literature

David Daiches : A Critical History of English Literature

Dr. Johnson : *Lives of the Most Eminent English Poets*

Harry Blamires : A History of Literary Criticism

J. H Labban : Selection from *The Spectator*

R. D Trivedi : A Compendious History of English Literature

W, J Courthope : Addison

UNIT-6 RICHARD STEELE: ON JUDICIOUS FLATTERY, RECOLLECTION CHILDHOOD

Structure

6.0 Objectives

6.1 Introduction

6.2 Richard Steele: Life and works

6.2.1 Principal Works

6.3 On Judicious Flattery

6.3.1 Glossary

6.3.2 Introduction of the essay

6.3.3 Summary of the essay

6.3.4 Questions

6.4 Recollection of Childhood

6.4.1 Glossary

6.4.2 Introduction of the essay

6.4.3 Summary of the essay

6.4.4 Questions

6.5 Suggested reading

6.0 OBJECTIVES

In this unit, we shall give you a general introduction of Periodical Essay with special reference of Richard Steele's essays –"On Judicious Flattery" and "Recollection of Childhood". A sincere study of this unit gives you a good knowledge of Steele's style and diction. He introduces new prose style to suit his purpose.

6.1 INTRODUCTION

If Elizabethan age is called the golden age of English drama then 18th century is without any doubt is called the golden age of English prose. Though the whole of the 18th century is called the Age of Prose,

Addison and Steele are the social historian of 18th century of England. They collaborated to perfect new genre in English prose-The Periodical Essay. these essays were published in the two papers. They launched "The Tatler" (April 1709- January 1711) and "The

Spectator" (March 1711- December 1712). Their target audience was the emerging middle class that wanted some informative reading material.

6.2 RICHARD STEELE'S LIFE AND WORKS

Richard Steele was born in Dublin in March, 1672 of English parents. Both his parents died when he was a child, and he was under care of an uncle, Henry Gascoigne, secretary to the first Duke of Ormonde. He described himself as an "English man born in Ireland". His early education took place at the Charterhouse where Addison was at the same time a student. At the age of twenty he was removed to Merton College, Oxford, where he read some good literature and achieved fame among his fellow-students as a very good scholar. But here it is important to know that he was not a very sincere and consistent diligent scholar so he left the university without taking a degree. He was very much fascinated to army life so he joined the army as a cadet. You will be surprised to know that he started his literary career with a poem, The Procession (1695), on the funeral of Queen Marry, dedicated to Lord Cutts. The poem became a turning point in his career and he rose to be a captain in his patron's regiment.

Due to extravagant nature he was always in debt like Goldsmith and Sheridan. He was well aware of his weakness and showed his reforming zeal in his first work the Christian Hero (1701) a tract trying to prove that 'no principles except those of religion are sufficient to make a great man'. In 1705 he married a widow, Margaret Stretch, with an estate in the West Indies. She, however, died shortly after their marriage. In 1706 he was made gentleman-in-waiting to Queen Anne's consort, Prince George of Denmark. In September 1707 he married the beautiful Mary Scurlock.

Steele was an active politician and was twice appointed as Member of Parliament. He was a zealous Whig and a blind supporter of Hanoverian succession (The House of Hanover, whose member are known as Hanoverian, is a German royal house that ruled Hanover, Great Britain, and Ireland at various times during the 17th through 20th centuries). His life was full of ups and down but he never gave up writings. His pamphlet entitled *The Crisis* created a storm and the House of Commons as "a scandalous and seditious libel" and he was expelled from the House. Soon after he realized his mistake so he published *An Apology for Himself and His Writings.* After the accession of the House of Hanover, his fortune had changed and second time he became the Member of Parliament of George 1. In 1718 Steele had lost his wife, and some years afterwards his only remaining son. Soon after Steele was himself seized with a paralytic stroke, which made him incapable of doing anything. In 1729, at the age of fifty seven he died.

6.2.1 PRINCIPAL WORKS

Literature has two functions- to delight and to instruct, unfortunately in the 17th century England morality become dull theology, while wit was associated with vice. Jeremy Collier's *Short View of the Immorality and Profanity of the English Stage*, (1698) had made a powerful impression on Steele. Steele's purpose is to reunite wit and virtue, delight and goodness. His intention is to instruct but with sugarcoating of humour. "The 18th century was creating social man that is the man who formed a polite society and believed in social virtue. The essays of this age are all moralistic." says, Bonamy Dobree. He wrote four comedies with a moral purpose

1. The Funeral
2. The Lying Lover
3. The Tender Husband
4. The Conscious Lovers

Richard Steele work as a gazetteer led to *The Tatler* and then later on *The Spectator* and *The Guardian*. On 12th April, 1709 appeared the first number of the tri-weekly Tatler. It was issued under the pseudonym of Isaac Bickerstaff. The essays appeared every Tuesday, Thursday and Saturday. *The Tatler* came to an end in January 1711, to be succeeded in March by the more famous *The Spectator*, which ceased on 6th December, 1712, to be followed in March, 1718 by the *Guardian*. In all these ambitious works Steele close friend Addison helped him. Their target audience was the emerging middle class that wanted some informative reading material that may entertain as well. Steele set before himself three well defined aims in writing his essays. The aims were to delight, to instruct, and to spread good will. His mission is to bring philosophy out of closet and library of schools and colleges to dwell in clubs and assemble at tea tables and in coffee houses. He decides to uproot social and political evils from the society.

6.3 ON JUDICIOUS FLATTERY

An old acquaintance , who met me this morning, seemed overjoyed to see me , and told me I looked as well as he had known me do these forty years : "but," continued he, "not quite the man you were, when we visited together at Lady Brightly's. Oh ! Issac, those days are over. Do you think there are any such fine creatures now living, as we then conversed with?" He went on with a thousand incoherent circumstances, which, in his imagination, must need please me; but they had quite the contrary effect. The flattery with which he began, in telling me how well I wore, was not disagreeable ; but his indiscreet mention of a set of acquaintance we had out-lived, recalled ten thousand things to my memory, which made me reflect upon my present condition with regret. Had he indeed been so kind as, after a long absence, to felicitate me upon an indolent and easy old age ; and mentioned how much he and I had to thank for, who at our time of day could walk firmly , eat heartily , and converse cheerfully, he had kept up my pleasure in myself. But of all mankind, there are none so shocking as these injudicious civil people. They ordinarily begin upon something that they know must be a satisfaction; but then, for fear of the imputation of flattery, they follow it with the last thing in the world of which you would be reminded. It is this that perplexes civil persons. The reason that there is such a general outcry among us against flatterers is, that there are so very few good ones. It is the nicest art in this life, and is a part of eloquence which does not want the preparation that is necessary to all other parts of it, that your audience should be your well-wishers ; for praise from an enemy is the most pleasing of all commendations.

It is generally to be observed , that the person most agreeable to a man for a constancy is he that has no shining qualities, but is a certain degree above great imperfection ; whom he can live with as his inferior, and who will either overlook or not observe his little defects. Such an essay companion as this either now and then throws out a little flattery, or lets a man silently flatter himself in his superiority to him. If you take notice, there is hardly a rich man in the world, who has not such a led friend of small consideration, who is a darling for his insignificancy. It is a great ease to have one in our own shape a species below us, and who, without being listed in our service, is by nature of our retinue. These dependants are of excellent use on a rainy day, or when a man has not a mind to dress; or to exclude solitude, when one has neither a mind to that or to company. There are of this good-natured order, who are so kind as to divide themselves, and do these good offices to many. Five or six of them visit a whole quarter of the town, and exclude the spleen, without fees, from the families they frequent. If they do not prescribe physic, they can be company when you take it. Very great benefactors to the rich, or those whom they call people at their ease, are your persons of no consequence. I have known some of them, by the help of a little cunning, make delicious flatterers. They know the course of the town, and the general characters of persons; by this means, they will sometimes tell the most

agreeable falsehoods imaginable. They will acquaint you, that such a one of a quite contrary party said, “That though you were engaged in different interest, yet he had the greatest respect for your good sense and address.” When one of these has a little cunning, he passes his time in the utmost satisfaction to himself and his friends; for his position is never to report or speak a displeasing thing to his friend. As for letting him go on in an error, he knows, advice against them is the office of persons of greater talents and less discretion.

The Latin word for a flatterer, assentators, implies no more than a person that barely consents; and indeed such a one if a man were able to purchase or maintain him, cannot be bought too dear. Such a one never contradicts you ; but gains upon you, not by fulsome way of commending you in broad terms, but liking whatever you propose or utter ; at the same time, is ready to beg your pardon, and gainsay you , if you chance to speak ill of yourself . An old lady is very seldom with out such a companion as this , who can recite the names of all her lovers , and the matches refused by her in the days when she minded such vanities, as she is pleased to call them, though she so much approve s the mention of them . It is to be noted that a woman’ s flatterer is generally elder than herself; her years serving at once to recommend her patroness’s age, and to add weight to her complaisance in all other particulars.

We gentlemen of small fortunes are extremely necessitous in this particular. I have indeed one who smokes with me often; but his part are so low, that all the incense he does me is to fill his pipe with me, and to be out at just as many whiffs as I take. This is all the praise or assent that he is capable of; yet there are more hours when I would ratherbe in his company than in that of the brightest man I know. It would be a hard matter to give an account of this inclination to be flattered; but if we go to the bottom of it, we shall find, that the pleasure in it is something like that of receiving money which we lay out. Every man thinks he has an estate of reputation , and is glad to see one that will bring any of it home to him. It is no matter how dirty a bag it is conveyed to him in, or by how clownish a messenger, so the money be good. All that we want, to be pleased with flattery, is to believe that the man is sincere who gives it us. It is by this one accident, that absurd creatures often the most skillful in this art. Their want of ability is here an advantage ; and their bluntness, as it is the seeming effect of sincerity, is the best cover to artifice.

Terence introduces a flatterer talking to a coxcomb, whom he cheats out of a livelihood; and a third person on the stage makes on him this pleasant remark, “This fellow has an art of making fools madmen.” The love of flattery is, indeed, sometimes the weakness of a great mind; but you see it also in persons, who otherwise discover no manner of relish of any thing above mere sensuality. These latter it sometimes improves; but always debases the former. A fool is in himself the object of pity, until he is flattered. By the force of that, his stupidity is raised into affectation, and he becomes of dignity enough to be ridiculous. I remember a droll, that upon one’s saying, “The times are so ticklish, that there must great care be taken what one says in conversation”; answered with an air of surliness and honesty, “If people will be free, let them be so in the manner that I am, who never abuse a man but to his face.” He had no reputation for saying dangerous truths; therefore when it was repeated, “You abuse a man but to his face?”

“yes,” says he, “I flatter him.”

It is indeed the greatest of injuries to flatter any but the unhappy, or such as are displeased with themselves for some infirmity. In this latter case, we have a member of our club, who, when Sir Jrffery falls asleep, wakens him with snoring. This makes Sir Jeffery hold up for some moments the longer, to see there are men younger than himself among us, who are more lethargic than he is.

When flattery is practiced upon any other consideration, it is the most abject thing in nature; nay, I cannot think of any character below the flatterer, except he that envies him. You meet with fellows prepared to be as mean as possible in their condescension and expression; but they want persons and talents to rise up to such a baseness. As a coxcomb is a fool of parts, so is a flatterer a knave of parts.

The best of this order, that I know, is one who disguises it under a spirit of contradiction or reproof. He told an arrant driveller the other day, that he did not care for being in company with him, because he heard he turned his absent friends into ridicule. And upon Lady Autumn's disputing with him about something that happened at the Revolution, he replied with a very angry tone," Pray, madam, give me leave to know more of a thing in which I was actually concerned, than you who were then in your nurse's arms."

6.3.1 GLOSSARY

Incoherent circumstances:- disconnected facts and incidents

Felicitate:- congratulate

Indolent:- not wanting to work, lazy

Imputation:- a charge or claim that someone has done something undesirable, an accusation

Commendation:- forma or official praise, appreciation

Retinue:- a group of people who travel with an important person to provide help and support

In his imaginati on:- as he imagined

The nicest art:- an art of the most refined and delicate character

A led friend:- a hanger - oh , a follower

A darling for his insigni ficancy:- a favourite on account of his insignificance

There are of:-there are those of

The course of the town:- what is going on in the town in the way of incident or gossip

The Latin word for a flatterer:- Cf. Trench , Study of Words : "Thus, all of us have felt the temptation of seeking to please others by an unmanly assenting to their opinion, even when our own independent convictions did not agree with theirs . The existence of such a temptation, and the fact that too many yield to it, are declared in the Latin for a flatterer, assentator, that is an assenter, one who has not courage to say No when a Yes is expected from him. "

Gains up on you:- wins your confidence and friendship

His parts are so low:- his ability is of so low an order

6.3.2 INTRODUCTION TO THE ESSAY

"On Judicious Flattery" is a wonderful essay by a great 18th century essayist Richard Steele. This essay was published on 8 Aug 1710 in his famous periodical The Tatler. In this essay Steele discussed about various aspect of flattery and gives a realistic approach

to it. The reference of this subject we also find in Shakespeare's famous tragedy "The Hamlet" where Prince Hamlet says to Horatio

"Why should the poor be flattered?

No, let the candied tongue lick absurd pomp,

And crook the pregnant hinges of the knee"

Prince Hamlet says to Horatio that every one in this world praises the rich person for something or the other. However, I am praising you because you deserve it so it cannot be a flattery. According to Oxford Advanced Learner's Dictionary of Current English the meaning of flattery is praise that is not sincere, especially in order to obtain something from somebody.

6.3.3 SUMMARY OF ON JUDICIOUS FLATTERY

"On Judicious Flattery" is an essay written by famous English essayist of 18th century Richard Steele. In this essay, he elaborately discusses on various aspects of flattery and different kinds of flatterers. His essay is marked by realism and he is not behaving like a moral preacher who sits on a pedestal and showers stale religious saying to the people. His essay presents his keen observation of men and manners with whom he is familiar. His thoughts are clear. It is a satirical essay on some real-life characters and their behaviors'.

Richard Steele says that flattery is a great art of a few people. Steele mentions about a type of flatterer who is an injudicious civilian. He says "It is the nicest art in this life, and is a part of eloquence which does not want the preparation that is necessary to all other parts of it, that your audience should be well-wishers; for praise from an enemy is the most pleasing of all commendation". Flattery is part of their eloquence. Flattery does not require any preparation. Flattery is an art because till a person has a sweet tongue one cannot flatter others. The man must talk with sugar-coated words. Such flatterers praise others on different things without any coherence. They praise everything from age to dress of the persons.

According to Steele, an agreeable flatterer is one who does not have great qualities but is above great imperfections. He should be inferior to the man whom he flatters. Such flatterers are the great benefactors of the rich. A good flatterer never contradicts others, but gains their support. They do not praise in broad terms. But they support whatever the other party proposes or utters.

Steele says that most of the people like to be flatter by others. It is an ingrained quality of human beings. Receiving flattery is like receiving free money. Every man thinks himself as a reputed person. Therefore, he will be glad to receive flattery. It is the weakness of the great person.

The language of the essay is very clear and easy to understand. Simplicity of diction and lucidity of tone are the prime need of an informal style and Richard Steele is the master of this art. His style reflects his own personality. His loving nature, his humanism, his placid temper are all reflected in his prose style.

6.3.4 QUESTIONS

Q1:- What are the differences between flattery and appreciation?

Q2:- What are the qualifications to become a good flatterer?

Q3:- Is flattery a good art?

Q4:- Write down the summary of the essay in your own words?

6.4 RECOLLECTION OF THE CHILDHOOD

There are those among mankind, who can enjoy no relish of their being, except the world is made acquainted with all that relates to them, and think every thing lost that passes unobserved; but others find a solid delight in stealing by the crowd, and modeling their life after such a manner, as is as much above the approbation as the practice of the vulgar. Life being too short to give instances great enough of true friendship or good will, some

sages have thought it pious to preserve a certain reverence for the names of their deceased friends; and have withdrawn themselves from the rest of the world at certain seasons, to commemorate in their own thoughts such of their acquaintance who have gone before them out of this life. And indeed, when we are advanced in years, there is not a more pleasing entertainment, than to recollect in a gloomy moment the many we have parted with that have been dear and agreeable to us, and to cast a melancholy thought or two after those with whom, perhaps we have indulged ourselves in whole night of mirth and jollity. With such inclination in my heart I went to my closet yesterday in the evening, and resolved to be sorrowful; upon such occasion I could not look with disdain upon myself, that though all the reasons which I had to lament the loss of many of my friends are now as forcible as at the moment of their departure, yet did not my heart swell with the same sorrow which I felt at the time; but I could, without tears, reflect upon many pleasing adventures I have had with some, who have long been blended with common earth. Though it is by the benefit of nature, that length of time thus blots out the violence of afflictions; yet, with tempers too much given to pleasure, it is almost necessary to revive the old places of grief in our memory; and ponder step by step on past life, to lead the mind into that sobriety of thought which poises the heart, and makes it beat with due time, without being quickened with desire, or retarded with despair, from its proper and equal motion. When we wind up a clock that is out of order, to make it go well for the future, we do not immediately set the hand to the present instant, but we make it strike the round of all its hours, before it can recover the regularity of its time. Such, thought I, shall be my method this evening; and since it is that day of the year which I dedicate to the memory of such an hour or two shall be sacred to sorrow and their memory, while I run over all the melancholy circumstances of this kind which have occurred to me in my whole life.

The first sense of sorrow I ever knew was upon the death of my father, at which time I was not quite five years of age; but was rather amazed at what all the house meant, than possessed with real understanding why nobody was willing to play with me. I remember I went in to the room where his body lay, and my mother sat weeping alone by it. I had my battledore in my hand, and fell a-beating the coffin, and calling Papa; for, I know not how, I had some slight idea that he was locked up there. My mother caught me in her arms, and, transported beyond all patience of the silent grief she was before in, she almost smothered me in her embraces; and told me in a flood of tears, Papa could not hear me, and would play with me no more, for they were going to put him underground, whence he could never come to us again. She was very beautiful woman, of a noble spirit, and there was a dignity in her grief amidst all the wildness of her transport, which, me thought, struck me with an instinct of sorrow, that, before I was sensible of what it was to grieve, seized my very soul, and has made pity the weakness of my heart ever since. The mind in infancy is, methinks, like the body in embryo; and receives impression so forcible, that they are as hard to be removed by reasons, as any mark with which a child is born is to be taken away by any future application. Hence it is, that good-nature in me is no merit; but having been so frequently overwhelmed with her tears before I knew the cause of any affliction, or could draw defences from my own judgement, I imbibed commiseration, remorse, and an unmanly gentleness of mind, which has since ensnared me into ten thousand calamities; from whence I can reap no advantage, except it be, that, in such a humour as I am now in, I can the better indulge myself in the softnesses of humanity, and enjoy that sweet anxiety which arises from the memory of past afflictions. We that are very old are better able to remember things which befell us in our distant

youth, than the passages of later days. For this reason it is that the companions of my strong and vigorous years present themselves more immediately to me in this office of sorrow. Untimely and unhappy deaths are what we most apt to lament; so little are we able to make it indifferent when a thing happens, though we know it must happen. Thus we groan under life, and bewail those who are relieved from it. Every object that returns to our imagination raises different passions, according to the circumstance of their departure. Who can have lived in an army, and in a serious hour reflect upon the many gay agreeable men that might long have flourished in the arts of peace, and not join with the imprecations of the fatherless and widows on the tyrant to whose ambition they fell sacrifices? But gallant men, who are cut off by the sword, move rather our veneration than our pity; and we gather relief enough from their own contempt of death, to make that no evil, which was approached with so much cheerfulness, and attended with so much honour. But when we turn our thoughts from the great parts of life on such occasions, and, instead of lamenting those who stood ready to give death to those from whom they had the fortune to receive it; I say, when we let our thoughts wander from such noble objects, and consider the havoc which is made among the tender and the innocent, pity enters with an unmixed softness, and possesses all our souls at once.

Here (were there words to express such sentiments with proper tenderness) I should record the beauty, innocence, and untimely death, of the first object my eyes ever beheld with love. The beauteous virgin! how ignorantly did she charm, how carelessly excel! Oh death! thou hast right to the bold, to the ambitious, to the high, and to the haughty; but why this cruelty to the humble, to the meek, to the undiscerning, to the thoughtless? Nor age, nor business, nor distress, can erase the dear image from my imagination. In the same week I saw her dressed for a ball, and in a shroud. How ill did the habit of death become the pretty trifler! I still behold the smiling earth—A large train of disasters were coming on to my memory, when my servant knocked at my closet door, and interrupted me with a letter, attended with a hamper of wine, of the same sort with that which is to be put to sale on Thursday next, at Garraway's coffee-house. Upon the receipt of it, I sent for three of my friends. We are so intimate, that we can be company in whatever state of mind we meet, and can entertain each other without expecting always to rejoice. The wine we found to be generous and warming, but with such a heat as moved us rather to be cheerful than frolicsome. It revived the spirits, without firing the blood. We commended it until two of the clock this morning; and having to-day met a little before dinner, we found, that though we drank two bottles a man, we had much more reason to recollect than forget what had passed the night before.

6.4.1 GLOSSARY

Acquainted : Familiar

Modeling : Shaping

Approbation : Approval

Commemorate : Celebrate

Inclination : Learning

Disdain : Contempt

Forcible : Forceful

Battledore : Wooden instrument used in washing, baking etc.

Transported : Elated

Amidst all the wildness of her transport:In the midst of her uncontrollable sorrow

Overwhelmed : Beset

Imbibed : Absorb

Commiseration : Sympathy

Remorse : Regret

Ensnare : Trap

Reap : Obtain

Imprecations : Curse

Veneration : Adoration

Undiscerning : Random

Habit of death : Shroud

Trifler : A merry, light-hearted, playful fellow

Garraway's coffee-house : A coffee house in Exchange Alley, Cornhill

Frolicsome: Frivolous and lively

6.4.2 INTRODUCTION OF THE ESSAY

This essay "Recollection of Childhood" is published in the famous periodical "The Tatler" at serial no. 181 by Richard Steele. This essay provides a glimpse of the author's childhood experiences. With an inclination to commemorate the memory of his deceased friends the author retires in to solitude and speculates over the pleasure of recalling the friends and family members who are no more. This essay is full of emotions when we read the sentences like "The first sense of sorrow I ever knew was upon the death of my father", such sentences have extraordinary power of stirring and touch the heart of the readers deeply. The essay is couched in an intensely emotional and touching style.

6.4.3 SUMMARY OF THE ESSAY

The writer says that there are many people in the world, who find no other interest in the world except that it is well familiar with all those things that are associated with them. The things that pass unnoticed are lost to them. If they fail to observe something, they do not care about it. On the other hand, there are some peoples who take interest in social life and participated in social exercise actively. They adopted the popular patterns of society. As we know, we are sojourner on this planet and we have very limited time. In this short span of time, it is very difficult to find true friendship and goodwill in life. In this world, few sincere friends preserve the memory of their friends after their death. Some sages consider it pious to preserve the memory of their departed friends who will never come. By doing so, they show their respect and regard to them. Some time they go in isolation in a certain season to commemorate their dead friends.

Steele says that when we are grown up men, the most delightful entertainment for us is to remember some sorrow to those who were our friends and relatives with whom we passed some quality time. However, unfortunately, they got premature death and they are no more with us. For the sake of showing his respect and regard to the departed friends and the relatives, the author decided to dedicate June 6, 1710 to their memories. As we

know the famous saying “out of sight is out of mind”, here the author feels very awkward he began to disdain himself thinking why he did not feel the same sorrow for his dead friends that he has felt at the time of their death although he is still having the same attachment. Time is a great healer it subsided all pains and suffering.

The author describes his first encounter with sorrow in such a manner that it directly pierce to the heart. The author experienced the first sorrow at the very early age of 5 years when his father left the world due to premature death. He entered the room where the dead body of his father putted in a coffin. He cried ‘Papa’, seeing this, his mother took him tightly in her embrace and said to him that Papa could not hear him and he would never play with him. His father was buried by his relatives. The author says that his mother was a very beautiful woman and had noble spirit. On this occasion, she was full of grief that her grief affected the author very much. It moved his soul and since then pity became his weakness. Like a good student of child psychology, the author says that the mind of a child is very receptive it gets the impression very easily and these impressions are ineradicable.

The author says those who are very old are better able to remember those things and incidents that took place in their youth. It is true that premature death shocked us more in comparison of mature death. When some sad event takes place, we fail to be indifferent to it though we know that it must happen and was inevitable. There is a saying “what is allotted can not blotted”. Every object that reemerges in our imagination produces different strong desires in our heart, which are in accordance with the circumstances of their departure. Most of the people prefer even a miserable life to death though death relieves man from affliction of life. Life is so dear to us that we prefer even a pathetic life to death, though we know death eradicate all our pain and suffering. Of all the recollections, the memory of the death of our dear ones affects us most. Death is very common in army. However, gallant men who are cut off by the sword move rather our veneration than our pity and we gather relief enough from their own contempt of death.

The other sorrowful recollection of his childhood was the death of some beauteous virgin. He remembered her in these beautiful words “how ignorantly did she charm! How carelessly did she excel.” He curses death for picking her up untimely. She was so humble, so weak and so thoughtless. He says that nothing can erase her dear image from his imagination. In the same week, he saw her dressed for a ball and in a shroud.

6.4.4 QUESTIONS

Q1:- What is the theme of the essay?

Q2:- Why did the author look with disdain upon himself?

Q3:- When had the author the first sense of sorrow?

Q4:- What does the author tell about his mother? How did she lament the death of her husband?

Q5:- What was Steele’s experience when he retired to commemorate the memories of his lost friends?

Q6:- What pleasure does the writer have in recollecting the memories of those friends and relatives who are no more?

6.5 SUGGESTED READING

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UNIT-7 JOSEPH ADDISON: AIM OF SPECTATOR, MEDITATION IN WESTMIN STER ABBEY

Structure

7.0 Objectives

7.1 Introduction

7.2 Joseph Addison: Life and Work

7.3 Addisonian Style

7.4 *The Aims of the Spectator*

- 7.4.1 Essay
- 7.4.2 Summary of the Essay
- 7.4.3 Glossary
- 7.4.4 Question for Comprehension

7.5 *Meditations in Westminster Title Abbey*

- 7.5.1 Essay
- 7.5.2 Summary of the Essay
- 7.5.3 Glossary
- 7.5.4 Question for Comprehension

7.6 Let Us Sum Up

7.7 Suggested Readings

7.0 OBJECTIVES

The aim of this unit is to introduce the candidates with Joseph Addison, one of the greatest essay writers of the 18th century. Life and works of Joseph Addison are explained to figure out the mind and art of the writer. The prescribed essays are critically analysed to make the candidates understand about Addison's art of essay writing. Both the prescribed essays are eloquently analysed and explained to make the study of the unit interesting and easy.

7.1 INTRODUCTION

Joseph Addison is admired as 'unsullied statesman', 'an accomplished scholar' and a pure English eloquence, in the history of English Literature. He was indeed a master of the art of gentle living. His essays, mostly published in

Tatlar and *Spectator*, set out to be the censors of the morals of the age. The major themes of his essays were centered to the vices which were "too trivial for the chastisement of the law, and too fantastical for the cognizance of the pulpit". Both the prescribed essays i.e *The Aim of the Spectator* and *Meditations at Westminster Club* are the great efforts in this line.

7.2 JOSEPH ADDISON: LIFEAND WORKS

Joseph Addison was born on 1st May, 1672, at Milstone near Ambroseburg in Wiltshire. Although, he is famous for his essays but he is also celebrated for his contribution in poetry, drama and politics of England. His father, Lancelot Addison, was a rector and in 1683, he was made Dean of Lichfield and family moved to Lichfield, Staffordshire. Joseph Addison took his primary studies at Chartreus under the supervision of Dr. Ellis. At Chartreus only he got a chance to interact with Richard Steel and since then become intimate with him. Due to their long time intimacy, the names of Addison and Steel usually remembered together. Togather they founded the Spectator, the great periodical of the 18th century.

In 1687, Addison joined Queen's College at Oxford and here he excelled in classics and particularly in Latin verse. For this he was elected as a fellow of Magdalen College. During his days at Magdalen College he continued to take interest in poetry and criticism and achieved a high praise. In 1693, he addressed one of his poems to John Dryden, and soon afterwards in 1694, he published a book on the lives of English Poets entitled, *Account of the Greatest English Poets.* In the book, Neo-classical Poets are especially praised and honored while Shakespeare is not even mentioned.

In 1697, he wrote a Latin poem on the peace of Ryswick, which is considered as "the best Latin poem since the *Aeneid*".

Due to his political association with Whigs, his literary career has often risen and fallen. He has been admired for his artistic achievements by the both Wighs and Tories.

After the death of King William, the Whigs lost the power and his pension was stopped. This compelled Addison to return to England. At his return to England, he published a book on his travels to Europe. The book was not valued at the time of its publication but soon after it became very famous the publisher has to reprint the issue. The book was admired for its language and elegance of prose and verse.

Addison's interest in prose made him famous in the literary genius of the time. During his stay in Irelan, he met with Jonathan Swift and helped Swift in the formation of the famous, Kitcat Club. It was here only he renewed his friendship with Richard Steel. In 1709, the time when Steel began the periodical called The Tatler, Addison supported Steel and became a regular contributer of the periodical and contributed 42 essays to the Tatler before it was discontinued on 2 January 1711. Steel accepted that Addison was a great help for The Tatler. In one of his papers he accepted, "When I had once called him in, I could not subsist without dependence on him."

In March 1, 1711, Addison started his own periodical The Spectator. It covers almost two years, and stopped on December 6, 1712. In its almost 640 days journey, the periodical ran for 555 numbers; as per the promise of Addison in the very first paper of the Spectator to produce the paper on every day.

Addison also gave considerable assistance in the publication of Steel's another daily paper, entitled, The Guardian. In 1714, The Spectator was revised for a while but it could not run long and soon after it was completely stopped and replaced by Addison' s new periodical named, The Freeholder in December 1715. The Freeholder was published twice a week and run for the middle of 1716.

Although, Addison's primary achievement was in periodical prose, he was not the least in Addison also tried his luck in drama and opera writing. His ***Rosamond*** an opera in three acts, first performed on 4 March 1707 was not very successful and his only comedy The Drummer (1715) achieved a modest success. But his play Cato, A Tragedy in 1713, was a huge success. The play offers "an excellent example of rhetoric and fine sentiment which were then considered the essentials of good writing".(Long: 283) Play is also known for some of its scenes. The sololique from the Act V, Sc. 1. of the play where Cato is sitting in a thoughtful posture, with Plato's book on the *Immortality of the Soul* in his hand, and a drawn sword on the table and uttered:

> IT must be so—Plato, thou reasonest well!—
>
> Else whence this pleasing hope, this fond desire,
>
> This longing after immortality?
>
> Or whence this secret dread, and inward horror,
>
> Of falling into naught? Why shrinks the soul
>
> Back on herself, and startles at destruction?
>
> 'T is the divinity that stirs within us;
>
> 'T is Heaven itself, that points out a hereafter,
>
> And intimates eternity to man.

His excellence in verse was also admired by the critics of the age. He got a respectable place in Dr Johnson's seminal work, *Lives of the Most Eminent English Poets* (1779–81). The book comprises short biographies and critical appraisals of 52 poets, and Addison secured his place in the book.

After the publication of his play Cato, Addison returned to essay writing and made it his passion and profession. He became a regular contributor to a revived Spectator and the Guardian. From May to Sepember 1713, he contributed Fifly-one papers to the Guardian and twenty-four papers to a revived 'Spectator' between June and September 1714.

The death of Queen Anne in August 1714 and the victory of Whigs offered Addision to restore his position in politics. Consiquently, he was appointed as secretary to the Lords Justices. During this period he started a new periodical 'Freeholder' and contributed fifty-five papers between December 1715 and June 1716.

Addison got married to the Countess of Warwick, whom, according to Dr. Jonson, "he had solicited by a very long and anxious courtship, perhaps with behavior not very unlike that of Sir Roger to his disdainful widow". (Dr Johnson) Addison was an old family friend to the Countess of Warwick and it is believed that Addison was appointed as tutor of her seventeen year old son and gradually they became intimate and it resulted in their marriage on 3 August 1716. This marriage could not turn a happy one. Addison's attitude towards fair sex and his wife's arrogance of her rank, never let them be compatible to each other.

Addison has written most of his writings in satirical vein and sometimes became too harsh on women and his friends. In the last years of his life, he became quarrelsome even with his friends. As observed by Dr. Johnson, "Addison, however, did not conclude his life in peaceful studies, but relapsed when he was near his end to a political dispute". He set fights and quarrels with close friends as Pope, Swift and his long time accomplice, Richard Steel. Political and literary differences were the major causes of the dispute. His dispute with Steel and Swift was due to political differences while with Pope was on literary grounds. Pope has written *Epistle to Arbuthnot* as a literary revenge on Addison. He caricatured Addison as Atticus.

The closing years of his life were not peaceful. His health deteriorated and made him suffer from the shortness of the breath, which was aggravated by dropsy. In his last days, Thomas Tickel, Addison's secretory; himself a poet was with him. Addison gave him the responsibility to publish his last works and directed him to dedicate all the works to his friend Mr. Craggs. He was only forty-seven when he died on June17, 1719, at Holland-House. He left a daughter, Charlotte after his death. After his death, Thomas Tickell wrote an excellent Elegy on the death of his beloved friend.

> "He taught us how to live; and, oh! too high
>
> The price of [for] knowledge, taught us how to die." (Thomas Tickell, 'Elegy')

Addison was buried in Westminster Abbey where in 1809 a monument was built in memory of Addison. In praise of Addison, Legouis said, "He had the scholor's poise, and although a party man, detested the violent tone of politics and the excessive partnership of men in who, the cynicism of the cavaliers or the somber austerity of the puritans still survived".

7.3 ADDISONIAN STYLE

The manner and style of Joseph Addison is also known as Addisonian Style. The subject and manner of his periodical essays are chiefly famous for the use of equable, relaxed and good humoured urban ethos. Addison was one of the greatest writes of the 18th century was very scholarly and polished. He was inclined towards the genre purity of the classicism and he was the only Augustans who not only imbibed the principals of classism but, more importantly, he applied them in his social criticism. His main purpose of the periodical essay was moral and ethical. He was dedicated to 'teach and delight' his readers and was committed to "make their instruction agreeable, and their diversion useful, to enliven morality

with wit and to temper wit with morality". In his essay *The Aim of the Spectator*, he eloquently discussed the purposes and the significance of the periodical. He raised himself as an audience to experience the ways of the account of the readers to recover the vices and follies of the age. His vision was to construct the narratives of the high and assiduous culture to counter the narratives of the whims and follies of the age and decided to "brought philosophy out of closets and libraries, schools and colleges, to dwell in clubs and assemblies, at tea tables, and in coffee-houses" (Addison: The Aim of the Spectator).

His essays cover a wide diversity of subjects such as- fashions, head-dresses, practical jokes, drinking, swearing, gambling, dueling etc. in a mild humorous tone. His purpose was to censor the follies of the 18th century and recommend 'a general simplicity in dress, discourse and behaviour'. His expertise and artistic excellence in mild sense of humour, helped him "to assault the vice without hurting the person."

Addison has also used allegory in some of his essays to place his ideas before readers. *The Vision of Mirza* and *Public Credit* are wonderful examples of political allegories.

Addison's periodical essays especially *The Spectator* holds a great reputation in the social history of England. His essays, as a great moral force, helped in strengthening the moral fabric of the age. Addison was a great critic of the foibles and follies of women of his age. He has been a critic of their artificial life, gaudy dresses, French fopperies and loquacity etc. In Stage Murder, French Foperies, Ladies Head-Dresses, Female Orators, and The Philosophy of Hoods etc. Addison ironically commented on the artificial world of the fair sex.

Addison in his statement of purpose in The Aim of the Spectator, said, "There are none to whom this paper will be more useful than to the female world." Though, sometimes he seems very critical towards fair sex, but at the same time his contribution in the improvement of their status and education cannot be ignored.

Addison's essays are also admired for their commentary on the literary criticism. Either it be fancy or imagination, false wit or true wit, classism or romanticism, he has been per excellence in his criticism. His attack on Italian Opera and his long series on *Paradise Lost* are considered as admirable pieces of criticism.

Addison was above all a satirist. He, in his periodicals, ridiculed human vices, follies, whims and fancies, and vanities and affectations. He specialized irony and humour as weapon for his essays. Prof Courthope rightly said, "The essence of Addison's humour is irony". He used irony not aimlessly but for corrective purpose. His essays on fair sex particularly and on urban ethos in general are the main source of his irony. He was ironic to ridicule and attack the trivialities of life and manners and discourse of the age of Queen Anne. He used the irony as corrective measure to censure the absurdities and follies in the social life of the 18th century.

Addison was also admired as one of the greatest humourists in English literature. His humour is "delicately ironical, gentlemanly, tolerant and urbane."

7.4 THE AIMS OF THE SPECTATOR CLUB: INTRODUCTION

Addison's periodical *The Spectator* became so popular among the readers that just after its publication the publisher has to increase the numbers regularly. After gaining huge popularity Addison wrote this essay to make the reader aware with the aim of the periodical. The essay was as the 10th essay in the series of the *The Spectator* in March 12, 1711. As one of the main aims of the periodical, he declared that his intention would always be "enliven morality with wit, and to temper wit with morality". He promised to write to help English society to come out of the artificialities of the age of Queen Anne. He observed the great philosophies and ideals of good life were confined in the libraries and it was limited to the reach of learned people. Moreover, he decided to 'bring philosophy to the tea tables and coffee houses and clubs out of closets and libraries of learned man. Although, Addison was political associated with Whigs, he decided to make the Spectator free from the political veins of the age.

The essay also claims that Addison himself would live a life a 'spectator' to observe and experience the life of the people of the age and would try to understand and express them to make them understand themselves better.

The essay also promised to offer the best to the 'female world'. It aimed to endeavor to point out all the vices and follies of their imperfections and enlighten them with virtues which are the embellishments of the 'fair sex'. Moreover, the aim of the paper was to guide and benefit the blanks of society whose thoughts, actions and interactions were otherwise crucial for society.

7.4.1 THE ESSAY

Non aliter quam qui adverso vix flumine lembum

Remigiis subigit: si brachia forte remisit,

Atque ilium in praeceps prono rapit alveus amni.—VIRGIL.

So the boat's brawny crew the current stem,

And, slow advancing, struggle with the stream:

But if they slack their hands or cease to strive,

Then down the flood with headlong haste they drive— DRYDEN.

IT is with much satisfaction that I hear this great city inquiring day by day after these my papers, and receiving my morning lectures with a becoming seriousness and attention. My publisher tells me, that there are already three thousand of them distributed every day: so that if I allow twenty readers to every paper, which I look upon as a modest computation, I may reckon about threescore thousand disciples in London and Westminster, who I hope will take care to distinguish themselves from the thoughtless herd of their ignorant and unattentive brethren. Since I have raised to myself so great an audience, I shall spare no pains to make their instruction agreeable, and their diversion useful. For which reasons I shall endeavour to enliven morality with wit, and to temper wit with morality, that

my readers may, if possible, both ways find their account in the speculation of the day. And to the end that their virtue and discretion may not be short, transient, intermitting starts of thought, I have resolved to refresh their memories from day to day, till I have recovered them out of that desperate state of vice and folly into which the age is fallen. The mind that lies fallow but a single day, sprouts up in follies that are only to be killed by a constant and assiduous culture. It was said of Socrates that he brought Philosophy down from heaven, to inhabit among men; and I shall be ambitious to have it said of me, that I have brought Philosophy out of closets and libraries, schools and colleges, to dwell in clubs and assemblies, at tea-tables and in coffee-houses.

I would therefore in a very particular manner recommend these my speculations to all well-regulated families that set apart an hour in every morning for tea and bread and butter; and would earnestly advise them for their good to order this paper to be punctually served up, and to be looked upon as a part of the tea equipage.

Sir Francis Bacon observes, that a well-written book, compared with its rivals and antagonists, is like Moses's serpent, that immediately swallowed up and devoured those of the Egyptians. I shall not be so vain as to think that, where the SPECTATOR appears, the other public prints will vanish; but shall leave it to my readers' consideration, whether it is not much better to be let into the knowledge of one's self, than to hear what passes in Muscovy or Poland; and to amuse ourselves with such writings as tend to the wearing out of ignorance, passion, and prejudice, than such as naturally conduce to inflame hatreds, and make enmities irreconcilable.

In the next place, I would recommend this paper to the daily perusal of those gentlemen whom I cannot but consider as my good brothers and allies, I mean the fraternity of Spectators, who live in the world without having anything to do in it; and either by the affluence of their fortunes, or laziness of their dispositions, have no other business with the rest of mankind, but to look upon them. Under this class of men are comprehended all contemplative tradesmen, titular physicians, fellows of the Royal Society, Templars that are not given to be contentious, and statesmen that are out of business; in short, every one that considers the world as a theatre, and desires to form a right judgment of those who are the actors on it.

There is another set of men that I must likewise lay a claim to, whom I have lately called the blanks of society, as being altogether unfurnished with ideas, till the business and conversation of the day has supplied them. I have often considered these poor souls with an eye of great commiseration, when I have heard them asking the first man they have met with, whether there was any news stirring? and by that means gathering together materials for thinking. These needy persons do not know what to talk of, till about twelve a clock in the morning ; for by that time they are pretty good judges of the weather, know which way the wind sits, and whether the Dutch mail be come in. As they lie at the mercy of the first man they meet, and are grave or impertinent all the day long, according to the notions which they have imbibed in the morning, I would earnestly entreat them not to stir out of their chambers till they have read this paper, and do promise

them that I will daily instil into them such sound and wholesome sentiments, as shall have a good effect on their conversation for the ensuing twelve hours.

But there are none to whom this paper will be more useful than to the female world. I have often thought there has not been sufficient pains taken in finding out proper employments and diversions for the fair ones. Their amusements seemed contrived for them, rather as they are women, than as they are reasonable creatures; and are more adapted to the sex than to the species. The toilet is their great scene of business, and the right adjusting of their hair the principal employment of their lives. The sorting of a suit of ribbons is reckoned a very good morning's work; and if they make an excursion to a mercer's or a toy-shop, so great a fatigue makes them unfit for anything else all the day after. Their more serious occupations are sewing and embroidery, and their greatest drudgery, the preparation of jellies and sweet-meats. This, I say, is the state of ordinary women; though I know there are multitudes of those of a more elevated life and conversation, that move in an exalted sphere of knowledge and virtue, that join all the beauties of the mind to the ornaments of dress, and inspire a kind of awe and respect, as well as love, into their male beholders. I hope to increase the number of these by publishing this daily paper, which I shall always endeavour to make an innocent if not an improving entertainment, and by that means at least divert the minds of my female readers from greater trifles. At the same time, as I would fain give some finishing touches to those which are already the most beautiful pieces in human nature, I shall endeavour to point out all those imperfections that are the blemishes, as well as those virtues which are the embellishments, of the sex. In the meanwhile I hope these my gentle readers, who have so much time on their hands, will not grudge throwing away a quarter of an hour in a day on this paper, since they may do it without any hinderance to business.

I know several of my friends and well-wishers are in great pain for me lest I should not be able to keep up the spirit of a paper which I oblige myself to furnish every day: but to make them easy in this particular, I will promise them faithfully to give it over as soon as I grow dull. This I know will be matter of great raillery to the small wits ; who will frequently put me in mind of my promise, desire me to keep my word, assure me that it is high time to give over, with many other pleasantries of the like nature, which men of a little smart genius cannot forbear throwing out against their best friends, when they have such a handle given them of being witty. But let them remember that I do hereby enter my caveat against this piece of raillery.

7.4.2 SUMMARY OF THE ESSAY

The writer begins the essay in convincing tone that his periodical The Spectator has received a huge popularity, since its first publication. As informed by the publisher, he shares that three thousand copies of The Spectators are being distributed every day. Since he decided to train himself as ‘spectator’, he dedicated his life to observe and examine the vices and follies of the society, so that he can endeavour “to enliven morality with wit, and to temper wit with morality”. He promised the readers to provide them every day a paper to encounter them with their account in the speculation of the day and to fresh their memories of everyday. The writer is committed to shield the high and assiduous

culture to fight with the vices of follies of the people into which the age is fallen. Since, Socrates is regarded as a philosopher who brought Philosophy down from heaven, to inhabit among men, he promised the readers to 'brought Philosophy out of closets and libraries, schools and colleges, to dwell in clubs and assemblies, at tea-tables and in coffee-houses'.

The writer recommend the periodical to all 'well-regulated families' as a significant part and parcel of their morning tea and bread and butter and advertised to order the copy of the periodical to be punctually served up, and to be looked upon as a part of the tea equipage. Being persuasive in his recommendations, he doesn't claim the superiority of his periodical over other papers of the age but rationally leaves it for readers' consideration.

He also recommended this paper to his political rivals and literary antagonists. The paper may also be comprehensibly recommended for all contemplative tradesmen, titular physicians, fellows of the Royal Society, and Templars.

He also advised his paper as a daily diet for the blanks of society. The paper can serve to furnish them with ideas of business and conversation of the day. He considered 'the blanks of society' as poor souls with an eye of great commiseration and assured them that they would no more be dependent on anyone for materials for thinking. The writer said that he would earnestly advise not to move out of their chambers without reading *The Spectator*. Furthermore, he promised to fur them with relevant information and material for their daily discourse to have a good effect on their conversation for the whole day.

The paper would also have a potent scope for the female world. The writer doesn't find any paper dealing and providing proper employments and diversions for the fair ones. Therefore, he decided to dedicate his paper to address the issues of the fair sex as well. He observed the two groups of the female world; one for whom 'the toilet is their great scene of business' and the right adjusting of their hair the principal employment of their lives. They are ordinary women. On other hand are the women who lead a more elevated life and conversation, that move in an exalted sphere of knowledge and virtue, and competing in excellence with their male beholders. Addison claims to increase the number of the second group by publishing this daily paper.

He also promises that *The Spectator* would not be political paper. He will keep all his political affiliations and rivalries aside to endevour a politically neural social paper. He, nevertheless, recommended the paper for his political rivals as well as for literary antagonists.

7.4.3 GIOSSARY

Endeavour	: an attempt to do something new and challenging
Enliven	: Make something more interesting and understandable
Morality	: principals concerning to good or bad behavior

Wit	: the ability to say or write things in a cleaver and amusing way
Speculation	: Assumption
Vice and folly	: evil or immoral
Socrates	: a Greek philosopher and one of the founders of Western philosophy
Irreconcilable	: incompatible
Affluence	: prosperous
Contentious	: Argumentative
The blanks of society	: Ordinary folk dependent on other for ideas
Commiseration	: sympathy
Fair-sex	: women
The toilet	: dressing room

7.4.4 QUESTIONS

1. What does his publisher told the writer?
2. When was *The Spectator* published?
3. The aim of the *The Spectator* is "to enliven morality with wit, and to temper wit with morality". Discuss.
4. Why did the writer mention Socrates and how did he compare himself with him?
5. What channel does the writer decided to follow to dwell the philosophy in clubs and assemblies, at tea-tables and in coffee-houses?
6. What does the writer has to offer to his political rivals?
7. What does the writer mean to 'the blanks of society' and what does he has to offer to then in his periodical?
8. How far the periodical would have a scope for the female world.
9. Addison's dealing with the 'fair sex' is ironical. Comment.
10. Comment on Addison's persuasive abilities in recommending his paper.

7.5 MEDITATIONS IN WESTMINSTER ABBEY: INTRODUCTION

The essay, ***Meditations In Westminster Abbey*** is an effort by the writer to discuss about a poignant humour. The tone and manner of the essay is very much, ironical and humorous but the subject and the atmosphere is very serious and

sober. The essay is written on the background of Westminster Abbey. Westminster Abbey is a churchyard and a traditional place of the burial site for the people of England. Whenever the writer felt frustrated by the whims and fancies of his age, he came to Westminster Abbey to catharsis his emotions. Addison humorously pointed out the atmosphere of Westminster Abbey that all vanities and proud of people met with the same destiny here, as "Death levels All". The gloomy and grave atmosphere of the site made the writer melancholic but at the same time he ironically, commented on the vices of his age. He expressed that the very atmosphere of sadness and silence at Westminster Abbey can make one realize the truth of one's existence; the philosophy of Memento Mori which make you think and remember that 'you must die. He believes in the idea that "Death levels All", and thus he questioned hypocrisy of class, caste and creed. This essay makes a critical observation of human's desire of supremacy and their pride and vanity.

7.5.1 THE ESSAY

(TEXT)

When I am in a serious mood humour, I very often walk by myself in Westminster Abbey, where the gloominess of the lace, the use to which it is applied, with the solemnity of the building, and the condition of the people who lie in it, are apt to fill the mind with a kind of melancholy, or rather thoughtfulness, that is not disagreeable. I yesterday passed a whole afternoon in the churchyard, the cloisters, and the church, amusing myself with the tombstones and inscriptions that I met with in those several regions of the dead. Most of them recorded nothing else of the buried person, but that he was born upon one day, and died upon another; the whole history of his life being comprehended in those two circumstances that are common to all mankind. I could not but look upon these registers of existence, whether of brass or marble, as a kind of satire upon the departed persons; who had left no other memorial of them, but that they were born and that they died. The put me in mind of several persons mentioned in the battles of heroic poems, who have sounding names given hem, for no other reason but that they may be killed and are celebrated for nothing but being knocked on the head.

The life of these men is finely described in holy writ by "the path of an arrow," which is immediately closed up and lost.

Upon my going into the church, I entertained myself with the digging of a grave; and saw in every shovelful of it that was thrown up, the fragment of a bone or skull intermixed with a kind of fresh mouldering earth, that some time or other had a place in the composition, of a human body. Upon this I began to consider with myself what innumerable multitudes of people lay confused together under the pavement of the ancient cathedral; how men and women, friends and enemies, priests and soldiers, monks and prebendaries, were crumbled amongst one another, and blended together in the same common mass; how beauty, strength and youth, with old age, weakness, and deformity, lay undistinguished in the same promiscuous heap of matter.

After having thus surveyed this great magazine of mortality, as it were, in the lump; I examined it more particularly by the accounts which I found on several of the monuments which are raised in every quarter of that ancient fabric. Some of them were covered with such extravagant epitaphs, that, if it were possible for the dead person to be acquainted with them, he would blush at the praises which his friends have bestowed upon him. There are others so excessively modest, that they deliver the character of the person departed in Greek or Hebrew, and by that means are not understood once in a twelvemonth. In the poetical quarter, I found there were poets who had no monuments, and monuments which had no poets. I observed, indeed, that the present war had filled the church with many of these uninhabited monuments, which had been erected to the memory of persons whose bodies were perhaps buried in the plains of Blenheim, or in the bosom of the ocean.

I could not but be very much delighted with several modern epitaphs which are written with great elegance of expression and justness of thought, and therefore do honour to the living as well as to the dead. As a foreigner is very apt to conceive an idea of the ignorance or politeness of a nation from the turn of their public monuments and inscriptions, they should be submitted to the perusal of men of learning and genius, before they are put in execution. Sir Cloudesley Shove's monument has very often given me great offence: instead of the brave rough English Admiral ,which was the distinguishing character of that plain gallant man, he is represented on his tomb by the figure of a beau, dressed in a long periwig, and reposing himself upon velvet cushions under a canopy of state. The inscription is answerable to the monument; for instead of celebrating the many remarkable actions he had performed in the service of his country, it acquaints us only with the manner of his death, in which it was impossible for him to reap any honour. The Dutch, whom we are apt to despise for want of genius, sow an infinitively greater taste of antiquity and politeness in their buildings and works of this nature, than what we meet with in those of our own country. The monuments of their admirals, which have been erected at the public expense, represent them like themselves; and are adorned with rostral crowns and naval ornaments, with beautiful festoons of seaweed, shells, and coral.

But to return to our subject. I have left the repository of our English kings for the contemplation of another day, when I shall find my mind disposed for so serious an amusement. I know that entertainments of this nature are apt to raise dark and dismal thoughts in timorous minds and gloomy imaginations; but for my own part, though I am always serious, I do not know what it is to be melancholy; and can therefore take a view of nature in her deep and solemn scenes, with the same pleasure as in her most gay and delightful ones. By this means I can improve myself with those objects which others consider with terror. When I look upon the tombs of the great, every emotion of envy dies in me; when I read the epitaphs of the beautiful, every inordinate desire goes out; when I meet with grief of parents upon a tombstone, my heart melts with compassion; when I see the tomb of the parents themselves, I consider the vanity of grieving for those whom we must quickly follow: when I see kings lying by those who deposed them, when I consider rival wits placed side by side, or the holy men that divided the world with their contests and disputes, I reflect with sorrow and astonishment on the little competitions, factions, and debates of making. When I read the several

dates of the tombs. of some that died yesterday, and some six hundred years ago, I consider that great day when we shall all of us be contemporaries, and make our appearance together.

7.5.2 SUMMARY OF THE ESSAY

The essay is a first person narration of an account of the writer's personal experiences and emotions. He said that whenever he feels sad and gloomy, he preferred to visit Westminster Abbey because the at the site, "the gloominess of the lace, the use to which it is applied, with the solemnity of the building, and the condition of the people who lie in it, are apt to fill the mind with a kind of melancholy, or rather thoughtfulness, that is not disagreeable."

During his stay in the churchyard, he observed and amused the tombstones and inscriptions of the dead. He noticed and humorously pointed out that most of tombstones are recorded nothing else of the buried person, but only the dates of birth and death of the person and the whole story of his life is comprehended in those two circumstances. Addison has eloquently commented on the pomp and show of human existence that begins on birth and ends on death and moreover it is very much 'common to all mankind'. Nevertheless, the inscription of the dates of birth and death on their tombstones mock the irony of their achievements. After the death, tomb is the only reality, and it holds the only detail that "they were born and that they died". Thus "Death levels All".

Addison described his going into the church, and amused (ironical here) the digging of a grave. Moreover, he humourously observed that the skulls and the bones the people of different ranks; "men and women, friends and enemies, priests and soldiers, monks and prebendaries, were crumbled amongst one another, and blended together in the same common mass"

After this he examined the epitaphs and inscriptions and some of them he found extravagant and flatteries, the others excessively modest and a few without any monument. Maximum of them were written in English and some of them were win Greek and Hebrew. Addison, more interested in poetical quarter, observed that "there were poets who had no monuments, and monuments which had no poets."

The modern epitaphs which are written with great elegance of expression and justness of thought, however, delighted Addison the most, since, they 'do honour to the living as well as to the dead'. Addison believed that the epitaphs should be very true to the dead. He feels offended by the epitaph of Sir Cloudesley Shove's monument. The epitaph described him by the figure of a beau, dressed in a long periwig, and reposing himself upon velvet cushions under a canopy of state but he was a personality contrary to the epitaph; a brave rough English Admiral. He observed that the Dutch are better and respectable to their admirals than the English.

In the last of the essay, Addison expressed that the visit to Westminster Abbey has a lasting impact on his personality. He feels greatly enriched and enlightened. The solemnity of graves teaches him the lessons of morality and makes him humble, receptive and compassionate. He also believes that the

atmosphere of the site is 'apt to raise dark and dismal thoughts in timorous minds and gloomy imaginations'. The visit pays a cathartic effect on his mind. His encounter with the tombs of the great, pacify the seeds of envy, and the reading of the epitaphs of the beautiful, help in to wash out the inordinate desires. His interaction with the grieved parents makes his heart melt down with compassion. Moreover, his realization with the truth of human existence that at the end of the life, all the social and political distinctions will be leveled up in the graveyard, makes him realize that "Death levels All".

7.5.3 GLOSSARY

Humour	: an art of saying and writing in interesting and amusing way
Gloomy	: sad and melancholic
Solemnity	: serious
Melancholy	: sad and dejected
Churchyard	: burial ground in the backyard of the church
Prebendaries	: an honorary canon of a cathedral or collegiate church whose income originally came from a prebend
Deformity	: abnormality
Mortality	: the state of being human
Epitaphs	: words that are written or sad about a dead person
Contemporary	: belonging to the same time

7.5.4 QUESTIONS

1. In which person the essay is written.
2. Why and when does the writer prefer to visit Westminster Abbey?
3. What he observed during his stay at Churchyard?
4. What does the phrase, "Death levels All" mean?
5. How does the writer amuse the digging of the grave?
6. How does the writer observe the epitaphs?
7. What does the writer say in praise of modern epitaphs?
8. What is the impact of the visit on the personality of the writer?
9. Comment on the notes of humour and irony in the essay.

7.6 LET US SUM UP

Addison is admired in the history of literature as an accomplished scholar, a man of letters and an astute painter of life and manners of 18th century. His place in literature is well known for contribution in the development of the periodical essays and particularly his social and political satires. He is venerated for his ability to ridicule the social evils of the age without abusing anyone. He cured the evils of the society without inflicting the wound. His endeavour 'to enliven morality with wit, and to temper wit with morality', has been proven a great contribution to reconcile wit with virtue, which ultimately, helped him to make revolutionary change in the social life of England. He enriched the people of his age with new narratives of the discourse, and at the same time censored the vices and follies of the age and motivated his generation to be more mannered and sensible.

As a tribute to Addison, Dr Johnson's rightly justified the great personality. He said, "Whoever wishes to attain an English style, familiar but not coarse, and elegant but not ostentatious, must give his days and nights to the volumes of Addison".

7.7 SUGGESTED READINGS

B. Prasad	:	A Background to the Study of English Literature
David Daiches	:	A Critical History of English Literature
Dr. Johnson	:	*Lives of the Most Eminent English Poets*
Harry Blamires	:	A History of Literary Criticism
J. H Labban	:	Selection from *The Spectator*
R. D Trivedi	:	A Compendious History of English Literature
W, J Courthope	:	Addison

UNIT-8 OLIVER GOLDSMITH : ON NATIONAL PREJUDICES, THE MAN 'MAN IN BLACK

Structure

8.0 Introduction

8.1 Objectives

8.2 Oliver Goldsmith: Life and Literary Works

8.2.1 Literary Works

8.3 On National Prejudices

8.3.1 Glossary

8.3.2 Summary

8.4 Man in Black

8.4.1 Glossary

8.4.2 Summary

8.5 Oliver Goldsmith as an Essayist

8.6 Let us Sum up

8.7 Questions

8.8 Suggested Reading

8.0 INTRODUCTION

In this unit we shall discuss Oliver Goldsmith as one of the greatest writers of the eighteenth century. He was a versatile genius. His prose also has astonishing range and volume. Among his work of prose, 'The citizen of the world' (1750) is a series of imaginary latters from a philosophical Chinaman, writing letters home from London, a giving These letters provided Goldsmith the opportunity of expressing his own mind upon the society and literature of the day. The essays of Goldsmith are characterised by whimsicality, satire, mild humour and graceful charm. As an essayist goldsmith is superb. His essays are satirical rejection upon society of his times. He criticizes manner and ideas in England. His satire has the tone of didacticism intending to reform the evils.

8.1 OBJECTIVES

After completing this unit you will be able to:

- discuss life and works of essayist

- describe Oliver Goldsmith as an essayist.

- learn about the prose style of Goldsmith

- recognize the essays which prescribed in your course.

8.2 OLIVER GOLD SMITH: LIFE AND LITERARY WORKS

Oliver Goldsmith was born in Pallas on November 10, 1728 in the County of Longford, Ireland. His father was Rev, Charles Goldsmith, a 'curate farmer'. His mother was the daughter of a school master. He was the fifth child of his parents. In 1749, he was graduated from Trinity College, Dublin. He studied medicine at Edinburgh but his career as a physician was quite unsuccessful.

In 1756 he settled in London, where he achieved some success as a miscellaneous contributor to periodicals and as the author of Enquiry in to the present state of polite learning in Europe.

In 1761, he made acquaintance unit Samuel Johnson and was member of 'The Club', The manuscript of his *The Vicar of Wakefield* was sold in 1762 by Johnson for Goldsmith for 60. In London, he dedicated himself to literature and wrote poems, plays, stories, essays, novels, biographies and criticism etc. He edited a weekly paper called the 'Bee' and contributed several articles to it. He also wrote a series of imaginative letters called 'The Citizen of the World'. He died in 1774 at the age of 45.

8.2.1 LITERARY WORKS

'The Traveler' (1764), Goldsmith's first major poem, expresses such conventional ideas of his age as the vanity of human wishes and despair in the search for happiness. The Disterted village (1770), has often and erroneously been mistaken as a wholly autobiographical poem.

The Vicar of Wakefield (1776) is one of his famous novels. The Good Natur'd Man (1760) She Stoops to Conquer (1773) and The Citizen of the world (1760-62).

8.3 ON NATIONAL PREJUDICES

(Test)

As I am one of that sauntering tribe of mortals, who spend the greatest part of their in taverns, coffee-houses, and other places of public resort, I have thereby an opportunity of observing an infinite variety of characters, which to person of a contemplative turn is much higher entertainment than a view of all the curiosities of art nature. In one of these, my late rambles, I accidentally fell into the company of half of a dozen gentlemen, who were engaged in a warm dispute about some political affair: the decision of which, as they were equally divided in their

sentiments; they though proper to refer to me, which naturally drew me in for a share of the conversation.

Amongst a multiplicity of other topics we took occasion to talk of the different characters of the several nations of Europe; when one of the gentleman, cocking his hat and assuming such an air of importance as if he had possessed all the merit of the English nation in his own person, declared that the Dutch were a parcel of avaricious wretches; the French a set of flattering sycophants; that the Germans were drunken sots, and beastly gluttons; and the Spaniards proud, haughty and surly tyrants; but that in bravery, generosity, clemency and in every other virtue, the English excelled all the rest of the world.

This very learned and judicious remark was received with a general smile of approbation by all the company – all I mean but your humble servant; who endeavoring to keep my gravity as well as I could and reclining my head upon my arm, continued for some time in a posture of affected thoughtfulness, as if I had been musing on something else, and did not seem to attend to the subject of conversation; hoping by these means to avoid the disagreeable necessity of explaining myself, and thereby depriving the gentleman of his imaginary happiness.

By my pseudo-patriot had no mind to let me escape so easily. Not satisfied that his opinion should pass without contradiction, he was determined to have it ratified by the suffrage of everyone in the company; for which purpose addressing himself to me with an air of inexpressible confidence, he asked me if I was not of the same way of thinking. As I am never forward in giving my opinion, especially when I am obliged to give it, I always hold it for a maxim to speak my real sentiments. I therefore told him that, for my own part, I should not have ventured to talk in such a peremptory strain, unless I has made the tour of Europe and examined the manners of these several nations with great care and accuracy; that, perhaps, a more impartial judge would not scruple to affirm that the Dutch were more frugal and industrious, the French more temperate and polite, the Germans more hardy and patient of labour and fatigue, and the Spaniards more staid and sedate, than the English; who, though undoubtedly brave and generous, were at the same time rash, headstrong, and impetuous; too apt to be elated with prosperity, and to despond in adversity.

I could easily perceive that all the company began to regard me with a jealous eye before I had finished my answer, which I had no sooner done, that the patriotic gentleman observed, with a contemptuous sneer, that he was greatly surprised how some people could have the conscience to live in a country which they did not love, and to enjoy the protection of a government, to which in their hearts they were inveterate enemies. Finding that by this modest declaration of my sentiments I had forfeited the good opinion of my companions, and given them occasion to call my political principles in question, and well knowing that it was in vain to argue with men who were so very full of themselves, I threw down my reckoning and retired to my own lodgings, reflecting on the absurd and ridiculous nature of national prejudice and prepossession.

Among all the famous saying of antiquity, there is none that does greatest honour to the author, or affords greater pleasure to the reader (at least if he be a

person of a generous and benevolent heart), than that of the philosopher, who, being asked what "county-man he was" replied that he was, 'a citizen of the world". How few are there to be found in modern times who can say the same, or whose conduct is consistent with such a profession! We are now become so much Englishmen, Frenchmen, Dutchmen, Spaniards, or Germans, that we are no longer citizens of the world so much the natives of one particular spot, or members of one petty society, that we are no longer consider ourselves as the general inhabitants of the glove or members of that grand society which comprehends the whole human kind.

Did these prejudices prevail only among the meanest and lowest of the people, perhaps they might be excused as they hove few, if any, opportunities of correction them by reading, travelling, or conversing with foreigners; but the conduct, even of our gentlemen; of those, I mean who have every title to this appellation but an exemption from prejudice, which, however, in my opinion, ought to be regarded as the characteristically mark of a gentleman; for let a man's birth be ever so high, his station ever so exalted, or his fortune ever so large, yet if he is not free from national and other prejudices, I should make bold to tell him, that he had a low and vulgar mind, and had no just claim to the character of a gentleman, And in fact you will always find that those of gentleman. Boast of national merit, who have little or no merit of their own to depend on; than which, to be sure, nothing is more natural; the slender vine twists around the sturdy oak, for no other reason in the world but because it has not strength sufficient to support itself.

Should it be alleged in defense of national prejudice that it is the natural and necessary growth of love to out county, and that therefore the former cannot be destroyed without hurting the latter, I answer, that this a gross fallacy and delusion. That it is the growth of love to our country, I will allow; but that it is the natural and necessary growth of it, I absolutely deny. Superstition and enthusiasm too are the growth of religion; but who ever took it in his head to affirm that they are the necessary growth of this noble principle? They are, if you will, the bastard sprouts of this heavenly plant, but not is natural and genuine branches, and may safely enough be lopped off, without doing any harm to the parent stock; nay, perhaps, till once they are lopped off, this goodly tree can never flourish in perfect health and vigour.

? That I may exert the most heroic bravery, the most undaunted resolution, in defending its laws and liberty, without despising all the rest of the world as coward and poltroons? Most certainly it is, and if it were not- But why need I suppose what is absolutely impossible? But Is it not very possible that I may love my own country, without hating the natives of others countries if it were not, I must own. I should prefer the title of the ancient philosopher viz. a citizen of the world to that of an English, a Frenchman, a European or to any other appellation whatever.

8.3.1 GLOSSARY

Sauntering- to walk in a slow and relaxed way, stroll.

Tavern – Pubs

Avaricious – Greedy

Drunkard sots – Drunkards

Gluttons – Voracious eaters

Learned and judicious – Not really so, used ironically

Suffrage – Consent; support

Comprehend – To understand

Contemptuous – Scornful

Exalted – Elevated

Twists – Surrounds

Forfeited – Lost Antiquity – Old-fashioned

Poltroon – Coward

Flourish – Grow

Contemptuous sneer – Show hatred

Forfeited – Lost

Undaunted - Bold

8.3.2 SUMMARY

In this famous essay Goldsmith talks to his readers about the narrow view of the English that their own country is the best in the world. They think highly of their own countrymen and try to find some weakness in the character of the people of every other country they know. Being a widely travelled man, Goldsmith acquired the first hand knowledge about many other countries. He therefore laughs at the narrow-minded attitude of the English people. He pleads for a wider human outlook, in matter of nationalism. He thinks it foolish on the part of Englishmen who think that they are the most favoured nation among the Europeans.

One day the writer accidentally fell into the company of a small group of his countrymen in a tavern. They were engaged in a hot dispute of a political nature and they invited him to give his opinion in this matter. The subject of dispute was as to which country and its people were the best and the most virtuous. The writer contradicts the Englishman's sarcastic reference to the character of the people of other European countries. The writer hits at the remark of an Englishman who declared that the Dutch were greedy, the French Sycophants the Germans drunken sots and gluttons, the Spaniards proud and sully, but in bravery, generosity, clemency and in every other virtue the English excelled all the world.

Goldsmith in this essay, tell us to be impartial and reasonable in our attitude. If a man has travelled all over Europe, he will find that Dutch are more frugal and diligent than the British. Similarly, the Germans surpass the British in hardihood. The French surpass the British in politeness. English men have

certainly some good qualities but he thinks they are rash and head strong. He, therefore, advises people to be impartial in their attitude and not to make remarks about the people of a country without making a careful study of them. If people have such national prejudice, it is absurd and ridiculous.

The writer admires the ancient philosopher who declared himself to be a citizen of the world. He is surprised at the modern view of nationalism in which a man is supposed to be a citizen of this or that country. This narrowness exists not only among the lowly and uneducated people but even among those cultured people who are known as gentle-men.

Superstition and fanaticism may be regarded a having originated from religion but have nothing to do with genuine religious feeling. Likewise, national prejudices cannot be thought as synonyms of patriotism. As we know that true spirit of religion can develop in the hearts of human beings when the weeds of superstition and fanaticism are thoroughly uprooted. According to Goldsmith, national prejudice is the bastard child of the noble ideal of nationalism or patriotism. It is possible for a man to love own country and at the same time to regard himself as a citizen of the world. A man should have wider outlook in the matter of nationalism.

Only those persons boast of national merit who have little or no merit of their own. They are like the bastard sprouts and may be safely lopped off, without doing any harm to the 'parent stock' i.e. they should be shunned.

It is quite possible to love our own country without hating and natures of other countries. It is said that we have become so much Englishmen, Frenchmen, Dutch, Spaniards or Germans that we are no longer the Citizens of the world.

8.4 THE MAN IN BLACK

(TEXT)

Though fond of many acquaintances, I desire an intimacy only with a few. The man in black, whom I have often mentioned, is one whose friendship I could wish to acquire, because he possesses my esteem. His manners it is true, are tinctured with some strange inconsistencies, and he may be justly termed a humorist in a nation of humorists. Though he is generous even to profusion, he affects to be thought a prodigy of parsimony and prudence; though his conversation be replete with the most sordid and selfish maxims, his heart is dilated with the most unbounded love. I have known him profess himself a man-hater, while his cheek was glowing with compassion; and, while his looks were softened into pity, I have heard him use the language of the most unbounded ill-nature. Some affect humanity and tenderness, others boast of having such dispositions from nature; but he is the only man I ever knew who seemed ashamed of his natural benevolence. He takes as much pains to hide his feelings as any hypocrite would to conceal his indifference; but on every unguarded moment the mask drops off, and reveals him to the most superficial observer.

In one of our late excursions into the country, happening to discourse upon the provision that was made for the poor in England, he seemed amazed how any

of his countrymen could be so foolishly weak as to relieve occasional objects of charity, when the laws had made such ample provision for their support. “In every parish-house,” says he, “the poor are supplied with food, clothes, fire, and a bed to lie on; they want no more, I desire no more myself; yet still they seem discontented. I am surprised at the inactivity of our magistrates in not taking up such vagrants, who are only a weight upon the industrious; I am surprised that the people are found to relieve them, when they must be at the same time sensible that it, in some measure, encourages idleness, extravagance, and imposture. Were I to advise any man for whom I had the least regard, I would caution him by all means not to be imposed upon by their false pretences; let me assure you, sir, they are impostors every one of them, and rather merit a prison than relief.”

He was proceeding in this strain, earnestly to dissuade me from an imprudence of which I am seldom guilty, when an old man, who still had about him the remnants of tattered finery, implored our compassion. He assured us that he was no common beggar, but forced into the shameful profession, to support a dying wife, and five hungry children. Being prepossessed against such falsehoods, his story had not the least influence upon me; but it was quite otherwise with the man in black; I could see it visibly operate upon his countenance, and effectually interrupt his harangue. I could easily perceive that his heart burned to relieve the five starving children, but he seemed ashamed to discover his weakness to me. While he thus hesitated between compassion and pride, I pretended to look another way, and he seized this opportunity of giving the poor petitioner a piece of silver, bidding him at the same time, in order that I should hear, go work for his bread, and not tease passengers with such impertinent falsehoods for the future.

As he had fancied himself quite unperceived, he continued, as we proceeded, to rail against beggars with as much animosity as before; he threw in some episodes on his own amazing prudence and economy, with his profound skill in discovering impostors; he explained the manner in which he would deal with beggars were he a magistrate, hinted at enlarging some of the prisons for their reception, and told two stories of ladies that were robbed by beggar men. He was beginning a third to the same purpose when a sailor with a wooden leg once more crossed our walks, desiring our pity, and blessing our limbs. I was for going on without taking any notice, but my friend looking wishfully upon the poor petitioner, bid me stop, and he would shew me with how much ease he could at any time detect an impostor. He now therefore assumed a look of importance, and in an angry tone began to examine the sailor, demanding in what engagement he was thus disabled and rendered unfit for service. The sailor replied, in a tone as angrily as he, that he had been an officer on board a private ship of war, and that he had lost his leg abroad, in defence of those who did nothing at home. At this reply, all my friend’s importance vanished in a moment; he had not a single question more to ask; he now only studied what method he should take to relieve him unobserved. He had, however, no easy part to act, as he was obliged to preserve the appearance of ill-nature before me, and yet relieve himself by relieving the sailor. Casting, therefore, a furious look upon some bundles of chips which the fellow carried in a string at his back, my friend demanded how he sold his matches; but, not waiting for a reply, desired in a surly tone to have a shilling’s worth. The sailor seemed at first surprised at his demand, but soon

recollected himself, and presenting his whole bundle, “Here, master,” says he, “take all my cargo, and a blessing into the bargain.”

It is impossible to describe with what an air of triumph my friend marched off with his new purchase; he assured me that he was firmly of opinion that those fellows must have stolen their goods who could thus afford to sell them for half value. He informed me of several different uses to which those chips might be applied; he expatiated largely upon the savings that would result from lighting candles with a match instead of thrusting them into the fire. He averred that he would as soon have parted with a tooth as his money to those vagabonds, unless for some valuable consideration. I cannot tell how long this panegyric upon frugality and matches might have continued, had not his attention been called off by another object more distressful than either of the former. A woman in rags, with one child in her arms, and another on her back, was attempting to sing ballads, but with such a mournful voice, that it was difficult to determine whether she was singing or crying. A wretch, who in the deepest distress still aimed at good humour was an object my friend was by no means capable of withstanding: his vivacity and his discourse were instantly interrupted; upon this occasion, his very dissimulation had forsaken him. Even in my presence he immediately applied his hands to his pockets, in order to relieve her; but guess his confusion when he found he had already given away all the money he carried about him to former objects. The misery painted in the woman’s visage was not half so strongly expressed as the agony in his. He continued to search for some time, but to no purpose, till at length recollecting himself, with a face of ineffable good nature, as he had no money, he put into her hands his shilling’s worth of matches.

8.4.1 GLOSSARY

Acquaintance-familiar people

Intimacy - close connection

Inconsistencies – opposite qualities

Generous- liberal

To profusion - to a great extent

Sordid – dirty

Excursions – walks

Object of charity – beggars

Caution – worn

To be imposed upon – to be taken in

Dissuade – prevent

Countenance – face

Harangue – loud speech

Troll against – to speak ill of

Episodes – incidents

Wishfully – anxiously

Into the bargain – in addition to

Vagabonds – vagrants

Panegyric – praise

Forsaken – left

8.4.2 SUMMARY

The essay 'Man in Black' has been extracted from 'Oliver Goldsmith's' famous work 'The Citizen of the world' which is a series of letters written by an imaginary Chinaman living in London, to his son living in the city of Deking. In this essay the writer speaks through an imagery character who is called 'Man in Black'. In this essay the writers gives impression of the manners and morals, customs and conventions of the English people. Thus Goldsmith has sought to find out a way of commenting impartially on the life and morals of England of his time. The man in black is an excellent example of such a find and interesting sketch. The anonymous 'man is black' is a strange fellow. He is very kind and generous. But he is rather ashamed of his generosity and tries to hide it behind the mark of ill nature. The writer acquires that the man in black is a man of strange opposite qualities. He may be called humorist. He was poor but very generous and kind hearted person, yet he seems to be an ill natured fellow and talked of selfishness, yet his cheeks are glowing with compassion and heart with pity. But he fails in his attempt to hide his true nature.

Once when the writer and man in black out on a walk in the country, the buend criticized the people and the laws of his country for making generous for the poor and the weak. He called such people lazy and desired that they should be kept in prisons. In his opinion these idlers who begged for charity were imposters and they needed to be punished.

As he was proceeding in this vein, an old man in rags crossed their way. He assured that he was not a beggar by profession he was forced to beg for this dying wife and five storming children. The writer paid no attention to him. Thinking that he was an imposter, but the man in black was instantly moved by his story and tried to find a way of secretly relieving the old beggar. The writer pretended to look on other way and he caught this opportunity of giving him a shilling at the same time loudly telling him to go and work for his living.

The man in black naturally thought that his act of kindness had gone unnoticed by the writer. So he once again proceeded to speak against the beggars. He told the writers the stories of the beggars who were actually the robbers and boosted of his great skill in finding out such impostors.

In the meantime a sailor with a wooden leg appeared before them and begged for mercy. Though,without listening to him with the intention of proving, his skill before the writer. He began to examine the sailor in an angry tone asking how he has lost his leg. The sailor replied in an equally angry tone that he had lost his leg fighting on a warship for the sake of those who did nothing at home. The man in black was at once convinced of the truth of his story and now he was only thinking how to help the poor fellow without looking generous. So looking at the bundle of clips of wood that the fellow was carrying on his back he offered to buy it for a shilling though in fact it was worth a few pence. The sailor went away blessing the man in black.

The man in black went on with his old strain of calling these beggars, vagabond, criminals. He was happy at the bargain of clips of wood and told the writer how he proposed to make the highly useful in various ways. But in the middle his praise, his attention was drown towards a most pitiable object. A women in rays with one child in her arms and another on her back was trying to sing a ballad in mournful for his friend and this time he failed completely in his attempt to hide his feeling of pity. He at once put his hand in his pocket in order to relieve her. Finding that his pockets were all empty now, he put into her hands the bundle of wood sticks which he had purchased from the wooden leg sailor.

8.5 OLIVER GOLDSMITH AS AN ESSAYIST

Oliver Goldsmith (1728-1774) was a great Irish poet, dramatist and miscellaneous prose writer. His prose works are of an astonishing range and volume. His important prose works are his essays contributed to The Bee and The Citizen of the World. It is a series of imaginary letters from a philosophical Chinaman, who wrote letters to a friend in Peking from London. These letters gave Goldsmith the opportunity of expressing his own mind upon the society and literature of the day. His essays, especially those in The Bee are admirable. His other important work is the novel, The Vicar of Wakefield which is in the first rank of the Eighteenth Century fiction. Besides these works, Goldsmith compiled histories of Greece and Rome and a work on natural history entitled Animated Nature. He also wrote short memoirs and lives, such as Life of Beau Nash, Life of Bolingbroke, and Memoir of Voltaire.

Goldsmith occupies a dignified place as an essayist in the domain of English essay. He wrote essays on philosophical subjects like happiness, social interaction related to professions of doctors, teacher and many more. His essays are marked with whimsicality, satire, mild humour and graceful charm. His essays are satirical reflections on the society. He criticizes manners and ideas of English people. He mixed satire with a note of moral teaching, intending to reform the evils and teach the readers sound lessons in morality which is combined with a note of tenderness and sympathy touching the heart. Goldsmith at times could be sentimental. With tears he would have laughter and these two qualities go together in his work. Melancholy is also a part of his writing. It succeeded in making him tongue-tied and wistful but careless. An easy going gaiety broke through all the barriers and brought out the writer in the broad sunshine of mirth and humour.

Goldsmith's essays are varied in tone. The Bee, a periodical paper, which appeared only on eight Saturdays in October and November, 1765, contains some of his best small poems as well as an amusing diversity of prose criticisms, moral tales and serious or fanciful discourses. Goldsmith excels in human details. The Citizen of the World is certainly the best example in English essay as a device very popular at the time in France, which made Goldsmith a foreign traveller, who wrote letters to his home country describing and criticizing the strange customs of the lands through which he passed. These Chinese letters give a picture of Goldsmith's mind and the temper of his time. He is a patriot, but a patriot who is sure that each nation has its individual and superlative merit as well as contrasting defect. He thinks that this philosophic mind will attempt to absorb the diverse merits of all nations. Then it was appropriate to call the Chinese letters by the title of the Citizen of the World. The title is philosophical rather than political in implication.

Much praise has been given to Goldsmith's style. In his essays his style is graceful, charming and amiable. His style is always pure and easy, and on proper occasions, pointed and energetic. The language of Goldsmith is always light, pleasing and refreshing, bathed in the sunshine of humour or the tenderness of pathos. Even the sentence structure constantly changes according to the needs and the mood of the writer. The sentences are sometimes brief, sometimes long, some times straight and antithetical and so on.

Goldsmith's Prose Style

Goldsmith was one of the most pleasing English writers of the 18th century**.** He gained much praise for his outstanding style of essay writing. In his essays his style is graceful, charming and amiable. His style are pure and easy, and on proper occasions, pointed and energetic. His essays are brilliant and notable for their literary excellence and vivid details. The language of Goldsmith is always light, pleasing and refreshing, bathed in the sunshine of humour or the tenderness of pathos. Even the sentence structure constantly changes according to the needs and the mood of the writer. The sentences are sometimes brief, some times long, some times straight and antithetical and so on. In short his charming personality is reflected in the charm of his style. It is what may be called. a soothing style-simple, spontaneous, quiet and fluent, which is more pleasing.

8.6 LET US SUM UP

In this unit, we studied systematically the Oliver Goldsmith and his essays " On Judicious Flattery" and "Man in Black". The Unit began with a brief introduction of the essayist, Oliver Goldsmith s essays. Here we vitally discussed the significance of essay , its title and the analytical study of subject

8.7 QUESTIONS

1. Disuss Oliver Goldsmith as an essayist.
2. Write a note on Prose style of Oliver Goldsmith.
3. Critical summary of the essay 'On National Prejudice'.

4. Critical summary of the essay ‘Man in Black”.

8.8 SUGGESTED READINGS

1. History of English Literatur by E. Albert.
2. English Literature : Its History and Significance by William J. Long
3. https://www.goodreads.com
4. Oliver Goldsmith : The Critical Heritage by G.S. Rousseau.
5. Oliver Goldsmith : His friends and Critics by James whiteside
6. Golds mith : Selected Essays, Cambridge University press.
7. Essays by Oliver Goldsmith. M.B. Classic Reprint.
8. David Daiches, A Critical History of English literature

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MAEN-103 (N)
ENGLISH PROSE

Block 3

English Prose : From Johnson to Ruskin

UNIT-9	**Dr. Samuel Johnson : Letter to Lord Chesterfield**	**105-111**
UNIT-10	**Charles Lamb: Poor Relations and William Hazlitt : On Going A Journey**	**113-141**
UNIT-11	**R.L. Stevenson : An Apology for Idlers, A Gossip On Romance**	**143-168**
UNIT-12	**J.S. Mill : On Liberty**	**169-183**

BLOCK-III INTRODUCTION

In this block, we shall deal the English Prose from Johnson to J.S. Mill with its main tendencies. The block consist the essays of classical period, Romantic period and Victorian period. In this particular block, we will focus our attention on the analytical study of these essays of different period. The essays of classical period deals with the rational thinking of the any subject, the essays of romantic period deals with emotional presentation of heart and the essays of Victorian period deals with theoretical presentation of thought. This block will be helpful for learners in understanding prose and its different styles of different period. This block comprises 4 units:

Uni 9. This unit introduces Dr. Johnson's famous essay "Letter to Lord Chesterfield". The essay commented on some of the most noted critic, author to the present day. It has been described as declaration of independence. The essay focuses on the national thinking of the era.

Unit 10. This unit deals Charles Lamb's remarkable essays "Poor Relations" and William Hazlitt's "On Going a Journey". Poor Relations is one of the most interesting essay of Lamb with element of humour and pathos. It is story of unwanted and unwelcomed visitor. The essay focuses on Lamb's psychological insight of human relationship. The second essay On Going a Journey by Hazlitt expresses delight in journeying alone with nature being his only companion. He seems to hate being in the company of fellow travellor.

Unit 11. This unit deals R.L. Stevenson's notable essay "An Apology for Idlers"and" A Gossip of Romance". An Apology for Idlers is a thought provoking essay full of humour, wit and irony. He argues that idleness is as good as diligence in life. Another essay A Gossip on Romance is a useful insight of the writer and his thinking about fiction. He draws a distinction between active and passive, reality and romance. It emphasizes the incidents which somehow feed our deeper longing and dreams.

Unit 12. This unit deals J. S. Mill: "On Liberty. In this essay, Mill focuses his idea of individual freedom. The essay depends on the idea that society progresses from lower to higher stage as an emergence of a system of representative democracy.

UNIT-9 DR. SAMUEL JOHNSON: LETTER TO LORD CHESTERFIELD

Structure

9.0 Objectives

9.1 Introduction

9.2 Dr Samuel Johnson: Life and works

9.2.1 Major Works

9.3 Prose Style of Dr Samuel Johnson

9.4 Letter to Lord Chesterfield

9.4.1 Essay

9.4.2 Glossary

9.4.2 Paraphrasing

9.5 Question

9.6 Suggested Readings

9.0 OBJECTIVES

In this unit, we shall give you a general introduction of the Prose of Augustan Age with special reference to Dr Samuel Johnson. A sincere study of this unit gives you a good knowledge of Dr Samuel Johnson's style and diction. He introduces new prose style to suits his purpose. His "Letter to Lord Chesterfield" is a unique piece of literature.

9.1 INTRODUCTION

The age of Dr. Johnson roughly covers the years 1740-1790. It is also called the age of transition. The Essays and the Novel were the two chief gifts of the 18th century. The essays languished after Steele and Addison in the hands of inferior imitators and for nearly forty years there was no worthy successor of the Spectator until the appearance of Johnson's Rambler (1750-52). Goldsmith's little and short-lived periodical The Bee appeared October-November 1759. Johnson and Goldsmith were both professional men of letters who had a special aptitude for the essay and did their best work in this kind.

9.2 DR. SAMUEL JOHNSON'S LIFE AND WORKS

Dr Samuel Johnson was born in Litchfield, Staffordshire in 1709. He was a son of a small bookseller, a poor man but intelligent and found of literature. His Physical health created a lot of problems in every walk of his life. His physical illness – poor eyesight, glandular swelling and convulsive movements together with his irritable temper, clumsy manners and melancholic mood and indolence were his serious problems. After some schooling, he went to Pembroke College, Oxford. Due to a son of bookseller and thirst for reading, he had read more classical authors then had most of the graduates. Due to penury and poverty he had to left University without taking a degree.

At the age of twenty five he married a widow some twenty years older than himself. After marriage they started a school but they did not get success. In 1737 he went to London where he spent his remaining life. In these adverse circumstances he was accompanied by only David Garrett. In London he had faced acute poverty, somehow he earned a penny by writing prefaces, reviews and translations. He had passed many sleepless nights in the street but he faced every challenges with courage.

After some interval, around one year, his arrival in London he began writing for the Gentleman's Magazine. He got little bit recognition after his poem "London" which was published in the same year. After sometime he was asked by the book sellers of London to write a dictionary of the English language. It was an enormous work it took around eight years of his life. Long before the completion of this herculean task, Johnson had eaten up the money which he received for his labour. It was very difficult time of his life. During the formation of this great work he got some leisure in which he wrote "The Vanity of Human Wishes" and other poems. During the same year 1745 – 1755 he published his now little known classical tragedy Irene(1748), produced by his pupil Garrick.

At that time Addison and Steele enjoyed great success of their periodical the Tatler and the Spectator, Dr Johnson was also very much influenced by them so he also started two magazines The Rambler (1750 – 1752), Idler (1758 – 1760). He was very intellectual man of that time but he was not much fortunate person to make a two times of meal properly. He got a good reputation in London but when his mother had died in 1759 he was unable to bear the expense of his mother so he hurriedly finished Rasselas, hisonly Romance.

After a long period of toil and hard work, in 1762 at the age of fifty three, his literary hard work were rewarded in the usual way by royalty and received a annual pension of 300$ from George 3rd . This made him independent and began a little sunshine in his life. He founded a Literary Club at that time in which he shakes hands with some great literary figures along with known politician of that time.

Johnson's remark on William Shakespeare's dramatic art in his "Preface to Shakespeare"(1765) brings out his originality as a critic. He says that the greatness of Shakespeare lies in the universality of his outlook, in faithful portrayal of the fundamental qualities of human nature common to all ages "Nothing can please many, and please long, but just representation of great nature …….Shakespeare is above all writers, at least above all modern writers".

Johnson thinks that the comedies of Shakespeare are superior to his tragedies. "His comedy please by the thought and language and his tragedy for the greater part by incident and action. His tragedy seems to be skill, his comedy to be instinct."

Johnson most sustained and mature critical work is to be found in his "Prefaces, Biographical and Critical to the works of English Poets", generally known as "The Lives of The Poets" first published between 1779 and 1781 as a series of introductions to a ten volume collection of the English poets from Cowley, Deham, Milton and Waller at one end to Akensid and Gray at the other. This major work deal with the fifty two poets.

9.2.1 MAJOR WORKS

Dr Samuel Johnson was the dominant star in the literary horizon of the Augustan age. He was a literary critic, lexicographer, biographer, essayist and dramatist. He was a versatile genius who touches almost every field of English literature. The major works of him are followings :-

London

The Vanity of Human Wishes (1749)

Dictionary of English Language (1755)

Irene (1748)

Lives of the Poets (1779-81)

9.3 PROSE STYLE OF DR SAMUEL JOHNSON

We can easily divide Johnson's prose style in two phases. In early phase of his life, his prose was heavy, rhetorical in structure, full of affectation and highly Latinised, on the other hand in later phase of life he used simple language totally different from earlier phase. In 'Rasselas' he becomes pompous and over elaborated. Taine observes "His phraseology rolls always in solemn and majestic period in which every sentence marches ceremoniously accompanied by its epithets. Great pompous words peal like an organ, every preposition is set forth by a preposition of equal length and is developed with the compact of singularity and officious splendor of a procession". His sentences are complicated not easily digested by a layman. They are full of inversion, depending much on rhetorical antithesis and climax. These complications gradually disappear in the last phase of his life. In the 'Lives of Poets' his prose has the ease, force and vigorous, and directness of his conversation.

Summing up Dr Johnson's influence on English prose style, Moody and Lovett observes "In general Johnson's influence on English style was a good one. While he confirmed the tradition of order, correctness and lucidity which had begun with Dryden, he introduced a greater variety of effect, a more copious diction. He shows how even within the rules of composition defined in practice by Dryden and Addison, the richness and variety of Elizabethan prose might be attended."

Rejecting the patron-ship

From a very early age men of letters always manage their two times of meal by praising a influential and wealthy person. Even the greatest literary persons of English literature like William Shakespeare, Edmund Spencer etc are not exception of it. Like an iconoclast Dr Samuel Johnson go against it. By exposing the flaws in this system, Johnson's letter marks a turning point in the history of patronage. He signals the emergence of a new wave of professional, paid writers who earned their living from the publishing trade, independent of patrons. Thomas Carlyle refers to it 'the blast of Doom', Alvin Kernan calls it 'The Magna Carta of the modern author'. The Letter has also been described as the 'literature's declaration of independence' from the shackles of literary patronage.

9.4 LETTER TO LORD CHESTERFIELD

In 1947 Dr Johnson issued his plan for his dictionary of the English language address to Lord chesterfield to which the noble Lord made no response after facing a lot of problems he finished it after 8 years in 1755. For this ambitious project equalization of 7 London book sellers had commissioned the project at fixed price of 1575 Dollar when the work was about to appear Philip Dormer the Earl of chesterfield wrote two articles in the world recommending the Dictionary to the public. Johnson disapproved of the Earl,s intriguing move and in his famous letter to chesterfield Road for English literature its final declaration of independence from the Institution of patronage.
Note-- Johnson's dictionary of the English Language was not a pioneer work - Nathaniel Bailey's Universal Etymological English Dictionary appeared in 1721 but it was the first attempt to stabilize the English language "to preserve the purity and ascertain the meaning of our English idiom".

9.4.1 TEXT

MY LORD,

I have been lately informed, by the proprietor of the World, that two papers, in which my Dictionary is recommended to the public, were written by your Lordship. To be so distinguished, is an honour, which, being very little accustomed to favours from the great, I know not well how to receive, or in what terms to acknowledge.

When, upon some slight encouragement, I first visited your Lordship, I was overpowered, like the rest of mankind, by the enchantment of your address, and could not forbear to wish that I might boast myself Le vainquer du vainqueur de la terre;—that I might obtain that regard for which I saw the world contending; but I found my attendance so little encouraged, that neither pride nor modesty would suffer me to continue it. When I had once addressed your Lordship in public, I had exhausted all the art of pleasing which a retired and uncourtly scholar can possess. I had done all that I could; and no man is well pleased to have his all neglected, be it ever so little.

Seven years, my Lord, have now past, since I waited in your outward rooms, or was repulsed from your door; during which time I have been pushing

my work through difficulties, of which it is useless to complain, and have brought it, at last, to the verge of publication, without one act of assistance, one word of encouragement, or one smile of favour. Such treatment I did not expect, for I never had a Patron before.

The shepherd in Virgil grew at last acquainted with Love, and found him a native of the rocks.

Is not a Patron, my Lord, one who looks with unconcern on a man struggling for life in the water, and, when he has reached ground, encumbers him with help? The notice which you have been pleased to take of my labours, had it been early, had been kind; but it has been delayed till I am indifferent, and cannot enjoy it; till I am solitary, and cannot impart it; till I am known, and do not want it. I hope it is no very cynical asperity, not to confess obligations where no benefit has been received, or to be unwilling that the Publick should consider me as owing that to a Patron, which Providence has enabled me to do for myself.

Having carried my work thus far with so little obligation to any favourer of learning, I shall not be disappointed though I should conclude it, if less be possible, with less; for I have been long wakened from that dream of hope in which I once boasted myself with so much exultation,

9.4.2 PARAPHRASING OF THE ESSAY

My Lord,

I have been recently come to know by the owner of a business farm named the world, in which you wrote papers to the magazine recommending my dictionary to the public. This is such an extraordinary honour and favour shown by you my lord comma for which I am not accustomed of. In fact no great man ever shown such a favour to me so I am confused how to react and in which verse I give response to you my lord.

When I I first visited your Royal Residence my lord for some encouragement and motivation. I was so enamored by the beauty of your residence and was so pleased with the idea of meeting with you that I consider myself the supreme creature of the world or the Conqueror of the world. But I was so much neglected and ignored there that
Once I trust you in a public meeting and tried to please you with all my oratory, but that changed nothing will stop I was ignored and got nothing which I expected from the Person like you

My lord seven years ago I waited for you in your visitor room but I did not get anything. There is no use of complaining of the adverse circumstances in which I continued my work during these seven years. Finally I have completed my work and soon it will get published without any kind of help from anyone, without any encouragement and without any favour. I did not expect such treatment for I have never I never had a patron before

My lord does it right to a factor to look with an concern on a man struggling for life in water and when he reaches ground the pattern binders him with help. I wish you had taken notice of my liver seven years before and been kind to me.

Now it has been too late that I am indifferent to it and cannot enjoy it. I am alone and cannot share this owner with my wife who has died now I am known to the word and do not need favour of anyone.

In my opinion there is no hardness in being cynical to a favour which does not bring any benefit. I am unwilling that the public should consider me as having a pattern while actually I have none.

9.4.3 GLOSSARY

Proprietor	:-	Owner of a business firm
Favour	:-	A kind of support, approval
Recommended	:-	Advised or suggested as good or suitable
Distinguished	:-	Very successful and commanding great respect
Slight	:-	small, ordinary
Accustomed	:-	habitual, familiar
Acknowledge	:-	accept or admit the existence
Encouragement	:-	the action of giving someone support, confidence
Overpowered	:-	defeat or overcome with superior strength
Enchantment	:-	Charm
Forbear	:-	Withhold, Tolerate

Le vainqueur du vainqueur de la terre:- The conqueror of the world's conqueror

Contending	:-	Struggling
Modesty	:-	Freedom from vanity
Repulsed	:-	Drove back
Unconcern	:-	Showing no concern
Contending	:-	Competing
Repulsed	:-	Driven away
Verge	:-	Edge
Assistance	:-	Support
The shepherd in Virgil	:-	Demon described in the Eight Ecologue
Encumber	:-	Weigh down, Restrict, Obstruct
Solitary	:-	Single, Only

Impart	:-	Convey to others
Cynical	:-	Distrustful
Asperity	:-	Harshness of tone and manner
Confess	:-	Admit
Providence	:-	Fate, circumstances
Boasted	:-	Spoke highly of
Exultation	:-	Joy

9.5 QUESTIONS

Q1. Give the summary of the letter in your words?

Q2. What are the main characteristics of Dr Johnson' prose style?

Q3. What is the contribution of Dr Johnson in English literature?

Q4. Why did Dr Johnson write a letter to Lord Chesterfield?

Q5. What idea do you form about the Lord after reading this letter

Q6. Discuss the tone and language of Dr Johnson regarding his letter?

9.6 SUGGESTED READINGS

Bate, W.J. *Selected Essays from the Rambler, Adventurer and Idler*. Yale University Press.

Callender, James Thomson. *Deformities of Dr. Samuel Johnson Selected from his Works*. Gale Ecco, Print Editions.

Hart, Kevin. *Samuel Johnson and the Culture of Property*. Cambridge University Press.

UNIT-10 CHARLS LAMB : POOR RELATIONS AND WILLIAM HAZLITT : ON GOING A JOURNY

Structure

10.0 Objectives

10.1 Introduction

10.2 Charles Lamb: Life and Works

10.3 Charles Lamb: Personality, Character and Wisdom

10.4 Lamb: As an Essayist

- 10.4.1 Personal and Autobiographical Elements
- 10.4.2 The Mingling of Humour and Pathos
- 10.4.3 Recollection of Memories
- 10.4.4 Art of Characterization
- 10.4.5 The Use of Anecdotes
- 10.4.6 Description of City Life

10.5 Poor Relations

- 10.5.1 The Essay
- 10.5.2 Summary of the Essay
- 10.5.3 Glossary
- 10.5.4 Question for Comprehension

10.6 William Hazlitt's Life and Works

10.7 On Going a Journey

- 10.7.1 Glossary
- 10.7.2 Question for Comprehension

10.8 Let Us Sum Up

10.9 Suggested Reading

10.0 OBJECTIVES

This unit aims to make the learners familiar with mind and works of Charles Lamb and William Hazlitt. This unit deals also the age of romanticism and the impact of the 'Romantic Revival' on the writings of Lamb and Hazlitt .

If you read this unit carefully, you will be able to :

- explores the main traits of Lamb and Hazlitt as an essayists.
- describe Lamb's art of mingling of humour and pathos.
- Analyse the prescribed essays in your course.
- to distinguish between the prose style of Lamb and Hazlitt.

10.1 INTRODUCTION

If Francis Bacon is admired, Charles Lamb is equally loved in English Literature. He is affectionately called, the 'Prince of English Essays'. In literature, he is very famous under the pseudonym of Elia. His collection of essays, entitled, *Essays of Elia*, won him a great reputation in English literature. For five years, from 1820 to 1825, he was the regular contributor of the *London Magazine*, a famous magazine of the time. Later on, most of these essays, he published as collection in two books, entitled, *The Essays of Elia*, and *The Last Essays of Elia*.

Charles Lamb is admired for personal and autobiographical elements of his essays. He is more famous for his mingling of humour and pathos. He, as a great artist, handles these two contrary emotions very carefully to jostle them expertly to entertain his readers. He is also known for his common sense and wisdom. His contribution to the literary criticism, particularly, his Tales from Shakespeare, ranks him amongst the wisest men of his age.

Besides being an essayist Hazlitt was also a dramatists, literary critic, painter and philosopher. Now he is generally considered as one of the greatest critics and essayists in the history of English literature. He was a prolific writer and wanted to enquire into every field of human knowledge with all its varieties. His prose is grave and serious but thought provoking and interests its readers with new way of approaching a particular situation.

10.2 CHARLES LAMB: LIFE AND WORKS

Charles Lamb, best known for his The Essays of Elia and Tales from Shakespeare, was born as the son of Elizabeth Field and John Lamb in London in 10 February, 1775. He was the youngest child of a large family. But the family was not fortunate to survive them all. Lamb, John (1763-1821), and Marry (1764-1847) were the only children lived to grow up.

He received his schooling from Christ's Hospital; an English public school, especially for poor and homeless children. Here he befriended with the great

romantic poet Samuel Taylor Coleridge. They remain good friends throughout their life.

His father John Lamb was a lawyer's clerk and spent most of his professional life as the assistant to a barrister named Samuel Salt. Charles Lamb was born and spent his youth in Crown Office Row.

Lamb was very keen to his sister Mary Lamb. Although there is eleven years of age difference, their interest in literature makes them close to each other and develop the companionship between them and together they published *Tales of Shakespeare*.

Lamb, being the youngest of the family was also cared for by his paternal aunt Hetty, who seems to have had a particular fondness for him. Lamb spent most of his childhood time with his maternal family. In many of his essays he has shared his childhood memories he spent with Mrs Field, his maternal grandmother. His essay “Dream Children: A Reverie” is written on account of Mrs. Field and it has eloquently expressed the emotions and recollection of childhood memories of Lamb.

Before his admission at Christ’s Hospital, he was taught by marry at home and it is believed that his interest in literature was nurtured by Mary during his childhood only. At his childhood he suffered from smallpox and took a long time to recover.

In October 1782 Lamb was enrolled in Christ's Hospital, a charity boarding school chartered by King Edward VI. Christ's Hospital has been one of the pivotal points of most of his essays. His essay "Christ's Hospital Five and Thirty Years Ago", is an autobiographical sketch of his school days at Christ’s Hospital. In this essay he represents himself in third person as "L".

At Christ’s Hospital he had learned Greek, Latin and mathematics which helped him to start his career as accountant after the school. In 1791, he got a job in a London merchant’s office. In the same year he got appointed to a clerkship in the South Sea House. After some time, he left the South Sea House and on 5 April 1792 he went to work in the Accountant's Office for the British East India Company, and here he served for thirty- three years.

Charles would continue to work there for 25 years, until his retirement with pension (the "superannuation" he refers to in the title of one essay).

In 1792 while taking care of his grandmother, Mary Field, in Hertfordshire, he fell in love with a young woman named Ann Simmons. It was almost one sided love but lamb spent years in her love and many of his essays has recorded his emotions and feelings to the girl and she appears in several *Elia* essays under the name "Alice M".

Lamb experienced and suffered many family tragedies and due to these tragedies in the family, both Charles and his sister Mary suffered a period of mental illness. His unsuccessful love affair with Ann Simons leads him to disappointment, and finally, this is believed that his disappointment if love leads him to a short period of mental illness. In 1795, for few weeks he was admitted in a madhouse at Hoxton. In 1796, Mary, under the fits of insanity, picked a knife one day and stabbed her mother to death. Marry was sent to a lunatic asylum.

Lamb was very keen to Marry and being very emotional and sensitive, he decided to bring Marry to home and took responsibilities of her guardianship. This personal tragedy he has eloquently expressed in his poem *The Old Familiar Faces.* Poem reads-

I had a mother, but she died, and left me,
Died prematurely in a day of horrors –
All, all are gone, the old familiar faces.

As he himself confessed in a letter, Charles spent six weeks in a mental facility during 1795:

> Coleridge, I know not what suffering scenes you have gone through at Bristol. My life has been somewhat diversified of late. The six weeks that finished last year and began this your very humble servant spent very agreeably in a mad house at Hoxton—I am got somewhat rational now, and don't bite any one. But mad I was—and many a vagary my imagination played with me, enough to make a volume if all told. My Sonnets I have extended to the number of nine since I saw you, and will someday communicate to you.
>
> *Lamb to Coleridge; 27 May 1796.*

However, Mary Lamb's illness was particularly strong, and it led her to become aggressive on a fatal occasion. On 22 September 1796, while preparing dinner, Mary became angry with her apprentice, roughly shoving the little girl out of her way and pushing her into another room. Her mother, Elizabeth, began yelling at her for this, and Mary suffered a mental breakdown as her mother continued yelling at her. Mary took the kitchen knife she had been holding, unsheathed it, and approached her mother, who was sitting down. Mary, "worn down to a state of extreme nervous misery by attention to needlework by day and to her mother at night", was seized with acute mania and stabbed her mother in the heart with a table knife. Charles ran into the house soon after the murder and took the knife out of Mary's hand.

A further collection called *The Last Essays of Elia* was published in 1833, shortly before Lamb's death. Also, in 1834, Samuel Coleridge died. The funeral was confined only to the family of the writer, so Lamb was prevented from attending and only wrote a letter to Rev. James Gilman, a very close [word missing], expressing his condolences.

On 27 December 1834, Lamb a few months after the death of his beloved friend S. T Coleridge (25 July 1834) He was 59 at the time of his death. His sister Mary Lamb His sister survived him for more than a dozen years and died in 20 May, 1847. She is buried beside him.

Works:

Lamb began his career as a poet. His friendship, discussions and correspondence with Coleridge made him more interested in poetry. His first publication was the four sonnets published in Coleridge's *Poems on Various Subjects,* which was published in 1796. His sonnets were significantly influenced by the minor poets of the 18th century. Lamb, as a poet, is hardly admired. Soon after the publication of his sonnets, he realized himself a better essayist than a poet. His poems

entitled, *The Tomb of Douglas* and *A Vision of Repentance* gained some attention of the readers but the rest were not critically appreciated. *The Old Familiar Faces is Lamb's most celebrated poems.* The poem is still remembered and read for its strong emotional and sentimental appeal.

In the last decade of the 18th century, Lamb turned to write the on prose. He also tried his luck in fiction writing. *Rosamund Gray,* his first novella, was published in 1798. The novella tells the story of a young girl whose character is thought to be based on Ann Simmons, an early love interest of Charles Lamb. Although the story was criticized for its poor plot, the novella was also admired for its scenic representations. Shelley, a great romantic poet and Lamb's contemporary observed, "what a lovely thing is *Rosamund Gray*! How much knowledge of the sweetest part of our nature in it!"

In 1807 he published Tales from Shakespeare in collaboration with his sister Mary Lamb. It was published by the Juvenile Library of Sir William Godwin. Moreover, Lamb, brother and sister, started the work on the request of William Godwin, who was interested to compile Shakespeare's entire works for English children. Together they compile the summaries of the twenty plays of Shakespeare. Tragedies came into Lamb's share, while Mary wrote the summaries of the comedies.

In 1820 Lamb turned to essay writing and in 1823, he published his first collection of essays entitled, Essays of Elia. After ten years of the publication of *The Essays of Elia*, he published another collection of his essays entitled, *Last Essays of Elia*. His essays continue the tradition of Addison and Steel, but with broader and deeper sympathies and sensible and delicious humour.

10.3 CHARLES LAMB : PERSONALITY, CHARACTER AND WISDOM

In his biography on Charles Lamb entitled *Charles Lamb: A Memoir*, Bryan Waller Procter, has beautifully described the personality of Charles Lamb. According to Procter, Lamb "had originality and delicacy of thinking, sincerity without a spot, firmless and kindness of heart, friendship that went beyond words, and toleration for the infirmity of all men." Lamb's devotion and dedication to the grand and noble purposes of life, distinguished him from other people of his age. He never irritated and fed-up from his course of duty. His love and affection to his sister and finally the way he took care of her at the time of her insanity, would always remain exemplary for familial bonding. He was a man of clear vision and lived a life of balance. He was a man of uncomplaining endurance, and throughout his life he adhered great principle of conduct. 'Neither pleasure nor toil ever distracted him from his holy purpose'. His love for humanity in true sense was ingrained in his nature. He as a writer and a person always showed, "sympathies with all classes and conditions of men, as readily with the sufferings of the tattered beggar and the poor chimney sweeper's boy as with the starry contemplations of Hamlet".

Lamb as a friend is always admired in the history of English literature. Moreover, whatever the relationship was, he was always very sincere, dedicated and devoted and always received valuable affection and respect from his friends.

His friendship with S. T Coleridge, at the time of the literary rivalries, stands exemplary. They both were moral support to each other at the time they need companionship.

Lamb in a true sense was a Londoner. He loved the metropolitan ethos of the city. Most of his essays are the telling pictures of the gardens, parks, coffee-houses, schools and chimney sweepers and beggars of the city. Hazlitt observed. "No one makes the tour of our southern metropolis, or describe the manners of the last age, with such vivid obscurity, with such arch piquancy, such picturesque quaintness, such smiling pathos".

Lamb was a keen observer of the beauty of nature. In fact, his love of nature, made him stand with the great poets of romanticism. For his romantic imagination, often he is treated at par with Wordsworth and Coleridge. His sonnets, though criticized for the poor technicalities, are admired for their lucid and appealing romantic imagination. His essays are as sensual as the poems of John Keats. In his essay, "New Years Eve", Lamb showed his love of nature. He said, "I am in love with this green earth; the face of town and country; the unspeakable rural solitudes, and the sweet obscurity of streets".

10.4 LAMB AS AN ESSAYIST

Although, under the impression of his friend, S.T Coleridge, Lamb tried his luck in poetry, his reputation in English literature does lie with his essays. He is greatly admired as an essayist and affectionately called, the "Prince of English Essays". He wrote personal and autobiographical essays. He wrote all his essays in first person narrative. He as a character is the center preceptor of his essays. His art of dealing with the self as a character or the subject of his essays, enriched his art of mingling of humour and pathos. The main features of his essays are-

- Personal and Autobiographical Elements
- The Mingling of Humour and Pathos
- Recollection of Memories
- Love of Nature
- Art of Characterization
- The Use of Anecdotes
- Description of City Life of London
- Poetic Style

10.4.1 PERSONAL AND AUTOBIOGRAPHICAL ELEMENTS

Generally, essays are of two kinds; personal and impersonal essays. The tradition of essay writing began as an expression of one's personal experiences. Montaigne, the father of essay, started the tradition of the genre with an autobiographical touch. He was himself the subject of all his essays. But in

sixteenth century Francis Bacon has started a new tradition and emphasized on the impersonal elements. He believed in maintaining the scientific objectivity. Moreover, it is widely accepted that essay in its essential nature is personal and autobiographical. The form, content and matter of the essay are supposed to be the expression of the writer's own mind and personality. Charles Lamb standing in Montaigne's camp made his best in delineation of his biography. It is rightly said that if all Lamb's essay are compiled into one book, it may become a telling picture of his biography.

Lamb as an essayist is best in self-disparagement. In many of his essays he caricatured his own personality to create humour. In "Bachlor's Complaint against the Behavior of Married People", he amused his bachelorhood. His friends, collegues, fellow workers, relatives; his sister, his brother, his grandmother, his old teachers, the poets and literary personalities are the common character of his essays.

His sister Marry Lamb figured in many essays as Cousin Bridget. His lady love Ann Simmons is a charming figure in most of his essays. She appeared by a fictitious name Alice W___N.

The Superannuated Man, Oxford in Vacation Recollections of Christ's Hospital, and Christ's Hospital Five and *Thirty Years Ago*, represents his school experiences at Christ's Hospital. These essays have produced best of his creations.

10.4.2 THE MINGLING OF HUMOUR AND PATHOS

Oxford dictionary defines humor as "the quality in something that makes it funny or amusing; the ability to laugh at things that are amusing" and pathos as "the power of a performance, description, etc. to produce feeling of sadness and sympathy." Thus, both the emotions stand as binaries to each other. But Lamb has dealt with the mingling of humour and pathos exceptionally well. Lamb's essays begin with elements of joy and fun but it is quickly followed by emotions of sympathy and sentiments. He rather uses humour to hide the tragic side of his life. In most of his essays, humour and pathos compliment and alternate each other.

In the essays "South Sea House", "Christ's Hospital Five and Thirty Years Ago" and "Poor Relations" demonstrate the humour and pathos existing side by side. The melancholy notes on the decaying building in the "South Sea House" and embracing experience of the students in the Blue dress, in "Christ's Hospital Five and Thirty Years Ago" and state of the mind of the poor relatives in "Poor Relations" make the reader feel emotional and sympathetic towards them.

In the essay "Dream Children" reveals his pain of bachelorhood. Lamb wanted to marry Ann Simmons and have children. But all his visions of marriage and children fail and he can have them only in dreams. The conclusion of the essay reveals the pathetic and melancholic mood of the writers. At last, his imaginary children said to him,

"we are not of Alice, nor of thee, nor are we children at all … We are nothing, less than nothing, dreams. We are only what might have been"

Similarly, the content of "A Bachelor's Complaint of the Behaviour of Married People" demonstrates the angst of a bachelor. Lamb's being bachelor was not willingly, but accidental. This essay is written under the dominating vein of humour, but the strings of pathos are very well underlined in it. He humorously observes faults and limits of a married life in order to convince his bachelorhood.

10.4.3 RECOLLECTION OF MEMORIES

Memories play an important role in Lamb's essays. His essays are full of the memories of by gone ages. Past provides him the content for the essays. Lamb, as visualizer of memories, paints his canvas with the emotions and experiences he had in the past.

Memories, in the romantic age, were most often used to escape from the reality of the present world. Fancy and imagination are the poetic tolls to achieve the vision of the memories. Romantic poets, especially Keats, were exceptionally well in the flight of their romantic vision. Lamb is probably the only prose writer who has achieved this romantic imagination in his prose. His essay Dream Children is an excellent example of his poetic imagination. The end of the essay leaves the reader to feel the pain of the narrator. The essay provides him a shield to escape from reality of being bachelor and the 'view less wings of poesy' helped him to travel into the world of his vision where he enjoyed the company of his dream children. But the reality can no longer be denied and finally the word of reality makes him disappointed.

Most of his essays are reminiscence of the past. In his essays such as *Christ's Hospital Five and Thirty Years Ago, Dream Children, Old and New School Master, Oxford in Vacation* and *Poor Relations* recollections and reminiscences of the past function as a significant ingredient.

10.4.4 ART OF CHARACTERIZATION

The essays of Lamb also provide a study of the character. His essays, as a story, revolve around the life of the character. His characters are brief and supported by the anecdotes. In the romantic age, the study of character was already explored and the novel has achieved a place as a dynamic genre. Most of the characters portrayed in his essays are real persons and have been associated with Lamb. They are either his family members, relatives, friends of fellow workers. Lamb has portrayed them vividly. The character of his beloved Ann Simmons is represented by the pseudo name W____N. She figured in many of his essays. His character in Poor Relatives and Dream Children is admirable. Most of his characters are humorous. Moreover, he created the characters to arise the element of humour. His characters of Mrs Battle, Cousin Bridget, Thomas Salt, Love and Ann Simmons have been admired for their psychological and emotional portrayal.

10.4.5 THE USE OF ANECDOTES

Anecdote is a short, interesting, or amusing story about a real person or event. Anecdotes are another important and significant feature of the essays of Charles Lamb. Small and vivid anecdotes provide a beautiful sketch of the

character. Lamb made the use of anecdotes to provide an illustration and prove to the narrative he constructed. His anecdotes as samples and facts engaged the readers into the fabric of the narrative. Moreover, these anecdotes enhanced the flavor and content of the essay.

His most successful essays are admired for the quality of their anecdotes. The anecdotes of W___ and Mr. Billet in Poor Relations provide a serious turn to the otherwise humorous essay. Often, he uses anecdotes to play with the mingling of the elements of humour and pathos. If the tone of the essay turn to more serious, he cited an anecdote to twist it into humourous. In *The Old and New Schoolmaster*, the anecdote of a schoolmaster who lost the love of his life creates humour in the essay.

10.4.6 DESCRIPTION OF CITY LIFE

Lamb is also called Londoner. He was born and lived all his life in the midst of the streets of London. He feels more comfortable with the crowd of the city and as a writer represented their joys and sorrows; the common elements of the crowed. Happening place like London, provided his the source material for the elements of humour and pathos. He was very much London. The city was too much within him. London has provided him the atmosphere of literary activities and here only he encountered with the great writers of his time. Most of his essays are the recollection of his memories and Charles Lamb was never outside of Landon. Thus, the Landon provides the plot for his essays.

Thus, Lamb has been rightly called, "the Prince of English Essays". He has been loved and admired through all ages. The trend of the personal essays, which he started, is very popular in our era as well. His art of making his most personal incidents popular amongst the reader is one of the striking features of his essays. His blending of humour with pathos is unmatched and unparalleled in the history of English essays. His essays are still solacing the hearts of millions. It is rightly said that the essays of Charles Lamb, "are amongst the daintiest things in the whole range of English Literature. They are archaic when they were written, and yet their old-world air was as natural and native to Lamb as if he had a resurrected Elizabethan. For combined humour, taste, penetration and vivacity, they are unsurpassed, perhaps unequalled. Lamb's theme is London, which he knew and loved so well; he is her great prose-poet. In whatever he wrote, he is always the same Lamb, humour and pathos and love commingled, so that we cannot wonder that Wordsworth wrote about him".

Questions

Q.1 Write a note on the personality and character of Charles Lamb.

Q.2 What are the main features of Lamb's Essays?

Q.3 Lamb's essays are his best biography and gave us his complete view of the world'. Discuss.

Q.5 Why Lamb was called a Londoner?

Q.6 What are personal and impersonal essays?

Q.7 The memories of the by gone ages play an important role in the formation of Lamb's essays. Comment.

Q.8 Write a note on the element of humour in Lamb's essays.

Q.9 How far pathos is an essential ingredients in the essays of Lamb?

Q.10 Write a note on Lamb's art of mingling of humour and pathos.

Q.11 Comment on the prose style of Charles Lamb.

Q. 12 Comment on the use of anecdotes in Lamb's essays.

Q.13 Write a short note on Lamb's art of characterization.

Q.12 What is the relevance of Lamb's essay in the 21st century?

10.5 POOR RELATIONS

The essay *Poor Relations* is the most admired essay of Charles Lamb. The essay is critically appreciated for its mingling of humour and pathos. The essay is equally admired for metaphors and ironies. The beginning of the essay is a wonderful example of Lamb's wit. Poor relatives are the relatives who by any reasons could not materialistically rise to the level of the other relative. Lamb humorously and ironically calls the poor relation as the most irrelevant and unwanted thing in nature. The rich relative doesn't want to carry forward his relation with his poor relative but the poor relative always make his visit to the occasions when he was not wanted at all.

Lamb is at his best when he describes the behavior of a poor relative. From the entry of the poor relative to his leave, the description is full of the elements of humour. Through the metaphors, similes and ironies, he makes a cumulative effect on reader's mind. His description of a female poor relative and her behavior is rather humorous.

Although, rich of the elements of humour, the essay is likewise familiar for its elements of pathos. The anecdote of Richard Amlet provides a great source of pathos. On other hand, the essay also shows the mingling of hunour and pathos.

The anecdote of Mr. Billet, pertains the mixture of humour and pathos.

Nevertheless, this essay is a striking illustration of the manner in which humour and pathos are mingled to create an artistic impact on the reader. Lamb handled the humour and pathos separately, but when it is required, he makes them jostle each other. Moreover, he did it exceptionally well in *Poor Relations.*

10.5.1 THE ESSAY

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 your 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. He is known by his knock. Your heart telleth you "That is Mr. ——." A rap, between familiarity and respect; that demands, and, at the same time, seems to despair of, entertainment. He entereth smiling, and—embarrassed. He holdeth out his hand to you to shake, and—draweth it back again. He casually looketh in about dinner time—when the table is full. He offereth to go away, seeing you have company—but is induced to stay. He filleth a chair, and your visitor's two children are accommodated at a side table. He never cometh upon open days, when your wife says with some complacency, "My dear, perhaps Mr. ——will drop in to−day." He remembereth birth−days—and professeth he is fortunate to have stumbled upon one. He declareth against fish, the turbot being small—yet suffereth himself to be importuned into a slice against his first resolution. He sticketh by the port—yet will be prevailed upon to empty the remainder glass of claret, if a stranger press it upon him. He is a puzzle to the servants, who are fearful of being too obsequious, or not civil enough, to him. The guests think "they have seen him before." Every one speculateth upon his condition; and the most part take him to be—a tide−waiter. He calleth you by your Christian name, to imply that his other is the same with your own. He is too familiar by half, yet you wish he had less diffidence. With half the familiarity he might pass for a casual dependent; with more boldness he would be in no danger of being taken for what he is. He is too humble for a friend, yet taketh on him more state than befits a client. He is a worse guest than a country tenant, inasmuch as he bringeth up no rent—yet 'tis odds, from his garb and demeanour, that your guests take him for one. He is asked to make one at the whist table; refuseth on the score of poverty, and—resents being left out. When the company break up, he proffereth to go for a coach—and lets the servant go. He recollects your grandfather; and will thrust in some mean, and quite unimportant anecdote of—the family. He knew it when it was not quite so flourishing as "he is blest in seeing it now." He reviveth past situations, to institute what he calleth—favourable comparisons. With a reflecting sort of congratulation, he will inquire the price of your furniture; and insults you with a special commendation of your window−curtains. He is of opinion that the urn is the more elegant shape, but, after all, there was something more comfortable about the old tea−kettle—which you must remember. He dare say you must find a great convenience in having a carriage of your own, and appealeth to your lady if it is not so. Inquireth if you have had your arms done on vellum yet; and did not know till lately, that such−and−such had been the crest of the family. His memory is unseasonable; his compliments perverse; his talk a trouble; his stay pertinacious; and when he goeth away, you dismiss his chair into a corner, as precipitately as possible, and feel fairly rid of two nuisances. There is a worse evil under the sun, and that is—a female Poor Relation. You may do something with the other; you may pass him off tolerably well; but your indigent she−relative is hopeless. "He is an old humourist," you may say, "and affects to go threadbare. His circumstances are better than folks would take them to be. You

are fond of having a Character at your table, and truly he is one." But in the indications of female poverty there can be no disguise. No woman dresses below herself from caprice. The truth must out without shuffling. "She is plainly related to the L——s; or what does she at their house?" She is, in all probability, your wife's cousin. Nine times out of ten, at least, this is the case. Her garb is something between a gentlewoman and a beggar, yet the former evidently predominates. She is most provokingly humble, and ostentatiously sensible to her inferiority. He may require to be repressed sometimes— aliquando sufflaminandus erat—but there is no raising her. You send her soup at dinner, and she begs to be helped—after the gentlemen. Mr. ——requests the honour of taking wine with her; she hesitates between Port and Madeira, and chooses the former—because he does. She calls the servant Sir; and insists on not troubling him to hold her plate. The housekeeper patronizes her. The children's governess takes upon her to correct her, when she has mistaken the piano for a harpsichord. Richard Amlet, Esq., in the play, is a notable instance of the disadvantages, to which this chimerical notion of affinity constituting a claim to acquaintance, may subject the spirit of a gentleman. A little foolish blood is all that is betwixt him and a lady of great estate. His stars are perpetually crossed by the malignant maternity of an old woman, who persists in calling him "her son Dick." But she has wherewithal in the end to recompense his indignities, and float him again upon the brilliant surface, under which it had been her seeming business and pleasure all along to sink him. All men, besides, are not of Dick's temperament. I knew an Amlet in real life, who, wanting Dick's buoyancy, sank indeed. Poor W—— was of my own standing at Christ's, a fine classic, and a youth of promise. If he had a blemish, it was too much pride; but its quality was inoffensive; it was not of that sort which hardens the heart, and serves to keep inferiors at a distance; it only sought to ward off derogation from itself. It was the principle of self−respect carried as far as it could go, without infringing upon that respect, which he would have every one else equally maintain for himself. He would have you to think alike with him on this topic. Many a quarrel have I had with him, when we were rather older boys, and our tallness made us more obnoxious to observation in the blue clothes, because I would not thread the alleys and blind ways of the town with him to elude notice, when we have been out together on a holiday in the streets of this sneering and prying metropolis. W——went, sore with these notions, to Oxford, where the dignity and sweetness of a scholar's life, meeting with the alloy of a humble introduction, wrought in him a passionate devotion to the place, with a profound aversion from the society. The servitor's gown (worse than his school array) clung to him with Nessian venom. He thought himself ridiculous in a garb, under which Latimer must have walked erect; and in which Hooker, in his young days, possibly flaunted in a vein of no discommendable vanity. In the depth of college shades, or in his lonely chamber, the poor student shrunk from observation. He found shelter among books, which insult not; and studies, that ask no questions of a youth's finances. He was lord of his library, and seldom cared for looking out beyond his domains. The healing influence of studious pursuits was upon him, to soothe and to abstract. He was almost a healthy man; when the waywardness of his fate broke out against him with a second and worse malignity. The father of W——had hitherto exercised the humble profession of house−painter at N——, near Oxford. A supposed interest with some of the heads of the colleges had now induced him to take up his

abode in that city, with the hope of being employed upon some public works which were talked of. From that moment I read in the countenance of the young man, the determination which at length tore him from academical pursuits for ever. To a person unacquainted with our Universities, the distance between the gownsmen and the townsmen, as they are called—the trading part of the latter especially—is carried to an excess that would appear harsh and incredible. The temperament of W——'s father was diametrically the reverse of his own. Old W——was a little, busy, cringing tradesman, who, with his son upon his arm, would stand bowing and scraping, cap in hand, to any−thing that wore the semblance of a gown—insensible to the winks and opener remonstrances of the young man, to whose chamber−fellow, or equal in standing, perhaps, he was thus obsequiously and gratuitously ducking. Such a state of things could not last. W——must change the air of Oxford or be suffocated. He chose the former; and let the sturdy moralist, who strains the point of the filial duties as high as they can bear, censure the dereliction; he cannot estimate the struggle. I stood with W——, the last afternoon I ever saw him, under the eaves of his paternal dwelling. It was in the fine lane leading from the High−street to the back of ***** college, where W——kept his rooms. He seemed thoughtful, and more reconciled. I ventured to rally him—finding him in a better mood—upon a representation of the Artist Evangelist, which the old man, whose affairs were beginning to flourish, had caused to be set up in a splendid sort of frame over his really handsome shop, either as a token of prosperity, or badge of gratitude to his saint. W——looked up at the Luke, and, like Satan, “knew his mounted sign—and fled.” A letter on his father's table the next morning, announced that he had accepted a commission in a regiment about to embark for Portugal. He was among the first who perished before the walls of St. Sebastian. I do not know how, upon a subject which I began with treating half seriously, I should have fallen upon a recital so eminently painful; but this theme of poor relationship is replete with so much matter for tragic as well as comic associations, that it is difficult to keep the account distinct without blending. The earliest impressions which I received on this matter, are certainly not attended with anything painful, or very humiliating, in the recalling. At my father's table (no very splendid one) was to be found, every Saturday, the mysterious figure of an aged gentleman, clothed in neat black, of a sad yet comely appearance. His deportment was of the essence of gravity; his words few or none; and I was not to make a noise in his presence. I had little inclination to have done so—for my cue was to admire in silence. A particular elbow chair was appropriated to him, which was in no case to be violated. A peculiar sort of sweet pudding, which appeared on no other occasion, distinguished the days of his coming. I used to think him a prodigiously rich man. All I could make out of him was, that he and my father had been schoolfellows a world ago at Lincoln, and that he came from the Mint. The Mint I knew to be a place where all the money was coined—and I thought he was the owner of all that money. Awful ideas of the Tower twined themselves about his presence. He seemed above human infirmities and passions. A sort of melancholy grandeur invested him. From some inexplicable doom I fancied him obliged to go about in an eternal suit of mourning; a captive—a stately being, let out of the Tower on Saturdays. Often have I wondered at the temerity of my father, who, in spite of an habitual general respect which we all in common manifested towards him, would venture now and then to stand up against him in some argument, touching their youthful days. The

houses of the ancient city of Lincoln are divided (as most of my readers know) between the dwellers on the hill, and in the valley. This marked distinction formed an obvious division between the boys who lived above (however brought together in a common school) and the boys whose paternal residence was on the plain; a sufficient cause of hostility in the code of these young Grotiuses. My father had been a leading Mountaineer; and would still maintain the general superiority, in skill and hardihood, of the Above Boys (his own faction) over the Below Boys (so were they called), of which party his contemporary had been a chieftain. Many and hot were the skirmishes on this topic—the only one upon which the old gentleman was ever brought out—and bad blood bred; even sometimes almost to the recommencement (so I expected) of actual hostilities. But my father, who scorned to insist upon advantages, generally contrived to turn the conversation upon some adroit by−commendation of the old Minster; in the general preference of which, before all other cathedrals in the island, the dweller on the hill, and the plain−born, could meet on a conciliating level, and lay down their less important differences. Once only I saw the old gentleman really ruffled, and I remembered with anguish the thought that came over me: "Perhaps he will never come here again." He had been pressed to take another plate of the viand, which I have already mentioned as the indispensable concomitant of his visits. He had refused, with a resistance amounting to rigour—when my aunt, an old Lincolnian, but who had something of this, in common with my cousin Bridget, that she would sometimes press civility out of season—uttered the following memorable application—"Do take another slice, Mr. Billet, for you do not get pudding every day." The old gentleman said nothing at the time—but he took occasion in the course of the evening, when some argument had intervened between them, to utter with an emphasis which chilled the company, and which chills me now as I write it—"Woman, you are superannuated." John Billet did not survive long, after the digesting of this affront; but he survived long enough to assure me that peace was actually restored! and, if I remember aright, another pudding was discreetly substituted in the place of that which had occasioned the offence. He died at the Mint (Anno 1781) where he had long held, what he accounted, a comfortable independence; and with five pounds, fourteen shillings, and a penny, which were found in his escrutoire after his decease, left the world, blessing God that he had enough to bury him, and that he had never been obliged to any man for a sixpence. This was—a Poor Relation.

10.5.2 SUMMARY OF THE ESSAY

A poor relative is the most irrelevant thing in nature. He is an unwanted and intolerable guest. He, although not invited, always reach to the parties to spoil the test of the guests. He is an unnecessary liability on you. He is a person you would never like to be in touch, but he will never let you succeed in your wish.

The poor relative is known by his knock at the door; he knock of familiarity and respect. He shows respect for the relative for his social status and familiarity for knowing him since his bad days.

He makes his visit often at dinner time. Seeing you in company, he desires to go, but at the same time he wishes to stay and sat on a chair. He never forgets the birthdays and other occasions of celebrations. He makes his certain visit on

these days but never let you know that his visit is planned and shows it as a mere coincidence.

For servants of the house, poor relatives are very difficult to understand. It is difficult for them to understand the status of the relative. Although, he wears cheap clothes but is very familiar to their master. They are confused that either they respect him or treat frankly. He will call you by your Christian name to show that he knows you since your bad days. His memory is unseasonable. He will always recollect you the old days, which you are not willing to remember.

The female poor relative is even worse. You can tolerate the male poor relative but female poor relative is intolerable. If a male looks poor, you can convince your guest that your relative is very humorous and believes in a simple way of living. But you cannot hide the poverty of a female poor relative because a woman cannot dress below her status. Moreover, she is always humble and sensible to her inferiority.

Lamb uses anecdotes to illustrate that having a poor relative is a great disadvantage. He mentioned the case of his school-fellow at Christ's Hospital named W__. He was a very poor boy and went for higher studies to the Oxford University. He was very ambitious and hardworking but the sense of poverty ridden childhood and schooling at Christ's Hospital, always made him feel humiliated. Ultimately, he left the university to join army and was killed in the battle for St. Sebastian.

In the climax of the essay, Lamb accepts that although he started the essay in a humorous vein and dealt with the sketches the poor relatives in a half serious manner, but the real theme of the subject is the painful experiences of the poor relatives. He finds himself keener in representing the tragic side of the life of poor relatives.

Lamb sums up the essay with an anecdote of his own poor relative Mr. Billet. Once, Mr. Billet was hurt by Lamb's aunt by making him realize of his poor status. Lamb feels offended by the behavior of his aunt. Mr. Billet did not survive long after that incident. Lamb shows his sympathies to the poor relatives and believes that they must not be hurt by their rich relatives.

10.5.3 GLOSSARY

Impertinent :	disrespectful
Odious :	hateful
Haunting conscience :	consciousness that always make you sad and worried
Preposterous :	ridiculous
Noontide :	around 12 o'clock in the middle of the day
Unwelcome remembrance :	memories one would not like to recall
Mortification :	embarrassment

Drain on your purse :	economic liability on somebody
Agathocles' pot :	King Agathocles was the son of a potter and would use earthen vessels to remind himself of his humble origins.
Lazarus at your door :	Lazarus, a biblical character was a beggar. He laid at a rich man's gate. He used to eat what fell from the rich man's table.
Resolution:	a formal statement of an opinion agreed on by a committee or a council
Garb and demeanour :	dressing sense,
Acquaintance :	known to somebody
Venom :	poisonous
Remonstrance :	argument
Rigor :	being carefull and paying great attention

10.5.4 QUESTIONS FOR COMPREHENSION

1. Why does Lamb call poor relative the most irrelevant thing in nature?
2. Why is a poor relative an unwanted and intolerable guest?
3. The poor relative is known by his knock at the door. Comment on the element of humour of the statement.
4. Why is the poor relative a puzzle for the servants?
5. Write a note on the description of female poor relative.
6. Comment on the use of anecdotes in the Poor Relations.
7. Write a note on the mingling of humour and pathos in the anecdote of Mr. Billet.

10.6 WILLIAM HAZLITT'S LIFE AND WORKS

'Democracy' and 'Reforms' – these two words clearly reveals the political and social history of 19th century. It was a time of transition from aristocratic rule to the rule of common people i.e. the soul of democracy. The stages of this transition were the Reform Bills of 1832, 1867, and 1884, and the Industrial Revolution.

This age is known as the Romantic Age, it is the name given by historians of literature to the last Years of the Eighteen-century and the First Years of Nineteenth century. If you make survey to the History of English Literature, you shall find that every age going to against his predecessor age, in the same manner Dryden and Pope had rejected The Romantic tradition of the Elizabethans as unrefined and coarse and had adopted the Classical Principles of French

Literature in their writings, so now William Wordsworth and S.T.Coleridge; in their turn rejected the Neo- Classical principles in favors of Romantics.

The Romantic Revival in English Literature was launched with the publication of Lyrical Ballads in 1798; it is supposed to be the unofficial to manifesto of the Romantic Revival. There are twenty-three poems, nineteen by Wordsworth and four by S.T. Coleridge. This experiment in literature is brutally attacked by Neo- Classical writer. Then in 1800 edition of Lyrical Ballads Wordsworth introduced a Preface in which he praises the Literature of Romantic Age and criticizes the Neo Classical Age. He introduced some prominent characteristics of Romantic Age – love of nature, lives of poor people, melancholy note, escapism, simplicity of language, emotion and imagination and Wordsworth condemned the inane phraseology and imitative nature of the Neo Classical Age.

William Hazlitt along with Charles Lamb and Thomas de Quincey forms the trinity of great English Romantic essayist. William Hazlitt was born at Maidstone in the English County of Kent in the year 1778. His father was a Dissenting minister (a clergyman not conforming to the established English Church). The Boy was intended by his parents to enter the paternal profession but the boy himself showed little inclination for it. He was brought up in an atmosphere of progressive thought. In the year 1787, his father settled down in the village of Wem in Shrosphire, here Hazlitt got some formal education. At the age of thirteen, he witnessed the performance of a play on the stage of a theatre and from that time onwards, he became one of the greatest lovers of dramatic art.

William Hazlitt came in to the umbrella of intellectual life by two prominent figures of that time , Firstly in 1796 Burke's letter "To A Noble Lord" and secondly in 1798 in to a direct contact of S.T Coleridge. He was very much influenced by these people and he said, "I was at that time dumb, inarticulate", and he wrote, "but now my ideas float on winged words". Hazlitt has kept a permanent record of this meeting in an essay "My First Acquaintance with Poets ". This Essay shows the reverence in the heart of Hazlitt for Coleridge.

Having influenced by the progress of his brother as a prominent painter of London. He also decided to make his career in painting so in 1802 Hazlitt went to Paris to study art and despite the fact that financial straits and too much cold weather of Paris, Hazlitt felt happy at this time on accounts of his enthusiasm for painting and his youthful capacity for extracting joy out of life. He tells us the state of his mind at this time in his life.

"The First head I ever tried to paint was an old woman with the upper part of the face shaded by her bonnet, and I certainly labored it with great perseverance. It took me numberless sitting to do it …… it taught me to see good in everything, and to know that there is nothing vulgar in nature seen with the eye of science or of true art".

Apart from so many portrait pointed by him, there is wonderful portrait of his best friend "Charles Lamb", now to be seen in the National Portrait Gallery. In 1805, William Hazlitt exchanged brush for pen and took to literature for the rest of his life and completed his ambitious essay– "Essay on the Principles of Human Action" and next year he published a pamphlet entitled "Free Thoughts on Public

Affairs" and after these publications he also wrote on various subjects and he had now become a professional man of letters. Soon after becoming a professional author, he married twice, but both marriages ended in separation.

The style of Hazlitt is concrete, vivid, personal and vigorous. R.L Stevenson praised it in eloquent words, "We may be all mighty fine fellows, but none of us can write like William Hazlitt". He writes in familiar style decorated with some literary devices such as alliteration, antithesis, metaphor, puns and epigrams. The influence on Hazlitt style ranges from the Elizabethans, the Restoration, poets and dramatist the writers of 18th century and his contemporaries. Hazlitt has enriched his style by quoting phrases and expression from other writers such as Shakespeare, Milton, Spencer, Dryden, Pope, Gray, Cowper and Wordsworth. He was also a true follower of Baconian style. He is a master of concise sentences. He beautifully produced such sentences, which have aphoristic, epigrammatic, brief and concise style. W.E. Henley once remarked, "Hazlitt is hard to beat and has not been beaten these many years."

The Principal Works of William Hazlitt

A Reply to Malthus's Essay on Population (1807)

The Eloquence of the British Senate (1807)

Lectures on English Philosophy (1812)

Characters of Shakespeare's Play (1817)

The Round Table (in collaboration with Leigh Hunt) (1817)

A view of English Stage (1818)

Lecture on the English Poets (1818)

Lecture on the English Comic Writers (1819)

Political Essay (1819)

The Dramatic Literature of the Reign of Elizabeth (1820)

Liber Amoris (1823)

The Spirit of the Age (1825)

The Plain Speaker (1826)

Notes of a Journey Through France and Italy (1826)

Boswell Redivivus (1827)

Life of Napoleon (1828-1830)

10.7 ON GOING A JOURNEY

William Hazlitt, *New Monthly Magazine*, January 1822; *Table Talk*, 1822

One of the pleasantest things in the world is going a journey; but I like to go by myself. I can enjoy society in a room; but out of doors, nature is company enough for me. I am then never less alone than when alone.

I cannot see the wit of walking and talking at the same time. When I am in the country, I wish to vegetate like the country. I am not for criticizing hedge-rows and black cattle. I go out of town in order to forget the town and all that is in it. There are those who for this purpose go to watering places, and carry the metropolis with them. I like more elbowroom and fewer in cumbrances. I like solitude, when I give myself up to it, for the sake of solitude; nor do I ask for

"a friend in my retreat,
Whom I may whisper solitude is sweet."

The soul of a journey is liberty, perfect liberty, to think, feel, do, just as one pleases. We go a journey chiefly to be free of all impediments and of all inconveniences; to leave ourselves behind, much more to get rid of others. It is because I want a little breathing-space to muse on indifferent matters, where Contemplation

"May plume her feathers and let grow her wings,
That in the various bustle of resort
Were all too ruffled, and sometimes impair'd,"

that I absent myself from the town for a while, without feeling at a loss the moment I am left by myself. Instead of a friend in a post-chaise or in a Tilbury, to exchange good things with, and vary the same stale topics over again, for once let me have a truce with impertinence. Give me the clear blue sky over my head, and the green turf beneath my feet, a winding road before me, and a three hours' march to dinner -- and then to thinking! It is hard if I cannot start some game on these lone heaths. I laugh, I run, I leap, I sing for joy. From the point of yonder rolling cloud I plunge into my past being, and revel there, as the sun-burnt Indian plunges headlong into the wave that wafts him to his native shore. Then long-forgotten things, like "sunken wrack and sum less treasuries," burst upon my eager sight, and I begin to feel, think, and be myself again. Instead of an awkward silence, broken by attempts at wit or dull common-places, mine is that undisturbed silence of the heart which alone is perfect eloquence. No one likes puns, alliterations, antitheses, argument, and analysis better than I do; but I sometimes had rather be without them. "Leave, oh, leave me to my repose!" I have just now other business in hand, which would seem idle to you, but is with me "very stuff of the conscience." Is not this wild rose sweet without a comment? Does not this daisy leap to my heart set in its coat of emerald? Yet if I were to explain to you the circumstance that has so endeared it to me, you would only smile. Had I not better then keep it to myself, and let it serve me to brood over, from here to yonder craggy point, and from thence onward to the far-distant horizon? I should be but bad company all that way, and therefore prefer being alone. I have heard it said that you may, when the moody fit comes on, walk or ride on by yourself, and indulge your reveries. But this looks like a breach of manners, a neglect of others, and you are thinking all the time that you ought to rejoin your party. "Out upon such half-faced fellowship," say I. I like to be either entirely to myself, or entirely at the disposal of others; to talk or be silent, to walk or sit still, to be sociable or solitary. I was pleased with an observation of Mr. Cobbett's, that "he thought it a bad French custom to drink our wine with our meals, and that an Englishman ought to do only one thing at a time." So I cannot talk and think, or indulge in melancholy musing and lively conversation by fits

and starts. "Let me have a companion of my way," says Sterne, "were it but to remark how the shadows lengthen as the sun declines." It is beautifully said; but, in my opinion, this continual comparing of notes interferes with the involuntary impression of things upon the mind, and hurts the sentiment. If you only hint what you feel in a kind of dumb show, it is insipid: if you have to explain it, it is making a toil of a pleasure. You cannot read the book of nature without being perpetually put to the trouble of translating it for the benefit of others. I am for this synthetical method on a journey in preference to the analytical. I am content to lay in a stock of ideas then, and to examine and anatomise them afterwards. I want to see my vague notions float like the down of the thistle before the breeze, and not to have them entangled in the briars and thorns of controversy. For once, I like to have it all my own way; and this is impossible unless you are alone, or in such company as I do not covet. I have no objection to argue a point with any one for twenty miles of measured road, but not for pleasure. If you remark the scent of a bean-field crossing the road, perhaps your fellow-traveller has no smell. If you point to a distant object, perhaps he is short-sighted, and has to take out his glass to look at it. There is a feeling in the air, a tone in the colour of a cloud, which hits your fancy, but the effect of which you are unable to account for. There is then no sympathy, but an uneasy craving after it, and a dissatisfaction which pursues you on the way, and in the end probably produces ill-humour. Now I never quarrel with myself, and take all my own conclusions for granted till I find it necessary to defend them against objections. It is not merely that you may not be of accord on the objects and circumstances that present themselves before you -- these may recall a number of objects, and lead to associations too delicate and refined to be possibly communicated to others. Yet these I love to cherish, and sometimes still fondly clutch them, when I can escape from the throng to do so. To give way to our feelings before company seems extravagance or affectation; and, on the other hand, to have to unravel this mystery of our being at every turn, and to make others take an equal interest in it (otherwise the end is not answered), is a task to which few are competent. We must "give it an understanding, but no tongue." My old friend C[oleridge], however, could do both. He could go on in the most delightful explanatory way over hill and dale a summer's day, and convert a landscape into a didactic poem or a Pindaric ode. "He talked far above singing." If I could so clothe my ideas in sounding and flowing words, I might perhaps wish to have some one with me to admire the swelling theme; or I could be more content, were it possible for me still to hear his echoing voice in the woods of All-Foxden.[1] They had "that fine madness in them which our first poets had", and if they could have been caught by some rare instrument, would have breathed such strains as the following: --

"Here be woods as green
As any, air likewise as fresh and sweet
As when smooth Zephyrus plays on the fleet
Face of the curled streams, with flow'rs as many
As the young spring gives, and as choice as any;
Here be all new delights, cool streams and wells,
Arbours o'ergrown with woodbine, caves and dells;
Choose where thou wilt, whilst I sit by and sing,
Or gather rushes to make many a ring

For thy long fingers; tell thee tales of love,
How the pale Phoebe, hunting in a grove,
First saw the boy Endymion, from whose eyes
She took eternal fire that never dies;
How she convey'd him softly in a sleep,
His temples bound with poppy, to the steep
Head of old Latmos, where she stoops each night,
Gilding the mountain with her brother's light,
To kiss her sweetest."
Fletcher's Faithful Shepherdess.

Had I words and images at command like these, I would attempt to wake the thoughts that lie slumbering on golden ridges in the evening clouds: but at the sight of nature my fancy, poor as it is, droops and closes up its leaves, like flowers at sunset. I can make nothing out on the spot: -- I must have time to collect myself.

In general, a good thing spoils out-of-door prospects: it should be reserved for Table-talk. L[amb] is for this reason, I take it, the worst company in the world out of doors; because he is the best within. I grant, there is one subject on which it is pleasant to talk on a journey; and that is, what one shall have for supper when we get to our inn at night. The open air improves this sort of conversation or friendly altercation, by setting a keener edge on appetite. Every mile of the road heightens the flavour of the viands we expect at the end of it. How fine it is to enter some old town, walled and turreted, just at approach of nightfall, or to come to some straggling village, with the lights streaming through the surrounding gloom; and then, after inquiring for the best entertainment that the place affords, to "take one's ease at one's inn"! These eventful moments in our lives' history are too precious, too full of solid, heart-felt happiness to be frittered and dribbled away in imperfect sympathy. I would have them all to myself, and drain them to the last drop: they will do to talk of or to write about afterwards. What a delicate speculation it is, after drinking whole goblets of tea --

"The cups that cheer, but not inebriate,"

and letting the fumes ascend into the brain, to sit considering what we shall have for supper -- eggs and a rasher, a rabbit smothered in onions, or an excellent veal-cutlet! Sancho in such a situation once fixed upon cow-heel; and his choice, though he could not help it, is not to be disparaged. Then, in the intervals of pictured scenery and Shandean contemplation, to catch the preparation and the stir in the kitchen [getting ready for the gentleman in the parlour].[2] *Procul, O procul este profani!* These hours are sacred to silence and to musing, to be treasured up in the memory, and to feed the source of smiling thoughts hereafter. I would not waste them in idle talk; or if I must have the integrity of fancy broken in upon, I would rather it were by a stranger than a friend. A stranger takes his hue and character from the time and place; he is a part of the furniture and costume of an inn. If he is a Quaker, or from the West Riding of Yorkshire, so much the better. I do not even try to sympathise with him, and he breaks no squares. [How I love to see the camps of the gypsies, and to sigh my soul into that sort of life. If I express this feeling to another, he may qualify and spoil it with some objection.][2] I associate nothing with my travelling companion but present objects and passing

events. In his ignorance of me and my affairs, I in a manner forget myself. But a friend reminds one of other things, rips up old grievances, and destroys the abstraction of the scene. He comes in ungraciously between us and our imaginary character. Something is dropped in the course of conversation that gives a hint of your profession and pursuits; or from having some one with you that knows the less sublime portions of your history, it seems that other people do. You are no longer a citizen of the world; but your "unhoused free condition is put into circumscription and confine." The *incognito* of an inn is one of its striking privileges -- "lord of one's self, uncumber'd with a name." Oh! it is great to shake off the trammels of the world and of public opinion -- to lose our importunate, tormenting, everlasting personal identity in the elements of nature, and become the creature of the moment, clear of all ties -- to hold to the universe only by a dish of sweet-breads, and to owe nothing but the score of the evening -- and no longer seeking for applause and meeting with contempt, to be known by no other title than *the Gentleman in the parlour!* One may take one's choice of all characters in this romantic state of uncertainty as to one's real pretensions, and become indefinitely respectable and negatively right-worshipful. We baffle prejudice and disappoint conjecture; and from being so to others, begin to be objects of curiosity and wonder even to ourselves. We are no more those hackneyed common-places that we appear in the world; an inn restores us to the level of nature, and quits scores with society! I have certainly spent some enviable hours at inns -- sometimes when I have been left entirely to myself, and have tried to solve some metaphysical problem, as once at Witham-common, where I found out the proof that likeness is not a case of the association of ideas -- at other times, when there have been pictures in the room, as at St. Neot's (I think it was), where I first met with Gribelin's engravings of the Cartoons, into which I entered at once, and at a little inn on the borders of Wales, where there happened to be hanging some of Westall's drawings, which I compared triumphantly (for a theory that I had, not for the admired artist) with the figure of a girl who had ferried me over the Severn, standing up in the boat between me and the twilight -- at other times I might mention luxuriating in books, with a peculiar interest in this way, as I remember sitting up half the night to read *Paul and Virginia,* which I picked up at an in at Bridgewater, after being drenched in the rain all day; and at the same place I got through two volumes of Madame D'Arblay's *Camilla*. It was on the tenth of April, 1798, that I sat down to a volume of the *New Eloise*, at the inn at Llangollen, over a bottle of sherry and a cold chicken. The letter I chose was that in which St. Preux describes his feelings as he first caught a glimpse from the heights of the Jura of the Pays de Vaud, which I had brought with me as a *bon bouche* to crown the evening with. It was my birth-day, and I had for the first time come from a place in the neighbourhood to visit this delightful spot. The road to Llangollen turns off between Chirk and Wrexham; and on passing a certain point you come all at once upon the valley, which opens like an amphitheatre, broad, barren hills rising in majestic state on either side, with "green upland swells that echo to the bleat of flocks" below, and the river Dee babbling over its stony bed in the midst of them. The valley at this time "glittered green with sunny showers," and a budding ash-tree dipped its tender branches in the chiding stream. How proud, how glad I was to walk along the high road that overlooks the delicious prospect, repeating the lines which I have just quoted from Mr. Coleridge's poems! But besides the prospect which opened beneath my feet, another also

opened to my inward sight, a heavenly vision, on which were written, in letters large as Hope could make them, these four words, LIBERTY, GENIUS, LOVE, VIRTUE; which have since faded into the light of common day, or mock my idle gaze.

"The beautiful is vanished, and returns not."

Still I would return some time or other to this enchanted spot; but I would return to it alone. What other self could I find to share that influx of thoughts, of regret, and delight, the fragments of which I could hardly conjure up to myself, so much have they been broken and defaced. I could stand on some tall rock, and overlook the precipice of years that separates me from what I then was. I was at that time going shortly to visit the poet whom I have above named. Where is he now? Not only I myself have changed; the world which was then new to me, has become old and incorrigible. Yet will I turn to thee in thought, O sylvan Dee, in joy, in youth and gladness as thou then wert; and thou shalt always be to me the river of Paradise, where I will drink of the waters of life freely!

There is hardly anything that shows the shortsightedness or capriciousness of the imagination more than travelling does. With change of place we change our ideas; nay, our opinions and feelings. We can by an effort indeed transport ourselves to old and long-forgotten scenes, and then the picture of the mind revives again; but we forget those that we have just left. It seems that we can think but of one place at a time. The canvas of the fancy is but of a certain extent, and if we paint one set of objects upon it, they immediately efface every other. We cannot enlarge our conceptions, we only shift our point of view. The landscape bares its bosom to the enraptured eye, we take our fill of it, and seem as if we could form no other image of beauty or grandeur. We pass on, and think no more of it: the horizon that shuts it from our sight, also blots it from our memory like a dream. In travelling through a wild barren country I can form no idea of a woody and cultivated one. It appears to me that all the world must be barren, like what I see of it. In the country we forget the town, and in town we despise the country. "Beyond Hyde Park," says Sir Topling Flutter, "all is a desert." All that part of the map that we do not see before us is a blank. The world in our conceit of it is not much bigger than a nutshell. It is not one prospect expanded into another, county joined to county, kingdom to kingdom, lands to seas, making an image voluminous and vast; -- the mind can form no larger idea of space than the eye can take in at a single glance. The rest is a name written in a map, a calculation of arithmetic. For instance, what is the true signification of that immense mass of territory and population known by the name of China to us? An inch of pasteboard on a wooden globe, of no more account than a China orange! Things near us are seen of the size of life: things at a distance are diminished to the size of the understanding. We measure the universe by ourselves, and even comprehend the texture of our being only piece-meal. In this way, however, we remember an infinity of things and places. The mind is like a mechanical instrument that plays a great variety of tunes, but it must play them in succession. One idea recalls another, but it at the same time excludes all others. In trying to renew old recollections, we cannot as it were unfold the whole web of our existence; we must pick out the single threads. So in coming to a place where we have formerly lived, and with which we have intimate associations, every one must have found that the feeling grows more

vivid the nearer we approach the spot, from the mere anticipation of the actual impression: we remember circumstances, feelings, persons, faces, names that we had not thought of for years; but for the time all the rest of the world is forgotten! -- To return to the question I have quitted above:

I have no objection to go to see ruins, aqueducts, pictures, in company with a friend or a party, but rather the contrary, for the former reason reversed. They are intelligible matters, and will bear talking about. The sentiment here is not tacit, but communicable and overt. Salisbury Plain is barren of criticism, but Stonehenge will bear a discussion antiquarian, picturesque, and philosophical. In setting out on a party of pleasure, the first consideration always is where we shall go to: in taking a solitary ramble, the question is what we shall meet with by the way. "The mind is its own place "; nor are we anxious to arrive at the end of our journey. I can myself do the honours indifferently well to works of art and curiosity. I once took a party to Oxford with no mean *éclat* -- showed them that seat of the Muses at a distance,

"With glistering spires and pinnacles adorn'd --"

descanted on the learned air that breathes from the grassy quadrangles and stone walls of halls and colleges -- was at home in the Bodleian; and at Blenheim quite superseded the powdered Cicerone that attended us, and that pointed in vain with his wand to commonplace beauties in matchless pictures. As another exception to the above reasoning, I should not feel confident in venturing on a journey in a foreign country without a companion. I should want at intervals to hear the sound of my own language. There is an involuntary antipathy in the mind of an Englishman to foreign manners and notions that requires the assistance of social sympathy to carry it off. As the distance from home increases, this relief, which was at first a luxury, becomes a passion and an appetite. A person would almost feel stifled to find himself in the deserts of Arabia without friends and countrymen: there must be allowed to be something in the view of Athens or old Rome that claims the utterance of speech; and I own that the Pyramids are too mighty for any single contemplation. In such situations, so opposite to all one's ordinary train of ideas, one seems a species by one's-self, a limb torn off from society, unless one can meet with instant fellowship and support. -- Yet I did not feel this want or craving very pressing once, when I first set my foot on the laughing shores of France. Calais was peopled with novelty and delight. The confused, busy murmur of the place was like oil and wine poured into my ears; nor did the mariners' hymn, which was sung from the top of an old crazy vessel in the harbour, as the sun went down, send an alien sound into my soul. I only breathed the air of general humanity. I walked over "the vine-covered hills and gay regions of France," erect and satisfied; for the image of man was not cast down and chained to the foot of arbitrary thrones: I was at no loss for language, for that of all the great schools of painting was open to me. The whole is vanished like a shade. Pictures, heroes, glory, freedom, all are fled: nothing remains but the Bourbons and the French people! -- There is undoubtedly a sensation in travelling into foreign parts that is to be had nowhere else; but it is more pleasing at the time than lasting. It is too remote from our habitual associations to be a common topic of discourse or reference, and, like a dream or another state of existence, does not piece into our daily modes of life. It is an animated but a momentary

hallucination. It demands an effort to exchange our actual for our ideal identity; and to feel the pulse of our old transports revive very keenly, we must "jump" all our present comforts and connexions. Our romantic and itinerant character is not to be domesticated. Dr. Johnson remarked how little foreign travel added to the facilities of conversation in those who had been abroad. In fact, the time we have spent there is both delightful, and in one sense instructive; but it appears to be cut out of our substantial, downright existence, and never to join kindly on to it. We are not the same, but another, and perhaps more enviable individual, all the time we are out of our own country. We are lost to ourselves, as well as our friends. So the poet somewhat quaintly sings,

"Out of my country and myself I go."

Those who wish to forget painful thoughts, do well to absent themselves for a while from the ties and objects that recall them; but we can be said only to fulfil our destiny in the place that gave us birth. I should on this account like well enough to spend the whole of my life in travelling abroad, if I could anywhere borrow another life to spend afterwards at home!

10.7.1 GLOSSARY

Impediments : obstacles

Truce : an agreement between enemies to stop fighting for a certain time

Impertinence : lack of respect

Yonder: at some distance in the direction indicated

To vegetate : to grow or to exist like a vegetable

Watering-places : holiday resort where one goes to spend one's vacation

A Tilbury : a kind of carriage

Plunge : jump or drive quickly and energetically

Wafts : float

Endeared : cause to be loved or liked

Affectation : behaviour, speech or writing that is pretentious and designed to impress

Altercation : a noisy argument or disagreement especially in public

10.7.2 SUMMARY OF THE ESSAY

"On Going a Journey" is an essay written by William Hazlitt, first published in 'The New Monthly Magazine' in 1822. It was republished in 'Table Talk': It

became the 19th essay in 'Table Talk', being the third essay in the second volume of the re-publication of 'Table Talk'. It is usually regarded now as the first essay in 'Table Talk'. 'Table Talk' or 'Original Essays on Men and Manners' was originally published in two volumes, the first in 1821, and the second in 1822.

This is one of Hazlitt personal essay revealing his nature, temperament and inclinations. He also takes in his past life and memories. This essay contains Hazlitt's ideas and thoughts about making journey; this journey is nothing more than a recreation. This journey is a break from the hustle and bustle of life. However, during this an a-vocational journey he does not want the company of any one.Hazlitt says that one of the most interesting things in the world is- going on a journey. He would not like to have a companion with him when he goes on a journey because 'nature' itself is sufficient company for him. He has no desire of walking and talking at the same time. He does not want any conversation during journey. He wants to have a feeling of comfort, leisure, relaxation and even idleness. Like Shelley's Skylark and Keats's Nightingale, he wants to forget the realities of life for some time. In the lap of nature, he wants to cut off himself from fever and fret of the world. While walking through the countryside; Hazlitt would like to think to feel and to do, just what he pleases.

In the company of nature, he would like to do meditation and to lose himself in contemplation. Hazlitt wants to have the clear blue sky over his head and the lush green carpet under his feet. Under these conditions, he would like to laugh, to jump, to run and whatever he pleases. He wants to recall his past memories and wants to enjoy it. He is a lover of meadows, woods, mountains, and of all that he notices on and from the green earth. He is also a lover the vast world of Nature perceptible by eyes and ears. He loves both what he actually sees and hears, and what his eyes and ears partially create by means of his imagination. He wants the company of himself, means to say he wants to talk to himself. He says that he does not need any companion when he enjoys the beauty of wild rose and a daisy. He wants some privacy so does not need any companion. According to him journey is not the time for explaining or analyzing what one feels; it is a period of calm contemplation and of loving the flowers, the sky and the hills silently.

He does not want any half-hearted companionship. He likes either to remain silent or to talk all the time. He thinks that a man should do one work at a time. If you are doing two important works simultaneously, you never get the desire result. A man like Lawrence Sterne wanted a companion to point out to him the beautiful and charming picture of nature during the journey, but Hazlitt does not believe it because there is an individual differences among the people, by the opinion of a person you cannot generalize it.

In 'On Going a journey' he wants to have things all his own way, this can be happen only if he is alone. He does not want to make any argument with any one during his twenty miles of journey by the road. It means that he is not making any effort to prove other is wrong and he is right. On the other hand, he wants to enjoy the nature in Wordsworthian fashion.

There is one another reason why Hazlitt does not want a companion during his journey. He says that there are certain things, which need only to be

understood and not to stated or explained to a companion. There are some extraordinary person like Charles Lamb, the famous essayist and a friend of Hazlitt, can do both these thing i.e. understands things and describes them but Hazlitt does not have such talent. For this very reason, Charles Lamb is not a good companion in a journey. He does not claim to possess the poetic powers of Wordsworth and Coleridge.

On a journey, one has only a single subject on which there may be some discussion and this is what one shall have for dinner. This conversation enriches the taste of food, and works as an appetizer. Like an expert of time management Hazlitt also wants to utilize his time before dinner. He wants to use that time in meditation.

Hazlitt would not like to waste his time in useless talk. He gives preference to a stranger rather than a friend to talk at that time. He gives his own theory regarding this preference. He says that when you talk to your friend he may remind one of old happening – pleasant or unpleasant and in this way, he can destroy the pleasure of the moment. A friend acts as an unwelcome hindrance one and one's imaginary character. On the other hand, a stranger knows nothing about one's affairs. He says that one of the pleasant things during one's stay at an inn is the fact that one is unknown there. He says at the inn nothing is more enjoyable than to remain incognito, and to be known by no other name than by the title "the gentleman in the parlour."

Hazlitt further says he had certainly spent some very pleasant hours at inn. Some times, he tried to solve the metaphysical problems and some time he had enjoyed engraving and drawing in the inn. He enjoyed some great work of English Literature and he had enjoyed his walk in the course of which he had recited some lines from one of Coleridge's poem. Hazlitt also recollected his heavenly vision of four words – liberty, Genius, Love, and Virtue but with the passage of time, these words faded away from his life. He also recollected his meeting with Coleridge.

It is true that man's opinions are changed with time, place and circumstances. Hazlitt says with every change of place, we change our ideas, and we change even our opinions and feelings.

Hazlitt would not like to go on a journey in a foreign land without a companion because there he would like to hear his own native language and need discussion. For example, in going to see pyramids or ruins of Athens and Rome, canals and pictures, and to visit a university like Oxford, one is justified in going with friends, for these are subjects, which will bear discussion. Hazlitt gives the names of so many foreign countries where English is not their conversational language. In these places, he would like to have a company of a friend.

Hazlitt says that foreign trip is good for those people, who want to forget their painful present life, but ultimate a man cannot go away from his destiny, he has to face the challenges of life. As we know 'escapism' is the most important characteristic of the Romantic Age and so, Hazlitt does not want to become an exception of it. Hazlitt would like to spend the whole of his life in traveling

abroad on condition that he could get another life, which he can spend afterwards in his own country.

Exercise

Q1. Write a short note on William Hazlitt as a Romantic essayist?

Q2. How William Hazlitt's views on journey are is different from others?

Q3. Why does William Hazlitt not want a companion during his journey?

Q4. Why would Hazlitt not like to go on a journey in a foreign land without a companion?

10.8 LET'S SUM UP

In this unit we have discussed Charles Lamb and William Hazlitt as the greatest romantic essayist. We have described life and works of both essayists along with their prose style , summary and glossary of prescribed essays. . Lamb "the Prince of English Essays" is loved and admired through all ages. His essays are still solacing the hearts of millions. It is rightly said that the essays of Charles Lamb, are amongst the daintiest things in the whole range of English Literature. Hazlitt ,the most prolific writer and one of the greatest critics in the English language has all the characteristics of romanticism .His writing is marked by amazing vitality of thoughts and seriousness of expression which is unparalleled and unbeaten even by the greatest writers of the world.

10.9 SUGGESTED READINGS

B. Prasad : A Background to the Study of English Literature

David Daiches: A Critical History of English Literature

E. V. Lucas : *Life of Charles Lamb*. London: Macmillan, 1905.

George Leonard Barnett: *Charles Lamb: The Evolution of Elia*. Indiana 1964.

Harry Blamires: A History of Literary Criticism

R. D Trivedi: A Compendious History of English Literature

Roy Park : *Lamb as Critic*. London: Routledge 1980

Tave, Stuar : *The English Romantic Poets and Essayists: A Review of Research and Criticism*, ed. Carolyn Washburn Houtchens and Lawrence Huston Houtchens. New York: MLA, 1957.

Winifr Courtney, : *Young Charles Lamb: 1775-1802*. New York: New York UP, 1982

Hazlitt, William. *Twenty-two Essays of William Hazlitt*. Wentworth Press.

Keynes, Geoffrey.(Ed.) *Selected Essays of William Hazlitt, 1778-1830.* Literary Licensing.

Trivedi, R. D. *A Compendious History of English Literature*. Vikas Publishing House: Noida.

UNIT-11 R. L. STEVENSON : AN APOLOGY FOR IDLERS A GOSSIP ON ROMANCE

Structure

11.0 Objectives

11.1 Introduction

11.2 R. L. Stevenson : Life & Literary works

11.3 R. L. Stevenson as an Essayist

11.4 The Prose Style of R. L. Stevenson

11.5 'An Apology for Idlers' (Text)

11.5.1 Summary and Analysis of 'An Apology for Idlers'`

11.6 Self-Assessment Questions

11.7 'A Gossip on Romance' (Text)

11.7.1 Summary and Analysis of 'A Gossip on Romance'

11.7.2 Let us Sum Up

11.7.3 Self-Assessment Questions

11.8 Suggested Readings

11.0 OBJECTIVES

After going through Stevenson's life and literary works, you will be able to understand that he was an English essayist, novelist and nomadic voyager. You will be able to estimate the prose style of Stevenson and analyse his two essays An Apology for Idlers and A Gossip on Romance.

11.1 INTRODUCTION

This unit will introduce you to the literary taxonomy of Stevenson, in general, and his two essays "An Apology for Idlers" and "A Gossip on Romance," in particular. It will chart his life and works; criticism on his prose style and some questions based on it. It is to mention that this unit will also discuss the summary and analysis of his prose, followed by critical and model questions.

11.2 ROBERT LOUIS STEVENSON : LIFE AND LITERARY WORKS

Robert Louis Stevenson, born on 13 November 1850 and brought up and intellectually trained in Edinburgh, was a noted novelist and an ardent traveller of Scottish origin. His father Thomas Stevenson (1818–1887), was a prominent

lighthouse engineer, and his mother Margaret Isabella was a housewife. He used to love the voyages more for the material they provided for his writing than for any engineering vocation. The voyage with his father thrilled him because a similar journey of Sir Walter Scott with Robert Stevenson had rendered the motivation for Scott's 1822 novel, *The Pirate*. In April 1871, Stevenson informed his father of his decision to pursue literature instead of his parental profession. Though the senior Stevenson was surprisingly saddened, his mother reported that he had yielded to his son's choice. To secure his future, Stevensons advised him to study Law at Edinburgh University and practice the same at the Scottish bar. Stevenson muses on his having turned from the family profession poetry collection *Underwoods*, published in 1887.

Stevenson was having poor health since his childhood and in search of better health, he left England in 1888. He sailed to many countries but settled in Samoa where he convalesced and felt better health than ever before. In America, he married Fanny Osbourne, a divorcee, whom he had previously met in France. He died of brain haemorrhage, in the premature age of 44, on 3 December 1894 in Vailima, when his wife, Fanny, was opening a bottle of wine for him. According to Pope, "Stevenson's life was a long disease".

11.2.1 LITERARY WORKS

He was not only an avid reader but also a zealous voyager which resulted in the publication of his adventure novel ***Treasure Island*** in 1883 which was devised for his son, Lloyd. It was written as boys' adventure story. It embodies a carefully worked out moral pattern which presents a dilemma rather than solves a problem. Before the aforementioned novel, Stevenson published two travel books-***An Inland Voyage*** (1878) and ***Travels with a Donkey*** (1879) which established his reputation as a self-conscious essayist. His other notable works include: ***Strange Case of Dr Jekyll and Mr Hyde*** (1886), a novella about a dual personality much depicted in plays and films, also influential in the growth of understanding of the subliminal mind through its treatment of a kind and intelligent physician who turns into a psychopathic monster after imbibing a drug intended to separate good from evil in a personality. ***Kidnapped*** (1886) is a historical novel that tells of the boy David Balfour's pursuit of his inheritance and his alliance with Alan Breck Stewart in the intrigues of Jacobite troubles in Scotland. ***The Black Arrow: A Tale of the Two Roses*** (1888), a historical adventure novel and romance set during the Wars of the Roses. ***The Master of Ballantrae: A Winter's Tale*** (1889), a masterful tale of revenge, set in Scotland, America, and India.

11.3 STEVENSON AS AN ESSAYIST

Robert Louis Stevenson was one of the most gifted and a passionate man of letters who was aware of the technical demands of literature. His 'awareness of the technical demands' drew the attention Henry James who observes that, "it is a luxury, in this immoral age, to encounter someone who does write—who is really acquainted with that lovely art." Stevenson had the rather unusual combination of the Artist and the Moralist, both elements being marked in his writings to a very high degree.

Stevenson was not only a Great writer but also a greater Man. Many admirable books have been written by him whose character will not bear examination. It is refreshing to find one Master-Artist whose daily life was so full of the fruits of the spirit. His essays attracted at first very little attention; they were too fine and too subtle to awaken popular enthusiasm. It was the success of his novels that drew readers back to the essays, just as it was the vogue that made his earlier novels popular. One has only to read such essays, however, as those printed in this volume to realize not only their spirit and charm, but to feel instinctively that one is reading English Literature. They are exquisite works of art, written in an almost impeccable style. By many judicious readers, they are placed above his works of fiction. They certainly constitute the most original portion of his entire literary output. It is astonishing that this young Scotchman should have been able to make so many actually new observations on a game as old as Life. There is a shrewd insight into the motives of human conduct that makes some of these graceful sketches belong to the literature of philosophy, using the word philosophy in its deepest and broadest sense. The essays are filled with whimsical paradoxes, keen and witty as those of Bernard Shaw, without having any of the latter's cynicism, iconoclasm, and sinister attitude toward morality. For the real foundation of even the lightest of Stevenson's works is invariably ethical.

His fame as a writer of prose romances grows brighter every year. His supreme achievement was to show that a book might be crammed with the most wildly exciting incidents, and yet reveal profound and acute analysis of character, and be written with consummate art. His tales have all the fertility of invention and breathless suspense of Scott and Cooper, while in literary style they immeasurably surpass the finest work of these two great masters.

11.4 THE PROSE STYLE OF R. L. STEVENSON

Many critics of Stevenson behold that in the front rank of our new school of stylists, Mr Robert Louis Stevenson holds an undispuqated place. Henry James begins his 1888 overview with, ‘Before all things he is a writer with a style’. In all these appreciations, ‘style’ is used with the meaning, not of simple ‘manner’ but of ‘perfect, admirable manner’. One aspect of such style is that it is carefully ‘finished’, reworked with attention to both detail and overall effect. For G M Hopkins observes that, ‘Stevenson is a master of consummate style and each phrase is finished as in poetry’. Another aspect of a carefully finished style is the artful deployment of rhetorical tropes and schemes. Alice D. Snyder, in one of the best studies of Stevenson’s essays, focuses on paradox and antithesis. Taking typical early essays, ‘Æs Triplex’, ‘Crabbed Age and Youth’ and ‘An Apology for Idlers’, she finds a structural scheme that can also be found, less fully developed. Stevenson typically first presents the narrow meaning of two opposed antithetical terms (‘life’ and ‘death’, ‘age’ and ‘youth’, ‘industry’ and ‘idleness’) and then reinterprets them until we see that one pole will include the other (‘life’ can be a kind of death) and their positive-negative opposition unfounded and of no importance. It is this structure and development, says Snyder that gives Stevenson’s essays, despite informality and digressions, their widely recognised finished quality.

Stevenson's essays seduce, rather than educate. Like Boccaccio, Villon, Byron, Baudelaire, and Kerouac, Stevenson is one of literature's great seducers. He leads readers astray. The Latin verb *educere* means "to lead forth" or "to draw out." As far as Latin verbs go, it is not Stevenson's favorite. His sympathies lie with the less respectable seducere, which means "to draw aside" or "to lead or carry away." Stevenson has no interest in acting as our teacher. His truant essays waylay us from the side, urge us to unlearn our lessons, to wander aimlessly at his side, or to strike out on our own.

11.5 R. L. STEVENSOAN: AN APOLOGY FOR IDLERS

Text

> BOSWELL: We grow weary when idle.
>
> JOHNSON: That is, sir, because others being busy, we want company; but if we were idle, there would be no growing weary; we should all entertain one another.[1]

Just now, when everyone is bound, under pain of a decree in absence convicting them of lèse-respectability,[2] to enter on some lucrative profession, and labour therein with something not far short of enthusiasm, a cry from the opposite party who are content when they have enough, and like to look on and enjoy in the meanwhile, savours a little of bravado and gasconade.[3] And yet this should not be. Idleness so called, which does not consist in doing nothing, but in doing a great deal not recognized in the dogmatic formularies of the ruling class, has as good a right to state its position as industry itself. It is admitted that the presence of people who refuse to enter in the great handicap race for sixpenny pieces, is at once an insult and a disenchantment for those who do. A fine fellow (as we see so many) takes his determination, votes for the six pences and, in the emphatic Americanism, and "goes for" them. And while such a one is ploughing distressfully up the road, it is not hard to understand his resentment, when he perceives cool persons in the meadows by the wayside, lying with a handkerchief over their ears and a glass at their elbow. Alexander is touched in a very delicate place by the disregard of Diogenes.[4] Where was the glory of having taken Rome for these tumultuous barbarians, who poured into the Senate house, and found the Fathers sitting silent and unmoved by their success? [5] It is a sore thing to have laboured along and scaled the arduous hill-tops, and when all is done, finds humanity indifferent to your achievement. Hence physicists condemn the unphysical; financiers have only a superficial toleration for those who know little of stocks; literary persons despise the unlettered; and people of all pursuits combine to disparage those who have none. But though this is one difficulty of the subject, it is not the greatest. You could not be put in prison for speaking against industry, but you can be sent to Coventry[6] for speaking like a fool. The greatest difficulty with most subjects is to do them well; therefore, please to remember this is an apology. It is certain that much may be judiciously argued in favour of diligence; only there is something to be said against it, and that is what, on the present occasion, I have to say. To state one argument is not necessarily to be deaf to all others, and that a man has written a book of travels in Montenegro, is no reason why he should never have been to Richmond. It is surely beyond a

doubt that people should be a good deal idle in youth. For though here and there a Lord Macaulay[7] may escape from school honours with all his wits about him, most boys pay so dear for their medals that they never afterwards have a shot in their locker,[8] and begin the world bankrupt. And the same holds true during all the time a lad is educating himself, or suffering others to educate him. It must have been a very foolish old gentleman who addressed Johnson at Oxford in these words: "Young man, ply your book diligently now, and acquire a stock of knowledge; for when years come upon you, you will find that poring upon books will be but an irksome task."[9] The old gentleman seems to have been unaware that many other things besides reading grow irksome, and not a few become impossible, by the time a man has to use spectacles and cannot walk without a stick. Books are good enough in their own way, but they are a mighty bloodless substitute for life. It seems a pity to sit, like the Lady of Shallot, [10] peering into a mirror, with your back turned on all the bustle and glamour of reality. And if a man reads very hard, as the old anecdote reminds us, he will have little time for thought. If you look back on your own education, I am sure it will not be the full, vivid, instructive hours of truantry that you regret; you would rather cancel some lackluster periods between sleep and waking in the class. For my own part, I have attended a good many lectures in my time. I still remember that the spinning of a top is a case of Kinetic Stability. I still remember that Emphyteusis[11] is neither a disease, nor Stillicide[12] a crime. But though I would not willingly part with such scraps of science, I do not set the same store by them as by certain other odds and ends that I came by in the open street while I was playing truant. This is not the moment to dilate on that mighty place of education, which was the favourite school of Dickens and of Balzac, [13] and turns out yearly many inglorious masters in the Science of the Aspects of Life. Suffice it to say this: if a lad does not learn in the streets, it is because he has no faculty of learning. Nor is the truant always in the streets, for if he prefers, he may go out by the gardened suburbs into the country. He may pitch on some tuft of lilacs over a burn,[14] and smoke innumerable pipes to the tune of the water on the stones. A bird will sing in the thicket, and there he may fall into a vein of kindly thought, and see things in a new perspective. Why, if this be not education, what is? We may conceive Mr. Worldly Wiseman[15] accosting such an one, and the conversation that should thereupon ensue:— "How now, young fellow, what dost thou here?" "Truly, sir, I take mine ease." "Is not this the hour of the class? And shouldst thou not be plying thy Book with diligence, to the end thou mayest obtain knowledge?" Nay, but thus also I follow after Learning, by your leave." "Learning, quotha![16] After what fashion, I pray thee? Is it mathematics?" "No, to be sure." "Is it metaphysics?" "Nor that." "Is it some language?" "Nay, it is no language." "Is it a trade?" "Nor a trade neither." "Why, then, what is't?" "Indeed, sir, as a time may soon come for me to go upon Pilgrimage, I am desirous to note what is commonly done by persons in my case, and where are the ugliest Sloughs[17] and Thickets on the Road; as also, what manner of Staff is of the best service. Moreover, I lie here, by this water, to learn by root-of-heart a lesson which my master teaches me to call Peace, or Contentment." Hereupon Mr. Worldly Wiseman was much commoved with passion, and shaking his cane with a very threatful countenance, broke forth upon this wise: "Learning, quotha!" said he; "I would have all such rogues scourged by the Hangman!" And so he would go on his way, ruffling out his cravat with a crackle of starch, like a turkey when it spreads its feathers. Now

this, of Mr. Wiseman's, is the common opinion. A fact is not called a fact, but a piece of gossip, if it does not fall into one of your scholastic categories. An inquiry must be in some acknowledged direction, with a name to go by; or else you are not inquiring at all, only lounging; and the workhouse[18] is too good for you. It is supposed that all knowledge is at the bottom of a well, or the far end of a telescope. Sainte-Beuve,[19] as he grew older, came to regard all experience as a single great book, in which to study for a few years ere we go hence; and it seemed all one to him whether you should read in Chapter XX, which is the differential calculus, or in Chapter XXXIX, which is hearing the band play in the gardens. As a matter of fact, an intelligent person, looking out of his eyes and hearkening in his ears, with a smile on his face all the time, will get more true education than many another in a life of heroic vigils. There is certainly some chill and arid knowledge to be found upon the summits of formal and laborious science; but it is all round about you, and for the trouble of looking, that you will acquire the warm and palpitating facts of life. While others are filling their memory with a lumber of words, one-half of which they will forget before the week be out, your truant may learn some really useful art: to play the fiddle, to know a good cigar, or to speak with ease and opportunity to all varieties of men. Many who have "plied their book diligently," and know all about someone branch or another of accepted lore, come out of the study with an ancient and owl-like demeanour, and prove dry, stockish,[20] and dyspeptic in all the better and brighter parts of life. Many make a large fortune, who remain under-bred and pathetically stupid to the last. And meantime there goes the idler, who began life along with them—by your leave, a different picture. He has had time to take care of his health and his spirits; he has been a great deal in the open air, which is the most salutary of all things for both body and mind; and if he has never read the great Book in very recondite places, he has dipped into it and skimmed it over to excellent purpose. Might not the student afford some Hebrew roots, and the business man some of his half-crowns, for a share of the idler's knowledge of life at large, and Art of Living? Nay, and the idler has another and more important quality than these. I mean his wisdom. He who has much looked on at the childish satisfaction of other people in their hobbies, will regard his own with only a very ironical indulgence. He will not be heard among the dogmatists. He will have a great and cool allowance for all sorts of people and opinions. If he finds no out-of-the-way truths, he will identify himself with no very burning falsehood. His way takes him along a by-road, not much frequented, but very even and pleasant, which is called Commonplace Lane, and leads to the Belvedere[21] of Commonsense. Thence he shall command an agreeable, if no very noble prospect; and while others behold the East and West, the Devil and the Sunrise, he will be contentedly aware of a sort of morning hour upon all sublunary things, with an army of shadows running speedily and in many different directions into the great daylight of Eternity. The shadows and the generations, the shrill doctors and the plangent[22] wars, go by into ultimate silence and emptiness; but underneath all this, a man may see, out of the Belvedere windows, much green and peaceful landscape; many fire-lit parlours; good people laughing, drinking, and making love, as they did before the Flood or the French Revolution; and the old shepherd telling his tale under the hawthorn. Extreme busyness, whether at school or college, kirk[23] or market, is a symptom of deficient vitality; and a faculty for idleness implies a catholic appetite and a strong sense of personal identity. There

is a sort of dead-alive, hackneyed people about, who are scarcely conscious of living except in the exercise of some conventional occupation. Bring these fellows into the country, or set them aboard ship, and you will see how they pine for their desk or their study. They have no curiosity; they cannot give themselves over to random provocations; they do not take pleasure in the exercise of their faculties for its own sake; and unless Necessity lays about them with a stick, they will even stand still. It is no good speaking to such folk: they cannot be idle, their nature is not generous enough; and they pass those hours in a sort of coma, which are not dedicated to furious moiling in the gold-mill. When they do not require to go to the office, when they are not hungry and have no mind to drink, the whole breathing world is a blank to them. If they have to wait an hour or so for a train, they fall into a stupid trance with their eyes open. To see them, you would suppose there was nothing to look at and no one to speak with; you would imagine they were paralyzed or alienated; and yet very possibly they are hard workers in their own way, and have good eyesight for a flaw in a deed or a turn of the market. They have been to school and college, but all the time they had their eye on the medal; they have gone about in the world and mixed with clever people, but all the time they were thinking of their own affairs. As if a man's soul were not too small to begin with, they have dwarfed and narrowed theirs by a life of all work and no play; until here they are at forty, with a listless attention, a mind vacant of all material of amusement, and not one thought to rub against another, while they wait for the train. Before he was breeched,[24] he might have clambered on the boxes; when he was twenty, he would have stared at the girls; but now the pipe is smoked out, the snuff-box empty, and my gentleman sits bolt upright upon a bench, with lamentable eyes. This does not appeal to me as being Success in Life. But it is not only the person himself who suffers from his busy habits, but his wife and children, his friends and relations, and down to the very people he sits with in a railway carriage or an omnibus. Perpetual devotion to what a man calls his business is only to be sustained by perpetual neglect of many other things. And it is not by any means certain that a man's business is the most important thing he has to do. To an impartial estimate it will seem clear that many of the wisest, most virtuous, and most beneficent parts that are to be played upon the Theatre of Life are filled by gratuitous performers, and pass, among the world at large, as phases of idleness. For in that Theatre, not only the walking gentlemen, singing chambermaids, and diligent fiddlers in the orchestra, but those who look on and clap their hands from the benches, do really play a part and fulfil important offices towards the general result. You are no doubt very dependent on the care of your lawyer and stockbroker, of the guards and signalmen[25] who convey you rapidly from place to place, and the policemen who walk the streets for your protection; but is there not a thought of gratitude in your heart for certain other benefactors who set you smiling when they fall in your way, or season your dinner with good company? Colonel Newcome helped to lose his friend's money; Fred Bayham had an ugly trick of borrowing shirts; and yet they were better people to fall among than Mr. Barnes.[26] And though Falstaff[27] was neither sober nor very honest, I think I could name one or two long-faced Barabbases[28] whom the world could better have done without. Hazlitt mentions that he was more sensible of obligation to Northcote,[29] who had never done him anything he could call a service, than to his whole circle of ostentatious friends; for he thought a good companion emphatically the greatest benefactor. I know there are people in

the world who cannot feel grateful unless the favour has been done them at the cost of pain and difficulty. But this is a churlish disposition. A man may send you six sheets of letter-paper covered with the most entertaining gossip, or you may pass half an hour pleasantly, perhaps profitably, over an article of his; do you think the service would be greater, if he had made the manuscript in his heart's blood, like a compact with the devil? Do you really fancy you should be more beholden to your correspondent, if he had been damning you all the while for your importunity? Pleasures are more beneficial than duties because, like the quality of mercy, they are not strained, and they are twice blest. There must always be two to a kiss, and there may be a score in a jest; but wherever there is an element of sacrifice, the favour is conferred with pain, and, among generous people, received with confusion. There is no duty we so much underrate as the duty of being happy. By being happy, we sow anonymous benefits upon the world, which remain unknown even to ourselves, or when they are disclosed, surprise nobody so much as the benefactor. The other day, a ragged, barefoot boy ran down the street after a marble, with so jolly an air that he set everyone he passed into a good humour; one of these persons, who had been delivered from more than usually black thoughts, stopped the little fellow and gave him some money with this remark: "You see what sometimes comes of looking pleased." If he had looked pleased before, he had now to look both pleased and mystified. For my part, I justify this encouragement of smiling rather than tearful children; I do not wish to pay for tears anywhere but upon the stage; but I am prepared to deal largely in the opposite commodity. A happy man or woman is a better thing to find than a five-pound note. He or she is a radiating focus of good will; and their entrance into a room is as though another candle had been lighted. We need not care whether they could prove the forty-seventh proposition;[30] they do a better thing than that, they practically demonstrate the great Theorem of the Liveableness of Life. Consequently, if a person cannot be happy without remaining idle, idle he should remain. It is a revolutionary precept; but, thanks to hunger and the workhouse, one not easily to be abused, and, within practical limits, it is one of the most incontestable truths in the whole Body of Morality. Look at one of your industrious fellows for a moment, I beseech you. He sows hurry and reaps indigestion; he puts a vast deal of activity out to interest, and receives a large measure of nervous derangement in return. Either he absents himself entirely from all fellowship, and lives a recluse in a garret, with carpet slippers and a leaden inkpot; or he comes among people swiftly and bitterly, in a contraction of his whole nervous system, to discharge some temper before he returns to work. I do not care how much or how well he works, this fellow is an evil feature in other people's lives. They would be happier if he were dead. They could easier do without his services in the Circumlocution Office, than they can tolerate his fractious spirits. He poisons life at the well-head. It is better to be beggared out of hand by a scapegrace nephew, than daily hag-ridden by a peevish uncle. And what, in God's name, is all this pother[31] about? For what cause do they embitter their own and other people's lives? That a man should publish three or thirty articles a year, that he should finish or not finish his great allegorical picture, are questions of little interest to the world. The ranks of life are full; and although a thousand fall, there are always some to go into the breach. When they told Joan of Arc[32] she should be at home minding women's work, she answered there were plenty to spin and wash. And so, even with your own rare gifts! When

nature is "so careless of the single life,"[33] why should we coddle ourselves into the fancy that our own is of exceptional importance? Suppose Shakespeare had been knocked on the head some dark night in Sir Thomas Lucy's[34] preserves, the world would have wagged on better or worse, the pitcher gone to the well, the scythe to the corn, and the student to his book; and no one been any the wiser of the loss. There are not many works extant, if you look the alternative all over, which are worth the price of a pound of tobacco to a man of limited means. This is a sobering reflection for the proudest of our earthly vanities. Even a tobacconist may, upon consideration, find no great cause for personal vainglory in the phrase; for although tobacco is an admirable sedative, the qualities necessary for retailing it are neither rare nor precious in themselves. Alas and alas! You may take it how you will, but the services of no single individual are indispensable. Atlas[35] was just a gentleman with a protracted nightmare! And yet you see merchants who go and labour themselves into a great fortune and thence into the bankruptcy court; scribblers who keep scribbling at little articles until their temper is a cross to all who come about them, as though Pharaoh should set the Israelites to make a pin instead of a pyramid; and fine young men who work themselves into a decline, and are driven off in a hearse with white plumes upon it. Would you not suppose these persons had been whispered, by the Master of the Ceremonies, the promise of some momentous destiny? and that this lukewarm bullet on which they play their farces was the bull's-eye Centre point of all the universe? And yet it is not so. The ends for which they give away their priceless youth, for all they know, may be chimerical or hurtful; the glory and riches they expect may never come, or may find them indifferent; and they and the world they inhabit are so inconsiderable that the mind freezes at the thought.

11.5.1 NOTES

1. *From the Life of Dr. Johnson* (1791) by James Boswell (1740–1795), Scottish diarist and biographer. The conversation between Boswell and Samuel Johnson (1709–1784), English essayist, poet and lexicographer, occurred on October 26, 1769 at the Mitre Tavern in London. Stevenson misquotes Boswell. Johnson's response should read: "but if we are all idle, there would be no growing weary; we should all entertain one another."

2. A crime of high treason, lèse-majesté means to demean the majesty or dignity of the monarch. Those charged with Stevenson's fictitious crime of "lèse-respectability" insult middle-class values.

3. Boasting.

4. Plutarch (AD 46 – AD 120) describes the incident in his biography of Alexander the Great (356 BC – 323 BC). Alexander travelled to Corinth expressly to meet Diogenes of Sinope (c. 412 BC – 323 BC). He found him lounging in the sun. When he asked Diogenes how he could be of service, the philosopher responded: "Stand a little out of my sun." An amused Alexander declared: "If I were not Alexander, I would be Diogenes!"

5. The Senones, a Gallic people, invaded Rome in 390 BC. When they entered the palaces of the patricians, they were greeted with haughty contempt.

6. "To send someone to Coventry" means to ostracize or shun that person. When Royalist troops were captured in Birmingham during the English Civil War (1642–51), they were sent to the city of Coventry, then a Parliamentarian stronghold, where they received a chilly reception.

7. Thomas Babington Macaulay (1800–1859), English politician, historian and essayist. When he was a young man, Macaulay taught himself several European languages and earned multiple prizes at Cambridge University.

8. Have no money or opportunity left.

9. Johnson shared this memory with Boswell in 1763 at the Turk's Head coffeehouse in London.

10. Alfred Tennyson's poem "The Lady of Shallot" (1833) is the story of a cursed woman who sits alone in a tower, weaving images of the world reflected in her mirror. Weary at last of reflections of reflections, she abandons her loom and her tower and enters the world, whereupon she dies.

11. In Roman law, emphyteusis refers to a contract to lease land in perpetuity on the condition that the lessee improve the property.

12. In Roman law, stillicide refers to the right to collect water dripping from a neighbor's roof onto one's property.

13. Charles Dickens (1812–1870) and French novelist Honoré de Balzac (1799– 1850) were pioneers of literary realism.

14. A creek.

15. Mr. Worldly Wiseman is a character in *The Pilgrim's Progress* (1678), a Christian allegory, by Puritan preacher John Bunyan (1628–1688). A resident of the Town of Carnal Policy and a mouthpiece for secular ethics, Mr. Worldly Wiseman waylays Christian on his journey to the Celestial City and tries to convince him that legality and civility are sufficient organizing principles for society.

16. A sarcastic "indeed!" that typically follows a word or phrase one is quoting.

17. In *The Pilgrim's Progress*, Christian must navigate various spiritual obstacles on his path to God, including the Slough of Despond, a swamp of sin and guilt.

18. In nineteenth-century Britain, the workhouse was a public institution where the destitute and homeless were provided food and shelter in return for work.

19. Charles Augustine Sainte-Beuve (1804–1869), French literary critic.

20. Stupid.

21. A building or structure that commands a beautiful or sweeping view.

22. Loud and plaintive.

23. Church.

24. To be "breeched" means to be dressed for the first time in trousers or breeches. Prior to breeching, young boys wore dresses for purposes of toilet training.

25. A railway signal-box operator.

26. Colonel Thomas Newcome and Frederick Bayham are characters in the novel The Newcomes (1855) by William Makepeace Thackeray (1811–1863). Barnes Newcome is the Colonel's snobbish and conniving nephew.

27. A fat, humorous and cowardly knight who appears in several of Shakespeare's plays.

28. Pontius Pilate, the Roman governor of Judea, grants the angry mob the power to free one of two men from prison: Jesus or Barabbas, a murderer. They choose Barabbas.

29. In Conversations of James Northcote (1830), English essayist William Hazlitt (1778–1830) recounts his impressions of the charismatic painter.

30. The Pythagorean Theorem, or forty-seventh proposition of Euclid, states that, in any right triangle, the sum of the squares of the two sides is equal to the square of the hypotenuse.

31. Fuss.

32. Joan of Arc (1412–1431) was a French peasant who believed that God had chosen her to lead the French army to victory against the English forces during the Hundred Years' War (1337–1453).

33. From Tennyson's In Memoriam A.H.H. (1849): Are God and Nature then at strife that Nature lends such evil dreams? So careful of the type she seems, So careless of the single life (55.5-8)

34. The magistrate Thomas Lucy (1532–1600) was embroiled in a bitter feud with Shakespeare and his family. Tempers flared when Shakespeare began poaching game from Lucy's estate.

35. In Greek mythology, Atlas is a Titan condemned by Zeus to hold up the sky for eternity.

11.5.2 SUMMARY AND ANALYSIS OF AN APOLOGY FOR IDLERS

This essay was first printed in the Cornhill Magazine, for July 1877, Vol. XXXVI, pp. 80-86. It was next published in the volume, Virginibus Puerisque, in

1881. This essay is a fine example of Stevenson's scheme of values opposed to modern ideas such as working hard, reading books, education in schools and colleges. He states that education of the streets is even better than education in the class rooms. Stevenson disbelieves that books are indispensable. He argues that books can never be ancillary for life. Most of the great men including Charles Dickens, Shakespeare and Balzac learned lessons from the streets. They enjoyed Nature, the flow of the rivers, the waves of the sea, the blue sky, the meadows and hills and valleys give man more wisdom than what he gets in the class rooms. Parents and elders usually advise young men to study books with diligence to obtain knowledge. But Stevenson envisages a Worldly Wiseman angry with a young truant because he runs away from class-room to enjoy Nature. The young man tells the Wiseman that he wants peace and contentment. The Wiseman is again angry with him and asks him to go back to school, but Stevenson supports the truant. The author pronounces that knowledge can be obtained from the streets and Nature too. This knowledge is better than that of school or college. A truant is wandering along open places, because Nature is an open book. It is full of knowledge and wisdom. One can obtain wisdom by enjoying the beauty of Nature. The sweet songs of birds, the rustle of leaves and the murmuring sound of the flowing river and the breeze can give you food for thought.

Saint Beuve the great French writer said that experience of life is a single great book. R.L. Stevenson himself was a voracious reader and he loved books. But books are not proper substitute for life. If a young man completely depends on books for knowledge, he is as fool as Lady of Shallot. In Lord Tennyson's famous poem Lady of Shallot, the beautiful lady is under a curse, weaving a web day and night looking at a mirror. She can see only shadows. She cannot see the real life. Similarly a bookworm is also like the Lady of Shallot, and he can never enjoy life which if full of experience and beauty of Nature.

11.6 SELF-ASSESSMENT QUESTIONS

Q1. Critically Discuss R. L. Stevenson's literary works.

Q2. Critically comment on the prose style of R. L. Stevenson with reference to his essay 'An Apology for Idlers'.

Q. 3. Explain the following passage with reference to the context:

Idleness so called, which does not consist in doing nothing, but in doing a great deal not recognized in the dogmatic formularies of the ruling class, has as good a right to state its position as industry itself. It is admitted that the presence of people who refuse to enter in the great handicap race for sixpenny pieces, is at once an insult and disenchantment for those who do.

Q. 4. Explain the following passage with reference to the context:

Many who have "plied their book diligently," and know all about someone branch or another of accepted lore, come out of the study with an ancient and owl-like demeanour, and prove dry, stockish,[20] and dyspeptic in all the better and brighter parts of life. Many make a large

fortune, which remain under-bred and pathetically stupid to the last. And meantime there goes the idler, who began life along with them—by your leave, a different picture.

Q. 5. Discuss R L Stevenson as an essayist.

11.7 R. L. STEVENSON : A GOSSIP ON ROMANCE

(Text)

In anything fit to be called by the name of reading, the process itself should be absorbing and voluptuous; we should gloat over a book, be rapt clean out of ourselves, and rise from the perusal, our mind filled with the busiest, kaleidoscopic dance of images, incapable of sleep or of continuous thought. The words, if the book be eloquent, should run thence-forward in our ears like the noise of breakers, and the story, if it be a story, repeat itself in a thousand coloured pictures to the eye. It was for this last pleasure that we read so closely, and loved our books so dearly, in the bright, troubled period of boyhood. Eloquence and thought, character and conversation, were but obstacles to brush aside as we dug blithely after a certain sort of incident, like a pig for truffles.[1] For my part, I liked a story to begin with an old wayside inn where, "towards the close of the year 17--," several gentlemen in three-cocked hats were playing bowls. A friend of mine preferred the Malabar Coast [2] in a storm, with a ship beating to windward, and a scowling fellow of Herculean proportions striding along the beach; he, to be sure, was a pirate. This was further afield than my home-keeping fancy loved to travel, and designed altogether for a larger canvas than the tales that I affected. Give me a highwayman and I was full to the brim; a Jacobite [3] would do, but the highwayman was my favourite dish. I can still hear that merry clatter of the hoofs along the moonlit lane; night and the coming of day are still related in my mind with the doings of John Rann or Jerry Abershaw;[4] and the words "post chaise, "the "great North road,"[5] "ostler," and "nag" still sound in my ears like poetry. One and all, at least, and each with his particular fancy, we read story-books in childhood; not for eloquence or character or thought, but for some quality of the brute incident. That quality was not mere bloodshed or wonder. Although each of these was welcome in its place, the charm for the sake of which we read depended on something different from either. My elders used to read novels aloud; and I can still remember four different passages which I heard, before I was ten, with the same keen and lasting pleasure. One I discovered long afterwards to be the admirable opening of what will he Do with It? [6] It was no wonder I was pleased with that. The other three still remain unidentified. One is a little vague; it was about a dark, tall house at night, and people groping on the stairs by the light that escaped from the open door of a sickroom. In another, a lover left a ball, and went walking in a cool, dewy park, whence he could watch the lighted windows and the figures of the dancers as they moved. This was the most sentimental impression I think I had yet received, for a child is somewhat deaf to the sentimental. In the last, a poet, who had been tragically wrangling with his wife, walked forth on the sea-beach on a tempestuous night and witnessed the horrors of a wreck.[7] Different as they are, all these early favourites have a common note--they have all a touch of the romantic.

Drama is the poetry of conduct, romance the poetry of circumstance. The pleasure that we take in life is of two sorts--the active and the passive. Now we are conscious of a great command over our destiny; anon we are lifted up by circumstance, as by a breaking wave, and dashed we know not how into the future. Now we are pleased by our conduct, anon merely pleased by our surroundings. It would be hard to say which of these modes of satisfaction is the more effective, but the latter is surely the more constant. Conduct is three parts of life, [8] they say; but I think they put it high. There is a vast deal in life and letters both which is not immoral, but simply a-moral; which either does not regard the human will at all, or deals with it in obvious and healthy relations; where the interest turns, not upon what a man shall choose to do, but on how he manages to do it; not on the passionate slips and hesitations of the conscience, but on the problems of the body and of the practical intelligence, in clean, open-air adventure, the shock of arms or the diplomacy of life. With such material as this it is impossible to build a play, for the serious theatre exists solely on moral grounds, and is a standing proof of the dissemination of the human conscience. But it is possible to build, upon this ground, the most joyous of verses, and the liveliest, beautiful and buoyant tales.

One thing in life calls for another; there is fitness in events and places. The sight of a pleasant arbour [9] puts it in our minds to sit there. One place suggests work, idleness, a third early rising and long rambles in the dew. The effect of night, of any flowing water, of lighted cities, of the peep of day, of ships, of the open ocean, calls up in the mind an army of anonymous desires and pleasures. Something, we feel, should happen; we know not what, yet we proceed in quest of it. And many of the happiest hours of life fleet by us in this vain attendance on the genius of the place and moment. It is thus that tracts of young fir, and low rocks that reach into deep soundings, particularly torture and delight me. Something must have happened in such places, and perhaps ages back, to members of my race; when I was a child I tried in vain to invent appropriate games for them, as I still try, just as vainly, to fit them with the proper story. Some places speak distinctly. Certain dank gardens cry aloud for a murder; certain old houses demand to be haunted; certain coasts are set apart for ship-wreck. Other spots again seem to abide their destiny, suggestive and impenetrable, "miching mallecho."[10] The inn at Burford Bridge,[11] with its arbours and green garden and silent, eddying river--though it is known already as the place where Keats wrote some of his Endymion and Nelson parted from his Emma—still seems to wait the coming of the appropriate legend. Within these ivied walls, behind these old green shutters, some further business smoulders, waiting for its hour. The old Hawes Inn at the Queen's Ferry makes a similar call upon my fancy. There it stands, apart from the town, beside the pier, in a climate of its own, half inland, half marine--in front, the ferry bubbling with the tide and the guard-ship swinging to her anchor; behind, the old garden with the trees. Americans seek it already for the sake of Lovel and Oldbuck, who dined there at the beginning of the _Antiquary_. But you need not tell me--that is not all; there is some story, unrecorded or not yet complete, which must express the meaning of that inn more fully. So it is with names and faces; so it is with incidents that are idle and inconclusive in themselves, and yet seem like the beginning of some quaint romance, which the all-careless author leaves untold. How many of these

romances have we not seen determine at their birth; how many people have met us with a look of meaning in their eye, and sunk at once into trivial acquaintances; to how many places have we not drawn near, with express intimations--"here my destiny awaits me"--and we have but dined there and passed on! I have lived both at the Hawes and Burford in a perpetual flutter, on the heels, as it seemed, of some adventure that should justify the place; but though the feeling had me to bed at night and called me again at morning in one unbroken round of pleasure and suspense, nothing befell me in either worth remark. The man or the hour had not yet come; but some day, I think, a boat shall put off from the Queen's Ferry, fraught with a dear cargo, and some frosty night a horseman, on a tragic errand, rattle with his whip upon the green shutters of the inn at Burford.[12]

Now, this is one of the natural appetites with which any lively literature has to count. The desire for knowledge, I had almost added the desire for meat, is not more deeply seated than this demand for fit and striking incident. The dullest of clowns tells, or tries to tell, himself a story, as the feeblest of children uses invention in his play; and even as the imaginative grown person, joining in the game, at once enriches it with many delightful circumstances, the great creative writer shows us the realisation and the apotheosis of the day-dreams of common men. His stories may be nourished with the realities of life, but their true mark is to satisfy the nameless longings of the reader, and to obey the ideal laws of the day-dream. The right kind of thing should fall out in the right kind of place; the right kind of thing should follow; and not only the characters talk aptly and think naturally, but all the circumstances in a tale answer one to another like notes in music. The threads of a story come from time to time together and make a picture in the web; the characters fall from time to time into some attitude to each other or to nature, which stamps the story home like an illustration. Crusoe [13] recoiling from the footprint, Achilles shouting over against the Trojans, Ulysses bending the great bow, Christian running with his fingers in his ears, these are each culminating moments in the legend, and each has been printed on the mind's eye forever. Other things we may forget; we may forget the words, although they are beautiful; we may forget the author's comment, although perhaps it was ingenious and true; but these epoch-making scenes, which put the last mark of truth upon a story and fill up, at one blow, our capacity for sympathetic pleasure, we so adopt into the very bosom of our mind that neither time nor tide can efface or weaken the impression. This, then, is the plastic part of literature: to embody character, thought, or emotion in some act or attitude that shall be remarkably striking to the mind's eye. This is the highest and hardest thing to do in words; the thing which, once accomplished, equally delights the schoolboy and the sage, and makes, in its own right, the quality of epics. Compared with this, all other purposes in literature, except the purely lyrical or the purely philosophic, are bastard in nature, facile of execution, and feeble in result. It is one thing to write about the inn at Burford, or to describe scenery with the word-painters; it is quite another to seize on the heart of the suggestion and make a country famous with a legend. It is one thing to remark and to dissect, with the most cutting logic, the complications of life, and of the human spirit; it is quite another to give them body and blood in the story of Ajax [14] or of Hamlet. The first is literature, but the second is something besides, for it is likewise art.

English people of the present day [15] are apt, I know not why, to look somewhat down on incident, and reserve their admiration for the clink of teaspoons and the accents of the curate. It is thought clever to write a novel with no story at all, or at least with a very dull one. Reduced even to the lowest terms, a certain interest can be communicated by the art of narrative; a sense of human kinship stirred; and a kind of monotonous fitness, comparable to the words and air of Sandy's Mull, preserved among the infinitesimal occurrences recorded. Some people work, in this manner, with even a strong touch. Mr. Trollope's inimitable clergymen naturally arise to the mind in this connection. But even Mr. Trollope [16] does not confine himself to chronicling small beer. Mr. Crawley's collision with the Bishop's wife, Mr. Melnette dallying in the deserted banquet-room, are typical incidents, epically conceived, fitly embodying a crisis. Or again look at Thackeray. If Rawdon Crawley's blow were not delivered, Vanity Fair would cease to be a work of art. That scene is the chief ganglion of the tale; and the discharge of energy from Rawdon's fist is the reward and consolation of the reader. The end of Esmond is a yet wider excursion from the author's customary fields; the scene at Castlewood is pure Dumas; [17] the great and wily English borrower has here borrowed from the great, unblushing French thief; as usual, he has borrowed admirably well, and the breaking of the sword rounds off the best of all his books with a manly, martial note. But perhaps nothing can more strongly illustrate the necessity for marking incident than to compare the living fame of Robinson Crusoe with the discredit of Clarissa Harlowe. [18] Clarissa is a book of a far more startling import, worked out, on a great canvas, with inimitable courage and unflagging art. It contains wit, character, passion, plot, conversations full of spirit and insight, letters sparkling with unstrained humanity; and if the death of the heroine be somewhat frigid and artificial, the last days of the hero strike the only note of what we now call Byronism,[19] between the Elizabethans and Byron himself. And yet a little story of a ship-wrecked sailor, with not a tenth part of the style nor a thousandth part of the wisdom, exploring none of the arcana of humanity and deprived of the perennial interest of love, goes on from edition to edition, ever young, while Clarissa lies upon the shelves unread. A friend of mine, a Welsh blacksmith, was twenty-five years old and could neither read nor write, when he heard a chapter of Robinson read aloud in a farm kitchen. Up to that moment he had sat content, huddled in his ignorance, but he left that farm another man. There were day-dreams, it appeared, divine day-dreams, written and printed and bound, and to be bought for money and enjoyed at pleasure. Down he sat that day, painfully learned to read Welsh, and returned to borrow the book. It had been lost, nor could he find another copy but one that was in English. Down he sat once more, learned English, and at length, and with entire delight, read Robinson. It is like the story of a love-chase. If he had heard a letter from Clarissa, would he have been fired with the same chivalrous ardour? I wonder. Yet Clarissa has every quality that can be shown in prose, one alone excepted pictorial or picture-making romance. While Robinson depends, for the most part and with the overwhelming majority of its readers, on the charm of circumstance.

In the highest achievements of the art of words, the dramatic and the pictorial, the moral and romantic interest, rise and fall together by a common and organic law. Situation is animated with passion, passion clothed upon with situation. Neither exists for itself, but each inheres indissolubly with the other.

This is high art; and not only the highest art possible in words, but the highest art of all, since it combines the greatest mass and diversity of the elements of truth and pleasure. Such are epics, and the few prose tales that have the epic weight. But as from a school of works, aping the creative, incident and romance are ruthlessly discarded, so may character and drama be omitted or subordinated to romance. There is one book, for example, more generally loved than Shakespeare, that captivates in childhood and still delights in age—I mean the Arabian Nights—where you shall look in vain for moral or for intellectual interest. No human face or voice greets us among that wooden crowd of kings and genies, sorcerers and beggar men. Adventure, on the most naked terms, furnishes forth the entertainment and is found enough. Dumas approaches perhaps nearest of any modern to these Arabian authors in the purely material charm of some of his romances. The early part of Monte Cristo, down to the finding of the treasure, is a piece of perfect story-telling; the man never breathed who shared these moving incidents without a tremor; and yet Faria is a thing of packthread and Dantès [20] little more than a name. The sequel is one long-drawn error, gloomy, bloody, unnatural and dull; but as for these early chapters, I do not believe there is another volume extant where you can breathe the same unmingled atmosphere of romance. It is very thin and light, to be sure, as on a high mountain; but it is brisk and clear and sunny in proportion. I saw the other day, with envy, an old and a very clever lady setting forth on a second or third voyage into Monte Cristo. Here are stories which powerfully affect the reader, which can be re-perused at any age, and where the characters are no more than puppets. The bony fist of the showman visibly propels them; their springs are an open secret; their faces are of wood, their bellies filled with bran; and yet we thrillingly partake of their adventures. And the point may be illustrated still further. The last interview between Lucy and Richard Feveril [21] is pure drama; more than that, it is the strongest scene, since Shakespeare, in the English tongue. Their first meeting by the river, on the other hand, is pure romance; it has nothing to do with character; it might happen to any other boy and maiden, and be none the less delightful for the change. And yet I think he would be a bold man who should choose between these passages. Thus, in the same book, we may have two scenes, each capital in its order: in the one, human passion, deep calling unto deep, shall utter its genuine voice; in the second, according circumstances, like instruments in tune, shall build up a trivial but desirable incident, such as we love to prefigure for ourselves; and in the end, in spite of the critics, we may hesitate to give the preference to either. The one may ask more genius--I do not say it does; but at least the other dwells as clearly in the memory.

True romantic art, again, makes a romance of all things. It reaches into the highest abstraction of the ideal; it does not refuse the most pedestrian realism. _Robinson Crusoe_ is as realistic as it is romantic: [22] both qualities are pushed to an extreme, and neither suffers. Nor does romance depend upon the material importance of the incidents. To deal with strong and deadly elements, banditti, pirates, war and murder, is to conjure with great names, and, in the event of failure, to double the disgrace. The arrival of Haydn [23] and Consuelo at the Canon's villa is a very trifling incident; yet we may read a dozen boisterous stories from beginning to end, and not receive so fresh and stirring an impression of adventure. It was the scene of Crusoe at the wreck, if I remember rightly, that

so bewitched my blacksmith. Nor is the fact surprising. Every single article the castaway recovers from the hulk is "a joy for ever"[24] to the man who reads of them. They are the things that should be found, and the bare enumeration stirs the blood. I found a glimmer of the same interest the other day in a new book, The Sailor's Sweetheart, [25] by Mr. Clark Russell. The whole business of the brig Morning Star is very rightly felt and spiritedly written; but the clothes, the books and the money satisfy the reader's mind like things to eat. We are dealing here with the old cut-and-dry legitimate interest of treasure trove. But even treasure trove can be made dull. There are few people who have not groaned under the plethora of goods that fell to the lot of the Swiss Family Robinson, [26] that dreary family. They found article after article, creature after creature, from milk kine to pieces of ordnance, a whole consignment; but no informing taste had presided over the selection, there was no smack or relish in the invoice; and these riches left the fancy cold. The box of goods in Verne's Mysterious Island [27] is another case in point: there was no gusto and no glamour about that; it might have come from a shop. But the two hundred and seventy-eight Australian sovereigns on board the Morning Star fell upon me like a surprise that I had expected; whole vistas of secondary stories, besides the one in hand, radiated forth from that discovery, as they radiate from a striking particular in life; and I was made for the moment as happy as a reader has the right to be.

To come at all at the nature of this quality of romance, we must bear in mind the peculiarity of our attitude to any art. No art produces illusion; in the theatre we never forget that we are in the theatre; and while we read a story, we sit wavering between two minds, now merely clapping our hands at the merit of the performance, now condescending to take an active part in fancy with the characters. This last is the triumph of romantic story-telling: when the reader consciously plays at being the hero, the scene is a good scene. Now in character-studies the pleasure that we take is critical; we watch, we approve, we smile at incongruities, we are moved to sudden heats of sympathy with courage, suffering or virtue. But the characters are still themselves, they are not us; the more clearly they are depicted, the more widely do they stand away from us, the more imperiously do they thrust us back into our place as a spectator. I cannot identify myself with Rawdon Crawley or with Eugène de Rastignac, [28] for I have scarce a hope or fear in common with them. It is not character but incident that woos us out of our reserve. Something happens as we desire to have it happen to ourselves; some situation, that we have long dallied with in fancy, is realised in the story with enticing and appropriate details. Then we forget the characters; then we push the hero aside; then we plunge into the tale in our own person and bathe in fresh experience; and then, and then only, do we say we have been reading a romance. It is not only pleasurable things that we imagine in our day-dreams; there are lights in which we are willing to contemplate even the idea of our own death; ways in which it seems as if it would amuse us to be cheated, wounded or calumniated. It is thus possible to construct a story, even of tragic import, in which every incident, detail and trick of circumstance shall be welcome to the reader's thoughts. Fiction is to the grown man what play is to the child; it is there that he changes the atmosphere and tenor of his life; and when the game so chimes with his fancy that he can join in it with all his heart, when it pleases him

with every turn, when he loves to recall it and dwells upon its recollection with entire delight, fiction is called romance.

Walter Scott is out and away the king of the romantics. The Lady of the Lake has no indisputable claim to be a poem beyond the inherent fitness and desirability of the tale. It is just such a story as a man would make up for himself, walking, in the best health and temper, through just such scenes as it is laid in. Hence it is that a charm dwells indefinable among these slovenly verses, as the unseen cuckoo fills the mountains with his note; hence, even after we have flung the book aside, the scenery and adventures remain present to the mind, a new and green possession, not unworthy of that beautiful name, The Lady of the Lake, [29] or that direct, romantic opening,--one of the most spirited and poetical in literature,--"The stag at eve had drunk his fill." The same strength and the same weaknesses adorn and disfigure the novels. In that ill-written, ragged book, The Pirate, [30] the figure of Cleveland--cast up by the sea on the resounding foreland of Dunrossness—moving, with the blood on his hands and the Spanish words on his tongue, among the simple islanders--singing a serenade under the window of his Shetland mistress--is conceived in the very highest manner of romantic invention. The words of his song, "Through groves of palm," sung in such a scene and by such a lover, clench, as in a nutshell, the emphatic contrast upon which the tale is built. In Guy Mannering, [31] again, every incident is delightful to the imagination; and the scene when Harry Bertram lands at Ellangowan is a model instance of romantic method.

"'I remember the tune well,' he says, 'though I cannot guess what should at present so strongly recall it to my memory.' He took his flageolet from his pocket and played a simple melody. Apparently the tune awoke the corresponding associations of a damsel.... She immediately took up the song--

"'Are these the links of Forth, she said;

Or are they the crooks of Dee,

Or the bonny woods of Warroch Head

That I so fain would see?'

"'By heaven!' said Bertram, 'it is the very ballad.'"

On this quotation two remarks fall to be made. First, as an instance of modern feeling for romance, this famous touch of the flageolet and the old song is selected by Miss Braddon for omission. Miss Braddon's idea [32] of a story, like Mrs. Todgers's idea of a wooden leg,[33] were something strange to have expounded. As a matter of personal experience, Meg's appearance to old Mr. Bertram on the road, the ruins of Derncleugh, the scene of the flageolet, and the Dominie's recognition of Harry, are the four strong notes that continue to ring in the mind after the book is laid aside. The second point is still more curious. The reader will observe a mark of excision in the passage as quoted by me. Well, here is how it runs in the original: "a damsel, who, closes behind a fine spring about half-way down the descent, and which had once supplied the castle with water, was engaged in bleaching linen." A man who gave in such copy would be discharged from the staff of a daily paper. Scott has forgotten to prepare the

reader for the presence of the "damsel"; he has forgotten to mention the spring and its relation to the ruin; and now, face to face with his omission, instead of trying back and starting fair, crams all this matter, tail foremost, into a single shambling sentence. It is not merely bad English, or bad style; it is abominably bad narrative besides.

Certainly the contrast is remarkable; and it is one that throws a strong light upon the subject of this paper. For here we have a man of the finest creative instinct touching with perfect certainty and charm the romantic junctures of his story; and we find him utterly careless, almost, it would seem, incapable, in the technical matter of style, and not only frequently weak, but frequently wrong in points of drama. In character parts, indeed, and particularly in the Scotch, he was delicate, strong and truthful; but the trite, obliterated features of too many of his heroes have already wearied two generations of readers. At times his characters will speak with something far beyond propriety with a true heroic note; but on the next page they will be wading wearily forward with an ungrammatical and undramatic rigmarole of words. The man, who could conceive and write the character of Elspeth of the Craigburnfoot, [34] as Scott has conceived and written it, had not only splendid romantic, but splendid tragic gifts. How comes it, then, that he could so often fob us off with languid, inarticulate twaddle?

It seems to me that the explanation is to be found in the very quality of his surprising merits. As his books are play to the reader, so were, they play to him. He conjured up the romantic with delight, but he had hardly patience to describe it. He was a great day-dreamer, a seer of fit and beautiful and humorous visions, but hardly a great artist; hardly, in the manful sense, an artist at all. He pleased himself, and so he pleases us. Of the pleasures of his art he tasted fully; but of its toils and vigils and distresses never man knew less. A great romantic—an idle child.

11.7.1 NOTES

This essay first appeared in Longman's Magazine for November 1882, Vol. I, pp. 69-79. Five years later it was published in the volume Memories and Portraits (1887), followed by an article called A Humble Remonstrance, which should be read in connection with this essay.

1. Like a pig for truffles_. See the Epilogue to Browning's Pacchiarotto etc., Stanza XVIII:--"Your product is--truffles, you hunt with a pig!"
2. The Malabar Coast. A part of India.
3. Jacobite. After James II was driven from the throne in 1688, his supporters and those of his descendants were called Jacobites. Jacobus is the Latin for James.
4. John Rann or Jerry Abershaw. John Rann I cannot find. Louis Jeremiah (or Jerry) Abershaw was a highway robber, who infested the roads near London; he was hung in 1795, when scarcely over twenty-one years old.
5. "Great North road." The road that runs on the east of England up to Edinburgh. Stevenson yielded to the charm that these words had for him, for

he began a romance with the title, The Great North Road, which however, he never finished. It was published as a fragment in The Illustrated London News, in 1895.

6. What will he do with It? One of Bulwer-Lytton's novels, published in 1858.

7. Since traced by many obliging correspondents to the gallery of Charles Kingsley.

8. Conduct is three parts of life. In *Literature and Dogma* (1873) Matthew Arnold asserted with great emphasis, that conduct was three-fourths of life.

9. The sight of a pleasant arbour. Possibly a reminiscence of the arbour in *Pilgrim's Progress*, where Christian fell asleep, and lost his roll. "Now about the midway to the top of the hill was a pleasant arbour."

10. "Miching mallecho." Hamlet's description of the meaning of the Dumb Show in the play-scene, Act III, Sc. 2. "Hidden treachery"--see any annotated edition of *Hamlet*.

11. Burford Bridge ... Keats ... Endymion ... Nelson ... Emma ... the old Hawes Inn at the Queen's Ferry. Burford Bridge is close to Dorking in Surrey, England: in the old inn, Keats wrote a part of his poem Endymion (published 1818). The room where he composed is still on exhibition. Two letters by Keats, which are exceedingly important to the student of his art as a poet, were written from Burford Bridge in November 1817. See Colvin's edition of Keats's Letters, pp. 40-46.... "Emma" is Lady Hamilton, whom Admiral Nelson loved.... Queen's Ferry (properly Queens Ferry) is on the Firth of Forth, Scotland. See a few lines below in the text, where Stevenson gives the reference to the opening pages of Scott's novel the Antiquary, which begins in the old inn at this place. See also page 105 of the text, and Stevenson's foot note, where he declares that he did make use of Queens ferry in his novel _Kidnapped_ (1886) (Chapter XXVI).]

12. Since the above was written I have tried to launch the boat with my own hands in *Kidnapped*. Someday, perhaps, I may try a rattle at the shutters.

13. Crusoe ... Achilles ... Ulysses ... Christian_. When Robinson Crusoe saw the footprint on the sand, and realised he was not alone.... To a reader of to-day the great hero Achilles seems to be all bluster and selfish childishness; the true gentleman of the Iliad is Hector.... When Ulysses returned home in the Odyssey, he bent with ease the bow that had proved too much for all the suitors of his lonely and faithful wife Penelope.... Christian "had not run far from his own door when his wife and children, perceiving it, began to cry after him to return; but the man put his fingers in his ears and ran on crying, 'Life! Life! Eternal Life!'" *Pilgrim's Progress*.

14. The Greek heavy-weight in Homer's *Iliad*.

15. English people of the present day. This was absolutely true in 1882. But in 1892 a complete revolution in taste had set in, and many of the most hardened realists were forced to write wild romances, or lose their grip on

the public. At this time, Stevenson naturally had no idea how powerfully his as yet unwritten romances were to affect the literary market.

16. Mr. Trollope's ... chronicling small beer ... Rawdon Crawley's blow_. Anthony Trollope (1815-1882) wrote an immense number of mildly entertaining novels concerned with the lives and ambitions of English clergymen and their satellites. His best-known book is probably *Barchester Towers* (1857).... Chronicling small beer is the "lame and impotent conclusion" with which Iago finishes his poem (*Othello*, Act II, Sc. I)...Rawdon Crawley's blow refers to the most memorable scene in Thackeray's great novel, *Vanity Fair* (1847-8), where Rawdon Crawley, the husband of Becky Sharp, strikes Lord Steyne in the face (Chap. LIII). After writing this powerful scene, Thackeray was in a state of tremendous excitement, and slapping his knee, said, "That's Genius!"

17. The end of Esmond ... pure Dumas. Thackeray's romance *Henry Esmond* (1852) is regarded by many critics as the greatest work of fiction in the English language; Stevenson here calls it "the best of all his books." The scene Stevenson refers to is where Henry is finally cured of his love for Beatrix, and theatrically breaks his sword in the presence of the royal admirer (Book III, Chap. 13). Alexander Dumas (1803-1370), author of *Monte Cristo* and *Les Trois Mousquetaires*. Stevenson playfully calls him "the great, unblushing French thief"; all he means is that Dumas never hesitated to appropriate material wherever he found it, and work it into his romances.

18. The living fame of Robinson Crusoe with the discredit of Clarissa Harlowe. A strong contrast between the romance of incident and the analytical novel. For remarks on Clarissa, see our Note 9 of Chapter IV above.

19. Byronism_. About the time Lord Byron was publishing *Childe Harold* (1812-1818) a tremendous wave of romantic melancholy swept over all the countries of Europe. Innumerable poems and romances dealing with mysteriously-sad heroes were written in imitation of Byron; and young authors wore low, rolling collars, and tried to look depressed. See Gautier's *Histoire du Romantisme*. Now the death of Lovelace (in a duel) in Richardson's *Clarissa*, was pitched in exactly the Byronic key, though at that time Byron had not been born.... The Elizabethans were of course thoroughly romantic.

20. Faria...Dantès. Characters in Dumas's *Monte Cristo* (1841-5).

21. Lucy and Richard Feveril. Usually spelled "Feverel." Stevenson strangely enough, was always a bad speller. The reference here is to one of Stevenson's favourite novels *The Ordeal of Richard Feverel* (1859) by George Meredith. Stevenson's idolatrous praise of this particular scene in the novel is curious, for no greater contrast in English literary style can be found than that between Meredith's and his own.

22. Robinson Crusoe is as realistic as it is romantic_. Therein lies precisely the charm of this book for boyish minds; the details are given with such

candour that it seems as if they must all be true. At heart, Defoe was an intense realist, as well as the first English novelist.

23. *The Arrival of Haydn*.

24. The first line of Keats's poem “Endymion” is "A thing of beauty is a joy forever."

25. *The Sailor's Sweetheart*. Mr. W. Clark Russell, born in New York in 1844, has written many popular tales of the sea. His first success was *The Wreck of the Grosvenor* (1876); *The Sailor's Sweetheart*, more properly, *A Sailor's Sweetheart*, was published in 1877.

26. Swiss Family Robinson. A German story, Der schweizerische Robinson (1812) by J. D. Wyss (1743-1818). This story is not as popular as it used to be.

27. Verne's *Mysterious Island*. Jules Verne, who died at Amiens, France, in 1904, wrote an immense number of romances, which, translated into many languages, have delighted young readers all over the world. *The Mysterious Island* is a sequel to Twenty Thousand Leagues under the Sea.

28. Eugène de Rastignac. A character in Balzac's novel, *Père Goriot*.

29. *The Lady of the Lake*. This poem, published in 1810, is as Stevenson implies, not so much a poem as a rattling good story told in rime.

30. *The Pirate*. A novel by Scott, published in 1821. It was the cause of Cooper's writing The Pilot. See Cooper's preface to the latter novel.

31. Guy Mannering. Also by Scott. Published 1815.

32. Miss Braddon's idea. Mary Elizabeth Braddon (Maxwell), born in 1837, published her first novel, *The Trail of the Serpent*, in 1860. She has written a large number of sensational works of fiction, very popular with an uncritical class of readers. Perhaps her best-known book is *Lady Audley's Secret* (1862). It would be well for the student to refer to the scenes in Guy Mannering which Stevenson calls the "Four strong notes."

33. Mrs Todgers's idea of a wooden leg. Mrs Todgers is a character in Dickens's novel, Martin Chuzzlewit (1843-4).

34. Elspeth of the Craigburnfoot. A character in the *Antiquary* (1816).

11.7.2 SUMMARY AND ANALYSIS OF A GOSSIP ON ROMANCE

“A Gossip on Romance” was written at the same time as the early chapters of *Treasure Island* and can be seen as a guide to how to read it. Romance is seen as a relentless component of human psychology. It is involved in irrational and amoral responses to circumstances and allows the reader to confront subconscious desires and urges. The essay is indeed a notable contribution to the psychology of reading pleasure. In the very days of writing Treasure Island in which he decided to revise the boys’ story for an adult readership, Stevenson

started working on this essay, "A Gossip on Romance," in which he made explicit the continuity between his first novel and the epic model theorized in Menton. The "highest and hardest thing to do in words," he writes here, is to strike the reader's mind with "epoch-making scenes," thus filling up, "our capacity for sympathetic pleasure." This, which he defines as "the plastic part of literature . . . once accomplished, equally delights the schoolboy and the sage, and makes, in its own right, the quality of epics."

After the rejection of his realistic fiction on the part of working-class readers, Stevenson returned to the theories based on the psychology of the child that he had expounded in "A Gossip on Romance" and "A Humble Remonstrance"; but he does so, here, only to launch on an analogy between proletarians and children—fairly common in Victorian anthropology, the purpose of which is to make his bourgeois readers understand what he takes to be "the mind of the uneducated reader."

Regarding Stevenson's prose style G.K. Chesterton, his contemporary essayist and literary critic, remarked, "When I speak of the style of Stevenson I mean the manner in which he could express himself in plain English, even if it were in some ways peculiar English; and I have nothing but the most elementary English with which to criticise it. I cannot use the terms of any science of language, or even any science of literature." Critical opinion remains divided upon the eternally popular R.L.S. Borges, in his veneration for Stevenson, converted many who had become skeptical. Unlike the equally popular Poe, Stevenson was a superb stylist, and continues to reread him with pleasure; if also with a certain reserve, wondering at his selfsameness (to employ a Shakespearean term). Harold Bloom to quote Italo Calvino's last word here: "There are those who think him a minor writer and those who recognize greatness in him. I agree with the latter, because of the clean, light clarity of his style, but also because of the moral nucleus of all his narratives."

11.8 LET US SUM UP

R. L. Stevenson says that an idler can give more pleasure than a busy industrious man because the mind of the busy man is full of many plans and works to be done. Pleasures are more beneficial than duties because pleasure is natural, but duty comes from force or responsibility. Secondly pleasures give happiness to both the giver and the receiver. So the author says that an idler is wiser than a book-worm (man of industry). Stevenson says that an idler makes others happy with his smiling face and kind words. The presence of such people at a dinner or at a meeting in the streets makes everyone happy. Falstaff is preferable to Barabbas. Falstaff is not very honest and a drunkard. Yet all people love this Shakespearean character because he makes audience laugh and they enjoy his presence on the stage. We can forget our sorrow and pain when we see Falstaff on the stage merry making. On the other hand Barabbas is a character in Marlowe's play *The Jew of Malta*. The Jew was greedy for money and did not help anyone even with a smile. So no one liked him.

Finally, Stevenson points out that Nature does not care for the life of a single individual. No one is so important in the society. Even if Shakespeare had

never lived, the world would not have been different. There are millions and millions of people in the world. Everyone wants a smiling face and kind words from others.

In 'A Gossip on Romance' Stevenson draws a simple distinction between the active and the passive between what we actively do in life which requires conscience and morality and discretion and what happens to us which requires we manage and cope with circumstances thrust upon us. The first is the stuff of serious novels and drama, emphasizing serious analysis of character and the weightiness of making balancing motives and deciding how to act; the latter is **romance,** emphasizing incidents which somehow feed our deeper longings and dreams.

11.9 QUESTIONS

Q1. Critically Discuss R. L. Stevenson's literary works.

Q2. Critically comment on 'humour' and prose style of R. L. Stevenson with reference to his 'A Gossip on Romance'.

Q. 3. Explain the following passage with reference to the context:

In anything fit to be called by the name of reading, the process itself should be absorbing and voluptuous; we should gloat over a book, be rapt clean out of ourselves, and rise from the perusal, our mind filled with the busiest, kaleidoscopic dance of images, incapable of sleep or of continuous thought. The words, if the book be eloquent, should run thence-forward in our ears like the noise of breakers, and the story, if it be a story, repeat itself in a thousand coloured pictures to the eye.

Q. 4. Explain the following passage with reference to the context:

He was a great day-dreamer, a seer of fit and beautiful and humorous visions, but hardly a great artist; hardly, in the manful sense, an artist at all. He pleased himself, and so he pleases us. Of the pleasures of his art he tasted fully; but of its toils and vigils and distresses never man knew less. A great romantic- an idle child.

11.10 SUGGESTED READINGS

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UNIT-12 J.S. MILL: ON LIBERTY

Structure

12.0 Objectives

12.1 Introduction

12.2 J. S. Mill: Life & Literary works

12.3 J. S. Mill as an Essayist

12.4 The Prose Style of J. S. MILL

12.5 J. S. Mill : On Liberty (Text)

12.5.1 Glossary

12.5.2 Summary and Analysis

12.6 Let us sum up

12.7 Questions

12.8 Suggested Readings

12.0 OBJECTIVES

After going through Mill's life and literary works, you will be able to understand that he was not only an English essayist but also a British philosopher, political economist, and civil servant.

12.1 INTRODUCTION

This unit will introduce you to the literary taxonomy of J. S. Mill, in general, and his essay 'On Liberty', in particular. It will chart his life and works; criticism on his prose style and some questions based on it. It is to mention that this unit will also discuss the summary and analysis of his prose, followed by critical and model questions.

12.2. J. S. MILL: LIFE AND LITERARY WORKS

John Stuart Mill (20 May 1806–7 May 1873), popularly known as J. S. Mill, was a British philosopher, political economist, autobiographer, essayist, critic and civil servant. He was born at Pentonville, London to James Mill and Harriet Barrow. He received his early education and learnt several languages and disciplines including, Greek, Latin, Logic, and Geometry, etc. at home. Later, he was taught political economy and mathematics by Adam Smith and David Ricardo.

In his early twenties, Mill suffered a period of serious depression during which he came to believe that his rigorous intellectual training had left him emotionally underdeveloped. In his autobiography, Mill recounts how the poems of Wordsworth helped him recover. He also began to see the doctrine of the Philosophical Radicals more critically. He expanded his intellectual horizons, becoming interested in Romanticism and historicist strands of European thought. August Comte, Thomas Macaulay, Samuel Coleridge, and Thomas Carlyle all became significant influences. Mill became more sensitive to the importance of institutions and culture in historical development, and modified the uncompromising rationalism of early utilitarianism. He began to develop what he saw as a new form of Philosophical Radicalism that could unite the historicism and romanticism of the nineteenth century with the egalitarian rationalism of the eighteenth.

His public prominence as a political theorist and philosopher was first established in the 1820s with the publication of his early essays and continued to grow while he served as editor of the *London and Westminster Review* from 1835 to 1840. His reputation was further enhanced by the publication, in 1843, of his first major book, *A System of Logic, Ratiocinative and Inductive.* An argument in favor of empiricism, *A System of Logic* defended the superiority of inductive reasoning and, in particular, the validity of the syllogism. In 1848, Mill published *Principles of Political Economy,* in which he studied the interrelationship between capital, labor, and production. Mill showed how the wage system perpetuated poverty in England and Ireland, and he advocated a system of peasant-proprietorships as an alternative to land ownership. *On Liberty,* often considered Mill's masterpiece, appeared in 1859. Published in 1869, Mill's revolutionary treatise *The Subjection of Women* remains one of the pioneering works of liberal feminism. By exploring such issues as the psychology of the sexes, social conditioning, women's education, and marriage laws, Mill argued for full equality and voting rights for women. His *Autobiography,* published posthumously, forms the basis for Mill's consideration as a literary figure.

12.3 J. S. MILL AS AN ESSAYIST

One of the most influential figures of the nineteen century, J S Mill grabs a prominent place in the history of English writings. Being a philosopher and historian, his contributed a large to various disciplines including logic, ethics, psychology, and literature. Apart from this, J. S. Mill was a formidable social critic. Mill reputation as an essayist rest securely on his essay entitled “On Liberty’. The essay, which is regarded as a seminal work in the history of English writings, advocates the celebration of man’s freedom by ‘giving full freedom to human nature to expand itself in innumerable and conflicting directions’. In this essay, Mill very emphatically says, "the state exists for man, and hence the only warrantable imposition upon personal liberty is self-protection." Mill, in his essays, always preferred to use utilitarian approach. Mill’s philosophy of life is based on his utilitarianism and that is why his essays, particular “On Liberty”, are always progressive in style and approach. In a direct and perceptive prose style, Mill, in his essays, opposed the social stagnation and social evils. ‘Mill's essays

on government, economics, and logic suggest a model for society that remains compelling and relevant'.

In "On Liberty", Mill's aim in the text is to explore 'the nature and limits' of society's power over the individual. The key issue of such power presents itself in the context of the 'struggle' between individual liberty and political authority. Although the tension between liberty and authority that concerns Mill is nothing new, in that it was also present in the Ancient world, modern society according to him is faced with a specific modulation of this problem. In short, modern society has undergone historical developments that have redefined the nature and terms of this struggle. In the past, Mill argues, the struggle over authority took the form of a contest between subjects and rulers. As such, this struggle centred on establishing the limits of the power of monarchies or aristocracies. In the modern era social provisions designed to satisfy the 'new demand for elective and temporary rulers' have led to the formation of institutions of representative democracy. This has raised a different problem. The rulers are now 'identified' with the ruled, and therefore the will of the government is also that of the people. However, with this comes a decisive increase in the power of collective opinion. For, a society in which the rulers are elected is also a society that can become subject to the power of majority opinion. This power Mill refers to as the 'tyranny of the majority'. By this term he is referring to the political condition in which 'society itself is the tyrant'. In Mill's view, then, modern society is characterised by way of the presence of a new type of conflict between two different forms of interest: those of the individual and those of society. Mill also refers to this in terms of a tension between 'collective opinion' and 'individual independence'.

Mill's essay has been criticized for being overly vague about the limits of liberty, for placing too much of an emphasis on the individual, and for not making a useful distinction between actions that only harm oneself, and actions that harm others. That said, the essay does provide an impassioned defense of nonconformity as a positive good for society, and an equally impassioned reminder that no one can be completely sure that his or her way of life is the best or the only way to live.

12.4 THE PROSE STYLE OF J. S. MILL

In a direct and perceptive prose style, Mill describes the Benthamite experiment that shaped his extraordinary education and early life. Mill also discusses the causes and effects of his 1826 "mental crisis" and the evolution of his political, economic, and ethical philosophies.

An amalgamation of Naturalism, Utilitarianism and Liberalism, J.S. Mill's body of Literature can arguably be called the most influential plethora of Literature in the 19th century, which continues to shape thinking and ideology, both within Philosophy and society. Particularly known for an objective and powerful outlook, Mill's writings on government, economics, and logic suggest a strong influence of the Benthamite Utilitarianism which he inherited in his childhood from his father and later incorporated it into his thoughts and expression through an extensive reading of Banthem. This Utilitarian character is evident in his essay On Liberty, where he avers; "I forego my advantage which

could be derived to my argument from the idea of abstract right, as a thing independent from utility."

Along with the strong Utilitarian arguments, Mill's works are a genuine reflection of his broad worldview. This is again evident in his essay *On Liberty* where he does not limit his criticism and arguments to his own nation but comments on the situations throughout Europe. Though throughout the essay, Mill scribbles from a particular ideological, political and social standpoint, but still makes it evident the fact that and that his view is not the only one that can functionally exist.

An overview of Mill's seminal works: *System of Logic*, *Principles of Political Economy*, *On Liberty*, *Utilitarianism*, *The Subjection of Women*, *Three Essays on Religion*, and his *Autobiography, reveals that Mill's writing often intertwined with his political, moral and social agenda.* Even his most abstract works; such as the *System of Logic* and his *Examination of Sir William Hamilton's Philosophy*, present a tone of resentment against "intuitionism", which according to Mill, needed to be defeated in the realms of logic, mathematics, and philosophy of mind.

Though known mostly as a Utilitarian, Mill can arguably be called as a true liberal, an advocate for the rights of women, as in his seminal work, *The Subjection of Women*, he advances his strong argument for equality of women in marriage. Mill candidly compares the legal status of women to the status of slaves and screams to demand equality through his writing. This streak of liberalism and resentment towards social constructions can also be witnessed in his other essays such as *On Liberty*, where he states that "the only purpose for which power can be rightfully exercised over any member of a civilized community, against his will, is to prevent harm to others."

Mill's writing, dealing with most prominent issues of the 19th century, can arguably be called as a mirror to the times and life of his age.

12.5 J. S. MILL : ON LIBERTY

Text

THE subject of this Essay is not the so-called Liberty of the Will, so unfortunately opposed to the misnamed doctrine of Philosophical Necessity; but Civil, or Social Liberty: the nature and limits of the power which can be legitimately exercised by society over the individual. A question seldom stated, and hardly ever discussed, in general terms, but which profoundly influences the practical controversies of the age by its latent presence, and is likely soon to make itself recognized as the vital question of the future. It is so far from being new, that, in a certain sense, it has divided mankind, almost from the remotest ages, but in the stage of progress into which the more civilized portions of the species have now entered, it presents itself under new conditions, and requires a different and more fundamental treatment. The struggle between Liberty and Authority is the most conspicuous feature in the portions of history with which we are earliest familiar, particularly in that of Greece, Rome, and England. But in old times this contest was between subjects, or some classes of subjects, and the government.

By liberty, was meant protection against the tyranny of the political rulers. The rulers were conceived (except in some of the popular governments of Greece) as in a necessarily antagonistic position to the people whom they ruled. They consisted of a governing One, or a governing tribe or caste, which derived their authority from inheritance or conquest; who, at all events, did not hold it at the pleasure of the governed, and whose supremacy men did not venture, perhaps did not desire, to contest, whatever precautions might be taken against its oppressive exercise. Their power was regarded as necessary, but also as highly dangerous; as a weapon which they would attempt to use against their subjects, no less than against external enemies. To prevent the weaker members of the community from being preyed upon by innumerable vultures, it was needful that there should be an animal of prey stronger than the rest, commissioned to keep them down. But as the king of the vultures would be no less bent upon preying upon the flock than any of the minor harpies, it was indispensable to be in a perpetual attitude of defence against his beak and claws. The aim, therefore, of patriots, was to set limits to the power which the ruler should be suffered to exercise over the community; and this limitation was what they meant by liberty. It was attempted in two ways. First, by obtaining a recognition of certain immunities, called political liberties or rights, which it was to be regarded as a breach of duty in the ruler to infringe, and which, if he did infringe, specific resistance, or general rebellion, was held to be justifiable. A second, and generally a later expedient, was the establishment of constitutional checks; by which the consent of the community, or of a body of some sort supposed to represent its interests, was made a necessary condition to some of the more important acts of the governing power. To the first of these modes of limitation, the ruling power, in most European countries, was compelled, more or less, to submit. It was not so with the second; and to attain this, or when already in some degree possessed, to attain it more completely, became everywhere the principal object of the lovers of liberty. And so long as mankind were content to combat one enemy by another, and to be ruled by a master, on condition of being guaranteed more or less efficaciously against his tyranny, they did not carry their aspirations beyond this point.

A time, however, came in the progress of human affairs, when men ceased to think it a necessity of nature that their governors should be an independent power, opposed in interest to themselves. It appeared to them much better that the various magistrates of the State should be their tenants or delegates, revocable at their pleasure. In that way alone, it seemed, could they have complete security that the powers of government would never be abused to their disadvantage. By degrees, this new demand for elective and temporary rulers became the prominent object of the exertions of the popular party, wherever any such party existed; and superseded, to a considerable extent, the previous efforts to limit the power of rulers. As the struggle proceeded for making the ruling power emanate from the periodical choice of the ruled, some persons began to think that too much importance had been attached to the limitation of the power itself. That (it might seem) was a resource against rulers whose interests were habitually opposed to those of the people. What was now wanted was, that the rulers should be identified with the people; that their interest and will should be the interest and will of the nation. The nation did not need to be protected against its own will. There was no fear of its tyrannizing over itself. Let the rulers be effectually

responsible to it, promptly removable by it, and it could afford to trust them with power of which it could itself dictate the use to be made. Their power was but the nation's own power, concentrated, and in a form convenient for exercise. This mode of thought, or rather perhaps of feeling, was common among the last generation of European liberalism, in the Continental section of which, it still apparently predominates. Those who admit any limit to what a government may do, except in the case of such governments as they think ought not to exist, stand out as brilliant exceptions among the political thinkers of the Continent. A similar tone of sentiment might by this time have been prevalent in our own country, if the circumstances which for a time encouraged it had continued unaltered.

But, in political and philosophical theories, as well as in persons, success discloses faults and infirmities which failure might have concealed from observation. The notion, that the people have no need to limit their power over themselves, might seem axiomatic, when popular government was a thing only dreamed about, or read of as having existed at some distant period of the past. Neither was that notion necessarily disturbed by such temporary aberrations as those of the French Revolution, the worst of which were the work of an usurping few, and which, in any case, belonged, not to the permanent working of popular institutions, but to a sudden and convulsive outbreak against monarchical and aristocratic despotism. In time, however, a democratic republic came to occupy a large portion of the earth's surface, and made itself felt as one of the most powerful members of the community of nations; and elective and responsible government became subject to the observations and criticisms which wait upon a great existing fact. It was now perceived that such phrases as "self-government," and "the power of the people over themselves," do not express the true state of the case. The "people" who exercise the power, are not always the same people with those over whom it is exercised, and the "self-government" spoken of, is not the government of each by himself, but of each by all the rest. The will of the people, moreover, practically means, the will of the most numerous or the most active part of the people; the majority, or those who succeed in making themselves accepted as the majority; the people, consequently, may desire to oppress a part of their number; and precautions are as much needed against this, as against any other abuse of power. The limitation, therefore, of the power of government over individuals, loses none of its importance when the holders of power are regularly accountable to the community, that is, to the strongest party therein. This view of things, recommending itself equally to the intelligence of thinkers and to the inclination of those important classes in European society to whose real or supposed interests democracy is adverse, has had no difficulty in establishing itself; and in political speculations "the tyranny of the majority" is now generally included among the evils against which society requires to be on its guard.

Like other tyrannies, the tyranny of the majority was at first, and is still vulgarly, held in dread, chiefly as operating through the acts of the public authorities. But reflecting persons perceived that when society is itself the tyrant-society collectively, over the separate individuals who compose it--its means of tyrannizing are not restricted to the acts which it may do by the hands of its political functionaries. Society can and does execute its own mandates: and if it issues wrong mandates instead of right, or any mandates at all in things with which it ought not to meddle, it practices a social tyranny more formidable than

many kinds of political oppression, since, though not usually upheld by such extreme penalties, it leaves fewer means of escape, penetrating much more deeply into the details of life, and enslaving the soul itself. Protection, therefore, against the tyranny of the magistrate is not enough; there needs protection also against the tyranny of the prevailing opinion and feeling; against the tendency of society to impose, by other means than civil penalties, its own ideas and practices as rules of conduct on those who dissent from them; to fetter the development, and, if possible, prevent the formation, of any individuality not in harmony with its ways, and compel all characters to fashion themselves upon the model of its own. There is a limit to the legitimate interference of collective opinion with individual independence; and to find that limit, and maintain it against encroachment, is as indispensable to a good condition of human affairs, as protection against political despotism.

But though this proposition is not likely to be contested in general terms, the practical question, where to place the limit--how to make the fitting adjustment between individual independence and social control--is a subject on which nearly everything remains to be done. All that makes existence valuable to any one depends on the enforcement of restraints upon the actions of other people. Some rules of conduct, therefore, must be imposed, by law in the first place, and by opinion on many things which are not fit subjects for the operation of law. What these rules should be, is the principal question in human affairs; but if we except a few of the most obvious cases, it is one of those which least progress has been made in resolving. No two ages, and scarcely any two countries, have decided it alike; and the decision of one age or country is a wonder to another. Yet the people of any given age and country no more suspects any difficulty in it, than if it were a subject on which mankind had always been agreed. The rules which obtain among themselves appear to them self-evident and self-justifying. This all but universal illusion is one of the examples of the magical influence of custom, which is not only, as the proverb says a second nature, but is continually mistaken for the first. The effect of custom, in preventing any misgiving respecting the rules of conduct which mankind impose on one another, is all the more complete because the subject is one on which it is not generally considered necessary that reasons should be given, either by one person to others, or by each to himself. People are accustomed to believe and have been encouraged in the belief by some who aspire to the character of philosophers, that their feelings, on subjects of this nature, are better than reasons, and render reasons unnecessary. The practical principle which guides them to their opinions on the regulation of human conduct is the feeling in each person's mind that everybody should be required to act as he, and those with whom he sympathizes, would like them to act. No one, indeed, acknowledges to himself that his standard of judgment is his own liking; but an opinion on a point of conduct, not supported by reasons, can only count as one person's preference; and if the reasons, when given, are a mere appeal to a similar preference felt by other people, it is still only many people's liking instead of one. To an ordinary man, however, his own preference, thus supported, is not only a perfectly satisfactory reason, but the only one he generally has for any of his notions of morality, taste, or propriety, which are not expressly written in his religious creed; and his chief guide in the interpretation even of that. Men's opinions, accordingly, on what is laudable or blamable, are affected by all the

multifarious causes which influence their wishes in regard to the conduct of others, and which are as numerous as those which determine their wishes on any other subject. Sometimes their reason--at other times their prejudices or superstitions: often their social affections, seldom their anti-social ones, their envy or jealousy, their arrogance or contemptuousness: but most commonly, their desires or fears for themselves--their legitimate or illegitimate self-interest. Wherever there is an ascendant class, a large portion of the morality of the country emanates from its class interests, and its feelings of class superiority. The morality between Spartans and Helots, between planters and Negroes, between princes and subjects, between nobles and rotaries, between men and women, has been for the most part the creation of these class interests and feelings: and the sentiments thus generated, react in turn upon the moral feelings of the members of the ascendant class, in their relations among themselves. Where, on the other hand, a class, formerly ascendant, has lost its ascendency, or where its ascendency is unpopular, the prevailing moral sentiments frequently bear the impress of an impatient dislike of superiority. Another grand determining principle of the rules of conduct, both in act and forbearance which have been enforced by law or opinion has been the servility of mankind towards the supposed preferences or aversions of their temporal masters, or of their gods. This servility though essentially selfish, is not hypocrisy; it gives rise to perfectly genuine sentiments of abhorrence; it made men burn magicians and heretics. Among so many baser influences, the general and obvious interests of society have of course had a share, and a large one, in the direction of the moral sentiments: less, however, as a matter of reason, and on their own account, than as a consequence of the sympathies and antipathies which grew out of them: and sympathies and antipathies which had little or nothing to do with the interests of society, have made themselves felt in the establishment of moralities with quite as great force.

The likings and dislikings of society, or of some powerful portion of it, are thus the main thing which has practically determined the rules laid down for general observance, under the penalties of law or opinion. And in general, those who have been in advance of society in thought and feeling have left this condition of things unassailed in principle; however they may have come into conflict with it in some of its details. They have occupied themselves rather in inquiring what things society ought to like or dislike, than in questioning whether its likings or dislikings should be a law to individuals. They preferred endeavouring to alter the feelings of mankind on the particular points on which they were themselves heretical, rather than make common cause in defence of freedom, with heretics generally. The only case in which the higher ground has been taken on principle and maintained with consistency, by any but an individual here and there, is that of religious belief: a case instructive in many ways, and not least so as forming a most striking instance of the fallibility of what is called the moral sense: for the *odium theologicum*, in a sincere bigot, is one of the most unequivocal cases of moral feeling. Those who first broke the yoke of what called itself the Universal Church, were in general as little willing to permit difference of religious opinion as that church itself. But when the heat of the conflict was over, without giving a complete victory to any party, and each church or sect was reduced to limit its hopes to retaining possession of the ground it already occupied; minorities, seeing that they had no chance of becoming majorities, were

under the necessity of pleading to those whom they could not convert, for permission to differ. It is accordingly on this battle-field, almost solely, that the rights of the individual against society have been asserted on broad grounds of principle, and the claim of society to exercise authority over dissentients openly controverted. The great writers to whom the world owes what religious liberty it possesses, have mostly asserted freedom of conscience as an indefeasible right, and denied absolutely that a human being is accountable to others for his religious belief. Yet so natural to mankind is intolerance in whatever they really care about, that religious freedom has hardly anywhere been practically realized, except where religious indifference, which dislikes having its peace disturbed by theological quarrels, has added its weight to the scale. In the minds of almost all religious persons, even in the most tolerant countries, the duty of toleration is admitted with tacit reserves. One person will bear with dissent in matters of church government, but not of dogma; another can tolerate everybody, short of a Papist or an Unitarian; another, everyone who believes in revealed religion; a few extend their charity a little further, but stop at the belief in a God and in a future state. Wherever the sentiment of the majority is still genuine and intense, it is found to have abated little of its claim to be obeyed.

In England, from the peculiar circumstances of our political history, though the yoke of opinion is perhaps heavier, that of law is lighter, than in most other countries of Europe; and there is considerable jealousy of direct interference, by the legislative or the executive power with private conduct; not so much from any just regard for the independence of the individual, as from the still subsisting habit of looking on the government as representing an opposite interest to the public. The majority have not yet learnt to feel the power of the government their power, or its opinions their opinions. When they do so, individual liberty will probably be as much exposed to invasion from the government, as it already is from public opinion. But, as yet, there is a considerable amount of feeling ready to be called forth against any attempt of the law to control individuals in things in which they have not hitherto been accustomed to be controlled by it; and this with very little discrimination as to whether the matter is, or is not, within the legitimate sphere of legal control; insomuch that the feeling, highly salutary on the whole, is perhaps quite as often misplaced as well grounded in the particular instances of its application.

There is, in fact, no recognized principle by which the propriety or impropriety of government interference is customarily tested. People decide according to their personal preferences. Some, whenever they see any good to be done, or evil to be remedied, would willingly instigate the government to undertake the business; while others prefer to bear almost any amount of social evil, rather than add one to the departments of human interests amenable to governmental control. And men range themselves on one or the other side in any particular case, according to this general direction of their sentiments; or according to the degree of interest which they feel in the particular thing which it is proposed that the government should do; or according to the belief they entertain that the government would, or would not, do it in the manner they prefer; but very rarely on account of any opinion to which they consistently adhere, as to what things are fit to be done by a government. And it seems to me that, in consequence of this absence of rule or principle, one side is at present as

often wrong as the other; the interference of government is, with about equal frequency, improperly invoked and improperly condemned.

The object of this Essay is to assert one very simple principle, as entitled to govern absolutely the dealings of society with the individual in the way of compulsion and control, whether the means used be physical force in the form of legal penalties, or the moral coercion of public opinion. That principle is that the sole end for which mankind are warranted, individually or collectively in interfering with the liberty of action of any of their number, is self-protection. That the only purpose for which power can be rightfully exercised over any member of a civilized community, against his will, is to prevent harm to others. His own good, either physical or moral, is not a sufficient warrant. He cannot rightfully be compelled to do or forbear because it will be better for him to do so, because it will make him happier, because, in the opinions of others, to do so would be wise, or even right. These are good reasons for remonstrating with him, or reasoning with him, or persuading him, or entreating him, but not for compelling him, or visiting him with any evil, in case he does otherwise. To justify that, the conduct from which it is desired to deter him must be calculated to produce evil to someone else. The only part of the conduct of any one, for which he is amenable to society, is that which concerns others. In the part which merely concerns him, his independence is, of right, absolute. Over himself, over his own body and mind, the individual is sovereign.

It is, perhaps, hardly necessary to say that this doctrine is meant to apply only to human beings in the maturity of their faculties. We are not speaking of children, or of young person's below the age which the law may fix as that of manhood or womanhood. Those who are still in a state to require being taken care of by others must be protected against their own actions as well as against external injury. For the same reaso, we may leave out of consideration those backward states of society in which the race itself may be considered as in its nonage. The early difficulties in the way of spontaneous progress are so great, that there is seldom any choice of means for overcoming them; and a ruler full of the spirit of improvement is warranted in the use of any expedients that will attain an end, perhaps otherwise unattainable. Despotism is a legitimate mode of government in dealing with barbarians, provided the end be their improvement, and the means justified by actually effecting that end. Liberty, as a principle, has no application to any state of things anterior to the time when mankind have become capable of being improved by free and equal discussion. Until then, there is nothing for them but implicit obedience to an Akbar or a Charlemagne, if they are so fortunate as to find one. But as soon as mankind have attained the capacity of being guided to their own improvement by conviction or persuasion (a period long since reached in all nations with whom we need here concern ourselves), compulsion, either in the direct form or in that of pains and penalties for non-compliance, is no longer admissible as a means to their own good, and justifiable only for the security of others.

It is proper to state that I forego any advantage which could be derived to my argument from the idea of abstract right as a thing independent of utility. I regard utility as the ultimate appeal on all ethical questions; but it must be utility in the largest sense, grounded on the permanent interests of man as a progressive

being. Those interests, I contend, authorize the subjection of individual spontaneity to external control, only in respect to those actions of each, which concern the interest of other people. If any one does an act hurtful to others, there is a prima facie case for punishing him, by law, or, where legal penalties are not safely applicable, by general disapprobation. There are also many positive acts for the benefit of others, which he may rightfully be compelled to perform; such as, to give evidence in a court of justice; to bear his fair share in the common defence, or in any other joint work necessary to the interest of the society of which he enjoys the protection; and to perform certain acts of individual beneficence, such as saving a fellow-creature's life, or interposing to protect the defenseless against ill-usage, things which whenever it is obviously a man's duty to do, he may rightfully be made responsible to society for not doing. A person may cause evil to others not only by his actions but by his inaction, and in either case he is justly accountable to them for the injury. The latter case, it is true, requires a much more cautious exercise of compulsion than the former. To make any one answerable for doing evil to others, is the rule; to make him answerable for not preventing evil, is, comparatively speaking, the exception. Yet there are many cases clear enough and grave enough to justify that exception. In all things which regard the external relations of the individual, he is *de jure* amenable to those whose interests are concerned, and if need be, to society as their protector. There are often good reasons for not holding him to the responsibility; but these reasons must arise from the special expediencies of the case: either because it is a kind of case in which he is on the whole likely to act better, when left to his own discretion, than when controlled in any way in which society have it in their power to control him; or because the attempt to exercise control would produce other evils, greater than those which it would prevent. When such reasons as these preclude the enforcement of responsibility, the conscience of the agent himself should step into the vacant judgment-seat, and protect those interests of others which have no external protection; judging himself all the more rigidly, because the case does not admit of his being made accountable to the judgment of his fellow-creatures.

But there is a sphere of action in which society, as distinguished from the individual, has, if any, only an indirect interest; comprehending all that portion of a person's life and conduct which affects only himself, or, if it also affects others, only with their free, voluntary, and undeceived consent and participation. When I say only him, I mean directly, and in the first instance: for whatever affects himself, may affect others through himself; and the objection which may be grounded on this contingency, will receive consideration in the sequel. This, then, is the appropriate region of human liberty. It comprises, first, the inward domain of consciousness; demanding liberty of conscience, in the most comprehensive sense; liberty of thought and feeling; absolute freedom of opinion and sentiment on all subjects, practical or speculative, scientific, moral, or theological. The liberty of expressing and publishing opinions may seem to fall under a different principle, since it belongs to that part of the conduct of an individual which concerns other people; but, being almost of as much importance as the liberty of thought itself, and resting in great part on the same reasons, is practically inseparable from it. Secondly, the principle requires liberty of tastes and pursuits; of framing the plan of our life to suit our own character; of doing as we like, subject to such consequences as may follow; without impediment from our

fellow-creatures, so long as what we do does not harm them even though they should think our conduct foolish, perverse, or wrong. Thirdly, from this liberty of each individual, follows the liberty, within the same limits, of combination among individuals; freedom to unite, for any purpose not involving harm to others: the persons combining being supposed to be of full age, and not forced or deceived.

No society in which these liberties are not, on the whole, respected, is free, whatever may be its form of government; and none is completely free in which they do not exist absolute and unqualified. The only freedom which deserves the name is that of pursuing our own good in our own way, so long as we do not attempt to deprive others of theirs, or impede their efforts to obtain it. Each is the proper guardian of his own health, whether bodily, or mental or spiritual. Mankind are greater gainers by suffering each other to live as seems good to themselves, than by compelling each to live as seems good to the rest.

Though this doctrine is anything but new, and, to some persons, may have the air of a truism, there is no doctrine which stands more directly opposed to the general tendency of existing opinion and practice. Society has expended fully as much effort in the attempt (according to its lights) to compel people to conform to its notions of personal, as of social excellence. The ancient commonwealths thought themselves entitled to practice, and the ancient philosophers countenanced, the regulation of every part of private conduct by public authority, on the ground that the State had a deep interest in the whole bodily and mental discipline of every one of its citizens, a mode of thinking which may have been admissible in small republics surrounded by powerful enemies, in constant peril of being subverted by foreign attack or internal commotion, and to which even a short interval of relaxed energy and self-command might so easily be fatal, that they could not afford to wait for the salutary permanent effects of freedom. In the modern world, the greater size of political communities, and above all, the separation between the spiritual and temporal authority (which placed the direction of men's consciences in other hands than those which controlled their worldly affairs), prevented so great an interference by law in the details of private life; but the engines of moral repression have been wielded more strenuously against divergence from the reigning opinion in self-regarding, than even in social matters; religion, the most powerful of the elements which have entered into the formation of moral feeling, having almost always been governed either by the ambition of a hierarchy, seeking control over every department of human conduct, or by the spirit of Puritanism. And some of those modern reformers who have placed themselves in strongest opposition to the religions of the past, have been nowhere behind either churches or sects in their assertion of the right of spiritual domination: M. Compte, in particular, whose social system, as unfolded in his *Trait de Politique Positive*, aims at establishing (though by moral more than by legal appliances) a despotism of society over the individual, surpassing anything contemplated in the political ideal of the most rigid disciplinarian among the ancient philosophers.

A part from the peculiar tenets of individual thinkers, there is also in the world at large an increasing inclination to stretch unduly the powers of society over the individual, both by the force of opinion and even by that of legislation: and as the tendency of all the changes taking place in the world is to strengthen

society, and diminish the power of the individual, this encroachment is not one of the evils which tend spontaneously to disappear, but, on the contrary, to grow more and more formidable. The disposition of mankind, whether as rulers or as fellow-citizens, to impose their own opinions and inclinations as a rule of conduct on others, is so energetically supported by some of the best and by some of the worst feelings incident to human nature, that it is hardly ever kept under restraint by anything but want of power; and as the power is not declining, but growing, unless a strong barrier of moral conviction can be raised against the mischief, we must expect, in the present circumstances of the world, to see it increase.

It will be convenient for the argument, if, instead of at once entering upon the general thesis, we confine ourselves in the first instance to a single branch of it, on which the principle here stated is, if not fully, yet to a certain point, recognized by the current opinions. This one branch is the Liberty of Thought: from which it is impossible to separate the cognate liberty of speaking and of writing. Although these liberties, to some considerable amount, form part of the political morality of all countries which profess religious toleration and free institutions, the grounds, both philosophical and practical, on which they rest, are perhaps not so familiar to the general mind, nor so thoroughly appreciated by many even of the leaders of opinion, as might have been expected. Those grounds, when rightly understood, are of much wider application than to only one division of the subject, and a thorough consideration of this part of the question will be found the best introduction to the remainder. Those to whom nothing which I am about to say will be new, may therefore, I hope, excuse me, if on a subject which for now three centuries has been so often discussed, I venture on one discussion more.

12.5.1 GLOSSARY

Infallibility- the fact of never being wrong or making a mistake

Liberty- freedom of expression

Intemperate- showing extreme violence

12.5.2 SUMMARY AND ANALYSIS

Mill's mission in writing *On Liberty* can perhaps be best understood by looking at how he discussed his work in his *Autobiography*. Mill wrote that he believed *On Liberty* to be about "the importance, to man and society, of a large variety in types of character, and of giving full freedom to human nature to expand it in innumerable and conflicting directions." This celebration of individuality and disdain for conformity runs throughout *On Liberty*. Mill rejects attempts, either through legal coercion or social pressure, to coerce people's opinions and behavior. He argues that the only time coercion is acceptable is when a person's behavior harms other people--otherwise, society should treat diversity with respect.

Mill justifies the value of liberty through a Utilitarian approach. His essay tries to show the positive effects of liberty on all people and on society as a whole. In particular, Mill links liberty to the ability to progress and to avoid social

stagnation. Liberty of opinion is valuable for two main reasons. First, the unpopular opinion may be right. Second, if the opinion is wrong, refuting it will allow people to better understand their own opinions. Liberty of action is desirable for parallel reasons. The nonconformist may be correct, or she may have a way of life that best suits her needs, if not anybody else's. Additionally, these nonconformists challenge social complacency, and keep society from stagnating.

Bentham's philosophy of utilitarianism had generally focused on individual actions, but in *On Liberty*, Mill takes a different direction and applies the concept to actions of the government and creates rules governments should follow to create the greatest amount of pleasure to the greatest amount of people. And for Mill, the greatest way to ensure pleasure was to protect individual liberty, arguing that people should generally be free to do what they choose, so long as it does not harm anyone else.

12.6 LET US SUM UP

Mill's argument proceeds in five chapters. In his first chapter, Mill provides a brief overview of the meaning of liberty. He also introduces his basic argument in favor of respecting liberty; to the degree it does not harm anybody else. His next two chapters detail why liberty of opinion and liberty of action are so valuable. His fourth chapter discusses the appropriate level of authority that society should have over the individual. His fifth chapter looks at particular examples and applications of the theory, to clarify the meaning of his claims.

12.7 QUESTIONS

Q. 1. Critically discuss life and works of J S Mill.

Q. 2. What space does Mill leave for social reforms to influence society?

Q. 3. How would you characterize his style and argumentative method?

Q. 4. Explain the following passage with reference to the context:

No society in which these liberties are not, on the whole, respected, is free, whatever may be its form of government; and none is completely free in which they do not exist absolute and unqualified. The only freedom which deserves the name is that of pursuing our own good in our own way, so long as we do not attempt to deprive others of theirs, or impede their efforts to obtain it. Each is the proper guardian of his own health, whether bodily, or mental or spiritual.

Q. 5. What is or are the differences between early threats to liberty and those threats associated with "tyranny of the majority"?

Q. 6. What features does Mill feel are lacking from contemporary education?

12.8 SUGGESTED READINGS

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MAEN-103 (N)
ENGLISH PROSE

Block 4

English Prose : The Modern Age

UNIT-13	**G.K. Chesterton : A Piece of Chalk, On the Pleasures of No Longer Being Very Young.**	**187-201**
UNIT-14	**Alfred George Gardiner : On the Rule of the Road, On Superstitions and,**	**203-218**
UNIT-15	**J.B. Priestley : On Doing Nothing**	**219-228**
UNIT-16	**Aldous Huxley : Selected Snobberies and E.V. Lucas : A Funeral**	**229-248**

BLOCK IV - INTRODUCTION

In this block, we will discuss the English Prose of the Modern Age with its main tendencies. The block consist the essays of modern age which focuses our attention on the analytical study of any subject. This block will be helpful for learners in understanding prose and its different styles of modern period. This block comprises 4 units:

Unit13. This unit deals G.K. Chesterton's famous essays "A Piece of Chalk" and "On the Pleasures of No Longer Being Very Young". A Piece of Chalk is a famous essay on the theme of desire, prudence, independence and ingenuity. The essayist is exploring the theme of desire to walk out on the fields and do something drawing. In the second essay On the Pleasures of No Longer Being Very Young the Chesterton has drawn the theme of youth, maturity, innocence and happiness. He is exploring the differences between youth and maturity.

Unit14. This unit deals A.G. Gardiner's remarkable essays "On the Rule of the Road" and "On Superstitions". On the Rule of the Road is a essay based on the simple rules on the walking on the road. It explains an example of freedom to move and the rule to protect. In the second essay A.G. Gardiner expresses believes on superstitions. He attacks on superstitions that prevail in all society with the sense of satire. He convinces the readers to be rational .

Unit15. This unit deals J.B. Priestley's notable essays "On Doing Nothing".

Unit16. This unit deals Aldous Huxley's famous essays "Selected Snobberies" and E.V. Lucas's "A Funeral.

UNIT-13 G. K. CHESTERTON: A PIECE OF CHALK, ON THE PLEASURE OF NO LONGER BEING VERY YOUNG

Structure

13.0 Objectives

13.1 Introduction

13.2 G.K.Chesterton:- Life and works

13.3 A Piece of Chalk

13.3.1 Essay

13.3.2 Glossary

13.3.3 Summary

13.3.4 Questions

13.4 On the Pleasure of no Longer Being Very Young

13.4.1 Essay

13.4.2 Glossary

13.4.2 Summary

13.4.3 Questions

13.5 Further Reading

13.2 G.K.CHESTERTON : LIFE AND WORKS

G.K. Chesterton was a critic, a novelist, philosopher and a poet of rank but he was also an essayist of great repute. Richard Church called him, “the greatest essayist of his time”. Gilbert Keith Kaith Chesterton was born in London, in a middle class family on May 29, 1874. Chesterton sought admission on to University College and the Slade School of Art (1893-96). However, he left University College in 1895 without obtaining a degree and started working for the London publisher. He has been referred to as the "prince of paradox". “Time” magazine observed of his writing style: "Whenever possible Chesterton made his points with popular sayings, proverbs, allegories—first carefully turning them inside out."

Chesterton became a journalist and fearlessly attacked politics and politician. His articles were not restricted to politics. They ranged over variety of

subjects from philosophy through the criticism of art and literature. Chesterton's journalistic fame brought him in to close touch with prominent personalities like Lord Morley, George Wyndham, A.G Gardiner and Hillaire Belloc. Hillaire Belloc and G.K. Chesterton became so close that Bernard Shaw coined an expression "The Chesterbelloc".

He began his career as a journalist. He used to write in The Daily News newspaper, which was edited by A.G. Gardiner, upon nearly every subject under the sun. He used to sit and write his essays and articles in a Fleet Street Café. Chesterton was a serious writer and without a purpose, he had not written a single sentence. He had no faith in art for art sake, like Bernard Shaw. He worked like an iconoclast who vigorously attacked the gist and conclusion submitted by intellectuals. He exposes the vices and hypocrisies of the modern age and criticizing them with his blows of his epigram and witty saying.

"Chesterton caught the infection of satire and epigram during the nineties, but he used these weapons not, like most of his contemporaries for destructive criticism, but for the defense of constructive principles, old faiths and venerable institutions especially the Catholic Church, and for laughing down the sleeping pretensions of science and modern thought"

Chesterton's chief weapons are wit and paradox, and theses he employed with dexterity and ease. His strength as a writer does not lie in the profundity of his thoughts or in the presentation of any original point of view, but in clear and witty way in which he expresses commonplace truths. In short "the quizzical humour, the scintillating wit, the delight in mental gymnastics, in paradox and epigram, and the whole-hearted defense of whatever is old, or gay romantic, are things which distinguish his writings from that of any of his contemporaries."

As an essayist, Chesterton displays a 'fundamentally sane, thoughtful and invigorating attitude towards life'. He has a strong mind and never leaves the optimistic attitude of life. Like an average Englishman Chesterton is enormously sentimental, jovial and straightforward. Chesterton's strength as a writer lies in the clear and witty way in which he conveys the humdrum of life. His special love for the paradoxes and his childlike capacity for enjoyment and enthusiasm make him an endearing writer.

Prose style of Chesterton

Mr. Chesterton's strength as a writer does not depend on any profundity of thought, nor any in original point of view. But it depends in the clear and witty way in which he expresses common place truth. He is an acute critic. Chesterton is widely known as an essayist. A journalist by profession, turning out weekly articles for newspapers and magazines, he at one time or another touched upon nearly every subject under the sun. He had a great skill in dialectical writing. He possessed the gift of writing with peculiar simplicity and beauty, and with utmost clearness. Anti-thesis was his governing passion. He had also an extraordinary talent for using paradox. In the words of Albert " The quizzical humour, the scintillating wit, the delight in mental gymnastics, in paradox and epigram, and the whole hearted defense of whatever is old, or gay, or romantic, are things

which distinguish his writing from that of any of his contemporaries". He is fundamentally a serious writer of the serious people.

13.3 A PIECE OF CHALK BY G.K. CHESTERTON

(Text)

I remember one splendid morning, all blue and silver, in the summer holidays when I reluctantly tore myself away from the task of doing nothing in particular, and put on a hat of some sort and picked up a walking-stick, and put six very bright-colored chalks in my pocket. I then went into the kitchen (which along with the rest of the house, belonged to a very square and sensible woman in a Sussex village), and asked the owner and occupant of the kitchen if she had any brown paper. She had a great deal; in fact she had too much; and she mistook the purpose and the rationale of the existence of brown paper. She seemed to have an idea that if a person wanted brown paper he must be wanting to tie up parcels; which was the last thing I wanted to do; indeed it is a thing which I have found to be beyond my mental capacity. Hence she dwelt very much on the varying qualities of toughness and endurance in the material. I explained to her that I only wanted to draw pictures on it, and that I did not want them to endure in the least; and that from my point of view, therefore, it was a question, not of tough consistency, but of responsive surface, a thing comparatively irrelevant in a parcel. When she understood that I wanted to draw she offered to overwhelm me with note-paper, apparently supposing that I did my notes and correspondence on old brown paper wrappers from motives of economy.

I then tried to explain the rather delicate logical shade, that I not only like brown paper, but I liked the quality of brownness in paper, just as I liked the quality of brownness in October woods, or in beer, or in the peat-streams of the North. Brown paper represents the primal twilight of the first toil of creation, and with a bright-colored chalk or two you can pick out points of fire in it, sparks of gold, and blood-red, and sea-green, like the first fierce stars that sprang out of divine darkness. All this I said (in an off-hand way) to the old woman; and I put the brown paper in my pocket along with the chalks, and possibly other things. I suppose every one must have reflected how primeval and how poetical are the things that one carries in one's pocket; the pocket-knife, for instance, the type of all human tools, the infant of the sword. Once I planned to write a book of poems entirely about the things in my pockets. But I found it was too long and the age of great epics is past.

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With my stick, my knife, my chalks, and my brown paper, I went out on to the great downs. I crawled across those colossal contours that express the best quality of England, because they are at the same time soft and strong. The smoothness of them has the same meaning as the smoothness of great cart-horses, or the smoothness of the beech-tree; it declares in the teeth of our timid and cruel theories that the mighty are merciful. As my eye swept the landscape, the landscape was as kindly as any of its cottages, but for power it was like an earthquake. The villages in the immense valley were safe, one could see, for

centuries: yet the lifting of the whole land was like the lifting of one enormous wave to wash them all away.

I crossed one swell of living turf after another, looking for a place to sit down and draw. Do not, for heaven's sake, imagine I was going to sketch from Nature. I was going to draw devils and seraphim, and blind old gods that men worshipped before the dawn of right, and saints in robes of angry crimson, and seas of strange green, and all the sacred or monstrous symbols that look so well in bright colors on brown drawing paper. They are much better worth drawing than Nature; also they are much easier to draw. When a cow came slouching by in a field next to me, a mere artist might have drawn it; but I always get wrong in the hind legs of quadrupeds. So I drew the soul of the cow; which I saw there plainly walking before me in the sunlight; and the soul was all purple and silver, and had seven horns and the mystery that belongs to all beasts. But though I could not with a crayon get the best out of the landscape, it does not follow that the landscape was not getting the best out of me. And this, I think, is the mistake that people make about the old poets who lived before Wordsworth, and were supposed not to care very much about Nature because they did not describe it much.

They preferred writing about great men to writing about great hills; but they sat on the great hills to write about it. They gave out much less about Nature, but they drank it in, perhaps, much more. They painted the white robes of their holy virgins with the blinding snow, at which they had stared all day. They blazoned the shields of their paladins with the purple and gold of many heraldic sunsets. The greenness of a thousand green leaves clustered into the live green figure of Robin Hood. The blueness of a score of forgotten skies became the blue robes of the Virgin. The inspiration went in like sunbeams and came out like Apollo.

. . . . . .

But as I sat scrawling these silly figures on the brown paper, it began to dawn on me, to my great disgust, that I had left one chalk, and that a most exquisite and essential chalk, behind. I searched all of my pockets, but I could not find any white chalk. Now, those who are acquainted with philosophy (nay, religion) which is typified in the art of drawing on brown paper, know that white is positive and essential. I cannot avoid remarking here on a moral significance. One of the wise and awful truths which this brown-paper art reveals, is this, that white is a color. It is not a mere absence of color; it is a shining and affirmative thing, as fierce as red, as definite as black. When, so to speak, your pencil grows red-hot, it draws roses; when it grows white-hot, it draws stars. And one of the two or three defiant verities of the best religious morality, of real Christianity, for example, is exactly this same thing; the chief assertion of religious morality is that white is a color. Virtue is not the absence of vices or the avoidance of moral dangers; virtue is a vivid and separate thing, like pain or a particular smell. Mercy does not mean not being cruel or sparing people revenge or punishment; it means a plain and positive thing like the sun, which one has either seen or not seen. Chastity does not mean abstention from sexual wrong; it means something flaming, like Joan of Arc. In a word, God paints in many colors; but He never paints so gorgeously, I had almost said so gaudily, as when He paints in white. In a sense our age has realized this fact, and expressed it in our sullen costume. For if it were really true that white was a blank and colorless thing, negative and non-committal, then

white would be used instead of black and grey for the funeral of this pessimistic period. We should see city gentlemen in frock coats of spotless silver linen, with top hats as white as wonderful arum lilies. Which is not the case.

Meanwhile, I could not find my chalk.

. . . . . .

I sat on the hill in a sort of despair. There was no town nearer than Chichester at which it was even remotely probable that there would be such a thing as an artist's colorman. And yet, without white, my absurd little pictures would have been as pointless as the world would be if there were no good people in it. I stared stupidly round, racking my brain for expedients. Then I suddenly stood and roared with laughter, again and again, so that the cows stared at me and called a committee. Imagine a man in the Sahara regretting that he had no sand for his hourglass. Imagine a gentleman in mid-ocean wishing that he had brought some salt water with it with him for some chemical experiment. I was sitting in an immense warehouse of white chalk. The landscape was made entirely out of white chalk. White chalk was piled more miles until it met the sky. I stooped and broke a piece off the rock I sat on; it did not mark so well as the shop chalks do; but it gave the effect. And I stood there in a trance of pleasure, realizing that this Southern England is not only a grand peninsula, and a tradition and a civilization; it is something even more admirable. It is a piece of chalk.

13.3.2 GLOSSARY

Splendid:- very good, very impressive

Reluctantly:- not willing to do something

Occupant:- a person who is in a building, car, etc. at a particular time

Existence:- the fact of something or someone existing

Endurance:- the ability to continue doing something painful

Irrelevant:- not connectef with something or important to it

Overwhelm:- to cause somebody to feel such a strong emotion that he/she does not know how to react

Primal:- initial, early, primary

Colossal:- extremely large

Contours:- the shape of the outer surface of something

Immense:- extremely large and big

Enormous:- very big or very great

Turf:- the upper layer of ground that is made up of grass and plants roots

Monstrous:- very large (and often ugly or frightening)

Slouch:- to sit, stand or walk in a lazy way, with your head and shoulders hanging down

Quadrupeds:- any creature with four feet

Blazon:- display prominently or vividly

Paladins:- a knight renowned for heroism and chivalry

Apollo:- in Greek and Roman mythology Apollo has been recognized as a god of archery, music and dance

Scrawl:- to write something quickly in an untidy and careless way

Exquisite:- extremely beautiful and pleasing

Essential:- completely necessary, that you must have or do

Defiant:- showing open refusal to obey somebody/something

Assertion:- a statement that says you strongly believe that something is true

Abstention:- an act of choosing not to vote either for or against something

Sullen:- looking bad tempered and not wanting to speak to people

Absurd:- not at all logical or sensible; ridiculous

Expedients:- a means of attaining an end

Immense:- very big or great

Trance:- a mental state in which you do not notice what is going on around you

Peninsula:- an area of land that is almost surrounded by water

13.3.3 SUMMARY

In A Piece of Chalk by G. K. Chesterton, we have the theme of desire, prudence, resilience, happiness, independence and ingenuity and in the essay the reader realises that Chesterton may be exploring the theme of desire. Chesterton wishes to walk out on the fields and do some drawing. Not the typical drawing of the animals in the fields but more mystical creatures that he can draw up from his memory. The only problem is that Chesterton has no brown paper and he has to ask his landlady for the paper and she generously obliges Chesterton. Who in his own mind has a different type of landscape that he intends to draw. This could be significant as Chesterton by drawing or pulling form the mystic is highlighting his independence when it comes to what others might draw. He sees it pointless to draw the landscape and is much more interested in drawing other things. Things that he thinks are more valuable and are more realistic to his needs. Under no circumstances does Chesterton simply wish to draw the landscape as everybody else seems to do so.

Chesterton does encounter one slight problem and that is the fact that he has no white chalk with him. However, by using his own ingenuity he breaks of pieces off rock and begins to draw the sky in front of him on the little piece of brown

paper. He is left with no other alternative. Which may be the point that Chesterton is attempting to make. He may be suggesting that at times a man can only do the best that they can with the tools at their disposal. If anything, Chesterton is being prudent rather than going on a search for a piece of white chalk, which he knows he will not find. Chesterton appears to be doing the best he can in a very difficult situation which may leave some readers to suggest that Chesterton is resilient. If anything, Chesterton does not allow him to be beaten by the fact that he has no white chalk.

The end of the story is also interesting as Chesterton may succumb to normality when he is using the pieces of white rock to draw the landscape. He needs to fill his page in order for the drawing to make sense. This may be significant as Chesterton may feel that a landscape after all is an important part of the imagery of a drawing. Without a landscape the drawing may look no more like doodles and ever the perfection Chesterton draws the sky white by using the pieces of rock. He knows he has no choice but to do so but the abundance of the white rock around him in the field is ideal for his purposes. Giving his drawing the shape it needs and hopefully a fuller explanation to those who view the drawing. So happy is Chesterton after he finishes the drawing that he compares the white rock to the white chalk and sees no difference. He may have started out without a piece of white chalk but the end is different. Through his ingenuity and resilience Chesterton has managed to finish his drawing. A drawing that, he himself is proud of and one expects that others will be proud of too. Chesterton has taken what could have been a tortuous day and turned it into a day of ingenuity and happiness.

After going through this essay, many of us might conclude that this is a useless, worthless piece written by a witless, jobless old man who meanders in the countryside on a Sunday morning. This is natural, because the essay conceals so much more than it exhibits. How can a piece of ordinary white chalk and a sheet of brown kitchen paper push a man to depths of reflective thought? This appears quite puzzling.

Chesterton was a man of thoughtful instinct — a man with an extraordinary creative mind. He was a man of philosophical mind, who saw beyond the surface. In fact, during his time, he was acclaimed as the most versatile thinker and writer of English literature.

In a close and analytical study of the essay, the ordinary brown paper may be likened to an ordinary common man we come cross every day in our life. He is away from the vices of the society and give proper respect to values and tradition of the society. But, is it enough to lift him to an exalted position in society? The answer, invariably, is not in favour. Absence of vice keeps a man from straying, being caught in the wrong side of law, facing social disgrace, ending up in jail etc. But, to deserve accolades from fellow humans, his life must have something else in his life. What is this mysterious element? This is what many people look around for, and feel frustrated with, when they don’t find it. This is the missing element. It can be a rare spark of literary or scientific talent, or a gift of spirituality, or some exemplary leadership quality, or some entrepreneurial acumen etc. These are there in abundance all around us, but we, somehow, miss

them in our lives. Through this failing, we miss a great chance to elevate ourselves before our peers and the society, at large.

Chesterton alludes to this intriguing element through his white piece of chalk. In the countryside, the white lime stone is to be found everywhere, but he was so crestfallen for not having brought it from his home. After some looking around, he finds to his great delight and amusement that he was standing there right on a large piece of white stone. He breaks a small lump of it, and proceeds to complete his drawing on the brown paper. The painting gets completed. The morning's work is accomplished.

While reading Chesterton's essays, one must bear in mind that he was a true humanist. So, one should try to delve into his writings and discover the inner message he wants to convey. Only after one sees the inner meaning, the greatness of this essayist can be understood. For all English lovers, Chesterton is a role model for writing humorous, but fecund essays that hold relevance for all of us in our daily lives.

13.3.4 QUESTIONS

Q1. What is your opinion about the prose style of G. K. Chesterton?

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……

Q2. What is the contribution of G. K. Chesterton in the field of English essays?

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Q3. Why was G. K. Chesterton once so popular?

……

……

Q4. Where was G. K. Chesterton born?

(a) London

(b) Itlay

(c) Bombay

(d) America

Q5. When did G. K. Chesterton die?

(a) 1 January 1941

(b) 14 June 1936

(c) 16 July 1948

(d) 12 December

Q6. Who called G. K. Chesterton "the greatest essayist of his time"?

(a) Richard Church

(b) David Daiches

(c) A D Hope

(d) William Empson

Q7. What are the main tools of G. K. Chesterton in his writings?

(a) Wit and paradox

(b) Satire and hyperbole

(c) Fun and laughter

(d) Similes and metaphor

Q8. Justify the title "A Piece of Chalk", an essay by G. K. Chesterton?

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……

Q9. What the message you get from the essay "A Piece of Chalk"?

……

……

Q10. Write down the theme of the essay "A Piece of Chalk" in your own words?

……

……

13.4 ON THE PLEASURE OF NO LONGER BEING VERY YOUNG

13.4.1 ESSAY- TEXT

THERE are advantages in the advance through middle age into later life which are very seldom stated in a sensible way. Generally, they are stated in a sentimental way; in a general suggestion that all old men are equipped with beautiful snowy beards like Father Christmas and rejoice in unfathomable wisdom like Nestor. All this has caused the young people to be sceptical about the real advantages of the old people, and the true statement of those advantages sounds like a paradox. I would not say that old men grow wise, for men never grow wise and many old men retain a very attractive childishness and cheerful innocence. Elderly people are often much more romantic than younger people, and sometimes even more adventurous, having begun to realize how many things they do not know. It is a true proverb, no doubt, which says 'There is no fool like an old fool'. Perhaps there is no fool who is half so happy in his own fool's paradise. But, however this may be, it is true that the advantages of maturity are not those which are generally urged even in praise of it, and when they are truly urged they sound like an almost comic contradiction.

For instance, one pleasure attached to growing older is that many things seem to be growing younger; growing fresher and more lively than we once supposed them to be. We begin to see significance, or (in other words) to see life, in a large number of traditions, institutions, maxims, and codes of manners that seem in our first days to be dead. A young man grows up in a world that often seems to him intolerably old. He grows up among proverbs and precepts that appear to be quite stiff and senseless. He seems to be stuffed with stale things; to be given the stones of death instead of the bread of life; to be fed on the dust of the dead past; to live in a town of tombs. It is a very natural mistake, but it is a mistake. The advantage of advancing years lies in discovering that traditions are true, and therefore alive; indeed, a tradition is not even traditional except when it is alive. It is great fun to find out that the world has not repeated proverbs because they are proverbial, but because they are practical. Until I owned a dog, I never knew what is meant by the proverb about letting a sleeping dog lie, or the fable about the dog in the manger. Now those dead phrases are quite alive to me, for they are parts of a perfectly practical psychology. Until I went to live in the country, I had no notion of the meaning of the maxim, 'It's an ill wind that blows nobody good'. Now it seems to me as pertinent and even pungent as if it were a new remark just made to me by a neighbour at the garden gate. It is something to come to live in a world of living and significant things instead of dead and unmeaning things. And it is youth in revolt, even in righteous revolt, which sees its surroundings as dead and unmeaning. It is old age, and even second childhood, that has come to see that everything means something and that life itself has never died.

For instance, we have just seen a staggering turn of the wheel of fortune which has brought all the modern material pride and prosperity to a standstill. America, which a year or two ago seemed to have become one vast Eldorado studded with cities of gold, is almost as much embarrassed as England, and really much more embarrassed than Ireland. The industrial countries are actually finding it difficult to be industrial, while the old agricultural countries still find it possible to be industrious. Now, I do not pretend to have prophesied or expected this, for a man may cheerfully call a thing rotten without really expecting it to rot. But neither, certainly, did the young, the progressive, the prosperous, or the adventurous expect it. Yet all history and culture is stiff with proverbs and prophecies telling them to expect it. The trouble is that they thought the proverbs and history a great deal too stiff. Again and again, with monotonous reiteration, both my young friends and myself had been told from childhood that fortune is fickle, that riches take to themselves wings and fly, that power can depart suddenly from the powerful, that pride goes before a fall, and insolence attracts the thunderbolt of the gods. But it was all unmeaning to us, and all the proverbs seemed stiff and stale, like dusty labels on neglected antiquities. We had heard of the fall of Wolsey, which was like the crash of a huge palace, still faintly rumbling through the ages; we had read of it in the words of Shakespeare, which possibly were not written by Shakespeare; we had learned them and learned nothing from them. We had read ten thousand times, to the point of tedium, of the difference between the Napoleon of Marengo and the Napoleon of Moscow; but we should never have expected Moscow if we had been looking at Marengo. We knew that Charles the Fifth resigned his crown, or that Charles the First lost his head; and we should have duly remarked 'Sic transit gloria mundi', after the incident, but not before it.

We had been told that the Roman Empire declined, or that the Spanish Empire disintegrated; but no German ever really applied it to the German Empire, and no Briton to the British Empire. The very repetition of these truths will sound like the old interminable repetition of the truisms. And yet they are to me, at this moment, like amazing and startling discoveries, for I have lived to see the dead proverbs come alive.

This, like so many of the realizations of later life, is quite impossible to convey in words to anybody who has not reached it in this way. It is like a difference of dimension or plane, in which something which the young have long looked at, rather wearily, as a diagram has suddenly become a solid. It is like the indescribable transition from the inorganic to the organic; as if the stone snakes and birds of some ancient Egyptian inscription began to leap about like living things. The thing was a dead maxim when we were alive with youth. It becomes a living maxim when we are nearer to death. Even as we are dying, the whole world is coming to life.

Another paradox is this: that it is not the young people who realize the new world. The moderns do not realize modernity. They have never known anything else. They have stepped on to a moving platform which they hardly know to be moving, as a man cannot feel the daily movement of the earth. But he would feel it sharp enough if the earth suddenly moved the other way. The older generation consists of those who do remember a time when the world moved the other way. They do feel sharply and clearly the epoch which is beginning, for they were there before it began. It is one of the artistic advantages of the aged that they do see the new things relieved sharply against a background, their shape definite and distinct. To the young these new things are often themselves the background, and are hardly seen at all. Hence, even the most intelligent of innovators is often strangely mistaken about the nature of innovation and the things that are really new. And the Oldest Inhabitant will often indulge in a senile chuckle, as he listens to the Village Orator proclaiming that the village church will soon be swept away and replaced by a factory for chemicals. For the Oldest Inhabitant knows very well that nobody went

to church in the days of his childhood except out of snobbishness, and that it is in his old age that the church has begun once more to be thronged with believers. In my capacity of Oldest Inhabitant (with senile chuckle), I will give one instance of a kindred kind. A man must be at least as old as I am in order to remember how utterly idiotic, inconceivable, and crazily incredible it once seemed that any educated or even reasonably shrewd person should confess that he believed in ghosts. You must be nearly the Oldest Inhabitant to know with what solid scorn and certainty the squire and the parson denied the possibility of the village ghost; the parson even more emphatically than the squire. The village ghost was instantly traced to the village drunkard or the village liar. Educated people knew that the dead do not return in the world of sense. Those who remember those times, and have lived to see a man of science like Sir Oliver Lodge founding quite a fashionable religion, are amused to hear a young man say the world is moving away from the supernatural. They know in what direction it has really moved.

13.4.2 GLOSSARY

Equip :-	to supply somebody/ something with what is needed for a particular purpose
Unfathomable :-	incapable of being fully explored or understood
Sceptical :-	doubting that something is true or useful
Paradox :-	a situation or statement with two or more parts that seem strange or impossible together
Retain :-	to keep or continue to have something; not to lose
Proverb :-	a short well-known sentence or phrase that gives advice or says that something is generally true in life
Pertinent:-	closely connected with the subject being discussed
Pungent :-	(used about a smell) very strong
Maxim :-	a few words that express a rule for good or sensible behaviour
El dorado :-	a place of fabulous wealth or opportunity
Studded :-	a small piece of metal that sticks out from the rest of the surface that it is fixed to
Pretend:-	to behave in a particular way in order to make other people believe
	something that is not true
Prophesy:-	to say what you think will happen in the future
Monotonous :-	never changing and therefore boring
Insolence :-	rude and disrespectful behaviour
Rumbling :-	to make a deep heavy sound
Tedium :-	the state or quality of being tedious
Truisms :-	a statement that is obviously true and says nothing new or interesting
Epoch :-	a period of time in history
Amuse :-	to make some body laugh and smile

13.4.3 SUMMARY OF THE ESSAY

In the essay "On the Pleasures of no Longer being Very Young" by G.K. Chesterton we have the theme of youth, maturity, innocence, conflict and happiness. Taken from his "**All is Grist**" collection the reader realises after reading the essay that Chesterton may be exploring the differences between youth

and maturity. This essay was written after the great economic depression in the 1930s when the new industrial economies have completely collapsed and modern man had learnt a lesson of being too proud of his knowledg

In literature, this is a very debatable topic which age is better, old age or young age. There are many poets and essayist in English literature who discusses this topic in their writing. A great Victorian poet Robert Browning also discusses this theme in his famous poem "**Rabbi Ben Ezra**". Browning in the opening lines of the poem, he says

"Grow old along with me;

The best is yet to be,

The last of life, for which the first was made:"

The same idea we also find in this essay when Chesterton says "**one pleasure attached to growing older is that many things seem to be growing younger;** growing fresher and more lively than we once supposed them to be."

G.K. Chesterton's essay, 'On The Pleasure Of No Longer Being Very Young' analyses the advantage of old age. With the help of humour, paradox and frequent allusions, getting old is a universal experience. This experience can tell us the relevance of traditions in the ever changing modern world.

A young person may not necessarily have the same beliefs as an older person. Partially due to the fact that they have not yet lived their lives to the same extent as an older person. It is easier for an older person to believe in proverbs as they know that they are true and tested. The writer presents word play.

"Traditions are true and therefore alive, indeed a tradition is not even traditional except when it is alive."

Whereas a younger person has, little or no time to waste on what he or she does not believe in or understand. There is a huge gap between the young generation and the old generation. Chesterton argues that an older person is happier because they know very well the true meaning of life. Should they get stuck in life they have the advantage of taking a proverb and understanding their position. The same is not true for a younger people.

There is also very interesting thing about the essay is the fact that Chesterton assumes that as a person gets older their ability to laugh at the world also becomes greater, this is due to the fact that he knows the ways of the world. Things that were once serious and full of tension to an older person when they were younger and had no experience of life, can now be laughed at. It is as though with age a person reaches a milestone and reflects on life in a different manner. One that the younger person is unable to do. In many ways, Chesterton may be suggesting that older people live in a 'fool's paradise.' A place where they can harm no one and are safe to live their life with their own beliefs. Many of which have been kindled through the passage of old age. The continued use of proverbs throughout the story and their benefit to older people may also be significant. Proverbs have tradition and tradition has a degree of truth attached to it. It is also true that proverbs are full of wisdom hence Chesterton can see the benefits of proverbs for

those who are older. The young on the other hand have no time for proverbs as they cannot connect to an adage that means nothing to them. And will mean nothing to them till they themselves are older.

There is also a sense that Chesterton is comfortable and happy in old age. He feels safe and secure in any condition of life. Something which is often the case when it comes to an older person. Chesterton is quite happy to find a proverb for his predicament and to believe it. Though some critics might suggest that Chesterton is out of touch with the realities of youth. He still nonetheless is happier than a younger man or woman. Proverbs also act to serve as wisdom. However the problem is that those who do not understand the proverb (the youth) have no value for proverbs as they do not see the benefit of doing so. Chesterton also goes on to argue that young people cannot necessarily appreciate new things. As they have no idea as to what the old things may have been. They are if anything innocent in life. An innocence that will lessen as time passes and the young become older. The young also appear to be in conflict with themselves as they do not have the information at hand to progress with their lives. In reality they have no understanding, due to their youthful age, as to what it is like to live.

It is also interesting and true that Chesterton does not associate wisdom with old age. There are some of an elder age person who may not be wise but continue to struggle through life. For Chesterton a wise person is one who believes in proverbs and is able to equate them to their lives. To take the benefit of others and use it for their own advantage. As Chesterton appears to be doing. There is no doubting that Chesterton is happy and he most likely attributes his happiness to his understanding of the many proverbs he has come across during his life time. For him they answer the many questions or conflicts that Chesterton encounters during life. Whereas the young person who does not believe in the advantage of proverbs will inevitably live a more difficult life. That is until they themselves grow older and realise the advantage of proverbs. Till then the young will remain impatient and somewhat lost on the journey through life. Not adhering to the advice of people who may be older and who are happier. Wisdom for Chesterton comes from adherence to proverbs and with adherence comes happiness.

In the conclusion, this essay brings out or discusses the eternal conflict between the old and the new from a realistic and practical point of view. He presents a practical advantage and benefits of getting old. The tone is scholarly as the writer proves his arguments with classical, biblical, historical and literary examples. He points out many funny details and situations of common life. There is frequent use of paradox and word play bring gentle humour to the essay.

13.4.4 QUESTIONS

Q1. Write down the theme of the essay " On the Pleasures of no Longer being Very Young"?

Q2. After reading this essay what do you understand the meaning and value of 'proverb or maxims'?

Q3. Write a short note on the prose style of G K Chesterton with a reference of the essay " On the Pleasures of no Longer being Very young"?

Q4. Explain these lines of the essay "one pleasure attached to growing older is that many things seem to be growing younger; growing fresher and more lively than we once supposed them to be."

Q5. Why does Chesterton say young people cannot appreciate new things?

13. 5 FURTHERREADING

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UNIT-14 ALFRED GEORGE GARDINER : ON THE RULES OF THE ROAD, ON SUPERSTITIONS

Structure

14.0 Objectives

14.1 Introduction

14.2 A.G. Gardiner: Life and Works

14.3 Gardiner as an Essayist

14.4 On the Rule of the Road

14.4.1 Glossary

14.4.2 Discussion

14.5 On Superstitions

14.5.1 Glossary

14.5.2 Discussion

14.6 Let Us Sum UP

14.7 Suggested Readings

14.8 Questions

14.0 OBJECTIVES

In this unit, we shall introduce another prominent modern English essayist A. G. Gardiner. We have selected two essays which will give you an idea of some aspects of Gardiner's art of writing the essay. After reading this unit, you will able to

- Farm an outline about A. G. Gardiner's life and works.
- Discuss Gardiner as an essayist
- Appreciate the distinctive quality of Gardiner's essays;
- Discuss the selected essays

14.1 INTRODUCTION

Since we are dealing with Modern English Prose in Block IV,through Unit 14,we shall explain you how A. G. uses his prose as a medium to address the

sensibilities and sophistications of modern (English) society. This unit deals with Gardiner's two famous essays *On the Rule of Road* and *On Superstitions*.Both essays are concerned about people's behaviour which is not expected from a modern society.

14.2 A.G. GARDINER: LIFE AND WORKS

Alfred George Gardiner popularly known as A. G. Gardiner was born on 2 June 1865 as the youngest of the children of Henry James Gardiner and Susannah Taylor in Chelmsford, Essex, England.He grew up in a poverty stricken family. His father was a drunkard who made the conditions of the family miserable and brought it into debt and poverty. It was his mother who worked hard to fulfil the basic needs of the family and saved her children from starvation. Gardiner could not get education in premier institutes. He got his early education in ordinary public schools and left his formal education at an early age of 14. Though he left formal education quite early, yet he continued to read and earn knowledge from diverse sources throughout his life.

He started his career as an apprentice to Frederick Henry Maggie and learnt the art of short-hand and report writing, after he left his formal education. He started contributing for various magazines and newspapers like *Daily News, Northern Daily Telegraph, Blackburn Weekly Telegraph, Chelmsford Chronicle* etc. He wrote numerous reports, articles, reviews, columns during these years and became a prominent face of journalism of his time. Being impressed by the hard work and dedication to journalism, in 1902, Gardiner was appointed as the editor of the *Daily News* that he continued to serve for about fifteen years. The newspaper was famous for its inclination towards the liberal ideology. After the First World War was over, the *Daily News* revised its publication policies that Gardiner did not favour and consequently resigned from the post.In 1915, he started writing literary essays and contributed*The Star* under the pen name of **Alpha of the Plough**, which means **"the brightest of the stars"**.*The Star* was the constellation of writers who adopted the names of the stars Aldebaran, Arcturus, Sirus etc. Gardiner preferred to contribute under the tag name of Alpha of the Plough.

In 1888, Gardiner married Ada Claydon who had been his crush since childhood. They had six children. The marriage proved to be a happy and successfulunion. At a mature age of eighty, he passed away on 3 March 1946 in Buckingham, England.

Some Important Works of A. G. Gardiner

Prophets, Priests and Kings (1908)

Pillars of Society (1913)

The War Lords (1915)

Pebbles on the Shore (1916)

Leaves in the Wind (1919)

Windfalls (1920)

The Anglo-American Future (1920)

What I saw in Germany: letters from Germany and Austria (1920)

Many Furrows (1924)

John Benn and the Progressive Movement (1925)

Portraits and Portents (1926)

Certain People of Importance (1929)

14.3 GARDINER AS AN ESSAYIST

A. G. Gardiner is a popular modern English essayist. He wrote 190 essays in all and they were later on published in four collections. Fifty one essays were published in *Pebbles on the Shore (1916),*forty one essays in *Leaves in the Wind (1919)*, forty two essays in *Windfalls (1920),* and fifty six essays in *Many Furrows(1924)*. All these essays were written under the pen name*Alpha of the Plough*. Moreover, he is also famous as a character writer. Some of his famous character–sketches are those ofRudyard Kipling, Thomas Hardy, G. K. Chesterton, George Bernard Shaw, Hillarie Belloc, Charlie Chaplin, Winston Churchill, Joseph Stalin, Theodore Roosevelt and many others. He has been quite objective in writing these sketches.

Gardiner along with two other famous English essayists Robert Lynd and E. V. Lucas occupied the prose literary scene of the first half of the twentieth century. His writing career blossomed in the Edwardian period (1901-1910), though he had started writing in the Victorian period (1837-1901). His essays bear the stamp of modernity. They represent the shortcomings of modern life. In his essays, he focuses on those little objects that we encounter in everyday life but hardly pay any attention to them. He presents the oddities of human life wonderfully and colours them with his simple and cheerful prose. He teaches the basic truth of life in such a pleasant way that even a disagreeable idea sounds agreeable. Sophistication, grace and humour are the consistent traits of his essays.

Gardiner's selection of the subject is the incidents of everyday life. These incidents outwardly seem insignificant but it is the power of Gardiner's pen that every subject he touches becomes meaningful and teachable. Essays like *On Shaking Hands, On Saying Please, On Letter Writing, On Habits, A Fellow Traveller, On Superstitions, On the Rule of Road* etc. are based on such little episodes of life. People regularly come across these affairs but hardly attribute any considerable attention to them. But Gardiner observes every human action quietly and describes it elegantly.

As an Educationist/Moralist: Gardiner's essays are educational in nature as they represent thesocial, political and economic concerns. Journalism helped Gardiner to understand the ground reality of English society that he reformed with his pen through light sarcasm and a thin touch of morality.He naturally cultivates humour out of realistic situations and presents it as people's fascination to the comedy of manners. Arrogance, snobbery, hypocrisy, vanity etc. are the essential themes in his essays.He not only denotes thefaultsof society, but also suggests the cures to avoid the unfavourable affairs. He thinks that people lack an informal

education that helps them to co-operate with the sociallife.Gardiner mocks at the people who spend too much on furniture and decoration ofthehouses and pay very little for books. Hewants to develop a library culture and create an interest of reading books in people. He feels quite embarrassed when he thinks that he possess only 2000 books in his library collection.

In *AFellow Traveller*, he acknowledges the existence of even a mosquito and he respects its share in the compartment. The essay begins with a humorous tone and ends with a philosophical touch. Hereminds the reader about the special status of human beings and preaches that "magnanimity and mercy are the noblest attributes of man" and concludes the essay with the idea that "live and let others live."

In *On the Rule of Road*, he touches the philosophical subject of liberty. He supports the idea of curtailing the individual liberty in order to avoid the chaos and anarchy. People's behaviour on the road does not, as he views, co-operate the system which guarantees the liberty for all. He closesthe essay with the moral tone that liberty of all must be respected by all.

The most important feature of Gardiner's essays is his positive attitude to life. While the modern writers were struggling with the gloominess of life, Gardiner was enchanting the notes of a cheerful life. In the prefatory note of *Leave in the Wind (1919)*, he describes the nature of his preceding wartime volume *The Pebbles on the Shore* as "they were the literary diversions of a time of great public anxiety and heavy personal tasks. The writing of them was a happy distraction from unhappy things" He avoids quarrels and disputes and prefers smooth and light behaviour.

Gardiner's Style: The charm of Gardiner's essays lies in his style which is marked by simplicity,clarity and lucidity. Giving his opinion about the simplicity of language, he writes,"A fine use of words does not necessarily mean the use of fine words." He is flexible in style as he changes his prose according the mood and the subject of the essay. It is sometimes like chatting with the close friend or gossiping in the ears of some near and dear one. Quite often, he is reflective with philosophical veins.His choice of words and phrases and the construction of simple sentences help the reader to grasp the meaning of subject and enjoy the pleasures of reading the essays. Readers do not require any extra labour to dig out the meaning of his essays. A reading of his essays is an easy walk from words to sentences.

He is rebellious to the 17th century writers' style of heavy and bombastic words. In his essay *On Big Words*, he is of the view that "It is an excellent thing to have a good vocabulary, but one ought not to lard one's common speech or everyday letters with long words. We do not make a thing more impressive by clothing it in grand words anymore than we crack a nut more neatly by using a sledge hammer; we only distract attention from the thought to the clothes it wears"

His essays, like those of Montaigne and Charles Lamb are also subjective in nature. His essays express his attitude to life and society. He mingles subjectivity with objectivity in a lucid way. He captures the essence of the ordinariness of the subject through the idioms and vocabulary of everyday life. The vividness and

picturesque qualities are an obvious part of his diction. Even an ordinary reader grasps his teachings because of the comprehensive qualities of his essays. He writes with an easy confidence and grace. Like Robert Lynd and E. V. Lucas, he uses anecdotes and stories to make his essays lively.

Gardiner as a Humourist: Though Gardiner's essays are moralistic in tone, yet he is a wonderful humourist. His presentation of his philosophical ideas on a subject is humorous. He keeps no distance between the reader and himself. He becomes a chatty friend of the reader and finally counsels him/her with light satire. He mocks at life's everydaystupidity, which is usually neglected by the society. There is an example of his humour. In the essay *A Fellow Traveller*, he tries his best to kill the mosquito but it was all in vain, and finally he mocks at himself:

> He played with me, openly and ostentatiously, like a skilful matador finessing round an infuriated bull. It was obvious that he was enjoying himself, that it was for this that he had disturbed my repose: He wanted a little sport, and what sport like being chased by this huge, lumbering windmill of a creature, who tasted so good and seemed so helpless and so stupid?

Though Gardiner wrote particularly for the English, yet his essays are equally significant to any society, suffering with numerous self-invented nonsense issues. That is why, he is the subject of discussion in public sphere as well as in academia.Gardiner has occupied a considerable place among the English essayists because of his skill of mixing the powerful thoughts into deep emotions in a very interesting manner.

14.4 ON THE RULE OF THE ROAD

A stout old lady was walking with her basket down the middle of a street in Petrograd to the great confusion of the traffic and with no small peril to herself. It was pointed out to her that the pavement was the place for pedestrians, but she replied: I'm going to walk where I like. We've got liberty now.' It did not occur to the dear old lady that if liberty entitled the pedestrian to walk down the middle of the road, then the end of such liberty would be universal chaos.

Everybody would be getting in everybody else's way and nobody would get anywhere.

Individual liberty would have become social anarchy. There is a danger of the world getting liberty- drunk in these days like the old lady with the basket, and it is just as well to remind ourselves of what the rule of the road means. It means that in order that the liberties of all may be preserved, the liberties of everybody must be curtailed. When the policeman, say, at Piccadilly Circus, steps into the middle of the road and puts out his hand, he is the symbol not of tyranny, but of liberty. You may not think so. You may, being in a hurry, and seeing your car pulled up by his insolence of office, feel that your liberty has been outraged. "How dare this fellow interfere with your free use of the public highway?" Then, if you are a reasonable person, you will reflect that if he did not interfere with you, he would interfere with no one, and the result would be that Piccadilly Circus

would be a maelstrom that you would never cross at all. You have submitted to a curtailment of private liberty in order that you may enjoy a social order which makes your liberty a reality.

Liberty is not a personal affair only, but a social contract. It is an accommodation of interests. In matters which do not touch anybody else's liberty, of course, I may be as free as I like. If I choose to go down the road in a dressing-gown who shall say me nay? You have liberty to laugh at me, but I have liberty to be indifferent to you.

And if I have a fancy for dyeing my hair, or waxing my moustache (which heaven forbid), or wearing an overcoat and sandals, or going to bed late or getting up early, I shall follow my fancy and ask no man's permission. I shall not inquire of you whether I may eat mustard with my mutton. And you will not ask me whether you may follow this religion or that, whether you may prefer Ella Wheeler Wilcox to Wordsworth, or champagne to shandy. In all these and a thousand other details you and I please ourselves and has no one's leave.

We have a whole kingdom in which we rule alone, can do what we choose, be wise or ridiculous, harsh or easy, conventional or odd. But when we step out of that kingdom, our personal liberty of action becomes qualified by other people's liberty. I might like to practice on the trombone from midnight till three in the morning. If I went onto the top of Everest to do it, I could please myself, but if I do it in my bedroom my family will object, and if I do it out in the streets the neighbours will remind me that my liberty to blow the trombone must not interfere with their liberty to sleep in quiet.

There are a lot of people in the world, and I have to accommodate my liberty to their liberties. We are all liable to forget this, and unfortunately we are much more conscious of the imperfections of others in this respect than of our own. A reasonable consideration for the rights or feelings of others is the foundation of social conduct. It is in the small matters of conduct, in the observance of the rules of the road, that we pass judgment upon ourselves, and declare that we are civilized or uncivilized. The great moments of heroism and sacrifice are rare. It is the little habits of commonplace intercourse that make up the great sum of life and sweeten or make bitter the journey.

14.4.1 GLOSSARY

Piccadilly Circus: A public space in the west of London

Maelstrom: a state of confusion

Ella Wheeler Wilcox: An American poet of nineteenth century

Champagne: a white wine

Shandy: A drink mixed with lemon and beer

Trombone: A musical instrument

14.4.2 SUMMARY OF ON THE RULE OF THE ROAD

The essay *On the Rule of Road* opens with an anecdote about a fat old lady whowas walking with her basket down the middle of a street in Petrograd and creating the great confusion of the traffic. This followed a traffic block. When someone points her out that pedestrians are supposed to walk on the footpaths, her reaction was prettyinteresting. She claims that she is fee. That's why she can walk wherever she likes. Gardiner says that the old lady does not understand the complicacy of this type of freedom. If every individual walks wherever he/she likes, it will create chaos and anarchy, and nobody will ever reach anywhere. It will destroy the freedom of all.

Gardiner presents the contemporary scenario of the society. He says that people like the old lady are liberty drunk. They seek their individual liberty on the roads and forget what the rules of the road stand for. He advocates that liberty of all may be curtailed in order to preserve the liberty of every individual. He cites the example of Piccadilly Circus where people look at the policeman quite disappointedly as if he disrespects their personal freedom to walk on the road. He continues to write on how submitting to the social order turns everybody's liberty into a reality.

Gardiner further clarifies the distinction between individual and the social interests. There are numerous ways through which one can enjoy one's individual liberty. Dressing ways, eating and drinking habits, colouring the hair, adopting an ideology, reading the poet of one's own choice etc. are personal affairs, and nobody would ever object them. Along with them, he also explains that there are some matters of social interests and people must respect social order so that freedom is guaranteed to all.

People are not conscious of other members' rights of freedom. They just pick holes in others. The base of a healthy and civilised society is the concern to the little matters. There are very few moments when one can prove one's heroism, or make sacrifice but attention to the little matters can make the life on earth easy and comfortable.

14.4.3 DISCUSSION

Liberty is an important idea in modern democratic set ups. It has always been the subject of discussion among intelligentsia. John Stuart Mill is famous for his seminal work *On Liberty (1859)*in which he writes about liberty and its various forms.Nowadays, the concepts like personal liberty and individual freedom are quite popular among the youths.In *On the Rule of the Road*, Gardiner contemplates over the issues of liberty on the road in respect to individual as well as social contracts.

On the Rule of Road was published in*Leaves in the Wind (1919)under the pseudonym 'Alpha of the Plough'. Gardiner, in this essay, addresses people's behaviour on the road and points out how they disrespect and exploit the sense of liberty. Gardiner grounds his argument by making a subtle distinction between personal liberty and social liberty. Personal liberty without considering the rights*

of other individual's liberty is anarchic in nature. If every member of the society seeks to enjoy personal liberty in his/her own way, there shall be only chaos all around and nobody will ever reach anywhere. He takes the example of an old lady who exploits the individual liberty and walks the road without considering the rules of the road. He is of the opinion that "Liberty is not a personal affair only but a social contract" and therefore, "liberty of all may be preserved, the liberty of everybody must be curtailed." The essence of a civilised society lies on certain restrictions to the individual liberty so the liberty of other members ofthe society may not get disturbed.

Gardiner brings forth nowadays'common incidents on the road. He observes that everyone on the road seems in a hurry.He points out towards the psychological state of thepeople as they are quite furious and annoyed when the traffic police officer signals them to stop and wait for a few minutes on PiccadillyCircus in London. People think that the policeman is not to preserve everyone's right to walk on the road, but to curtail their personal liberty. In fact, the policeman, symbolises law and order. Public spaces, because of the conflict of the individual and the socialliberties, sometimes become hot-talk zones.

According to A. G. Gardiner, liberty is not a personal affair but a social contract. The concept of social contract was originally given by J. J. Rousseau, Thomas Hobbes, John Locke, and Immanuel Kant. It was later expanded by different political philosophers. All the theorists have different positions on the subject. The idea of the subject is that people enter into social contract in order to gain social security and avoid the "war of all against all." This is purely a state of nature. Social Contract is contrary to the state of nature. Too much individual liberty is not a mark of a civilised society. Therefore,curtailment of individual liberty to a certain limit,promises social liberty, which allows every member of the society to behave in interests of a larger public.

Present essay supports the idea of social contract and criticises the people of liberty drunk mentality because excess of individual liberty would only result into "war of all against all". Consequently human beings would turn into lawless, horrible, cruel, short, unsociable versions of barbaric life. Gardiner further writes that liberty is an accommodation of interests and there is a whole kingdom of individual liberties to be ruled by individual interests. One is free to do what one likes until it affects other people' liberty. He takes a number of the ways of human behaviour which do not affect other people's liberty like eating and drinking habits, dressing the ways one likes. Such actions, therefore, do not require the permission from the society. One is fee to laugh as well as resist. One can dye one's hair. One can adopt any religion one likes. Indeed, one has thousands of the ways to enjoy the personal liberty.One is free to entertain oneself by spray painting obscenities or strike with a hammer against the walls of the house one owns. Since, it does not affect the public property, it is a matter of individual liberty and therefore, it must be respected. If such kind of actions destroy the public property and tax payers' money is spent on them for the repairs, individual liberty ends here and it has to be viewed in respect of the social interests.Gardiner is concerned with the social liberty. He expects people to surrender their personal egos to the social order.

Gardiner handles the philosophical subject beautifully. He starts the essay with a light sarcasm but comes to the neutral tone of a teacher after the second paragraph of the essay. He concludes the essay with the idea of what the famous saying reminds, "Your liberty ends, where my nose begins." The language used in the essay is simple and amusing prose. His treatment to the philosophical subject like liberty is marked by maturity. He chooses ordinary incidents of the road and makesthe society aware of the misconceptions about being on the road.

14.5 ON SUPERSTITIONS

It was inevitable that the fact that a murder has taken place at a house with the number 13 in a street, the letters of whose name number 13 would not pass unnoticed. If we took the last hundred murders that have been committed, I suppose we should find that as many have taken place at No. 6 or No. 7, or any other number you choose, as at No. 13 – that the law of averages is as inexorable here as elsewhere. But this consideration does not prevent the world remarking on the fact when No. 13 has its turn. Not that the world believes there is anything in the superstition. It is quite sure it is a mere childish folly, or course. Few of us would refuse to take a house because its number was 13, or decline an invitation to dinner because there were to be 13 at table. But most of us would be just a shade happier if that desirableresidence were numbered 11, and not any the less pleased with the dinner if one of the guests contracted a chill that kept him away. We would not confess this little weakness to each other. We might even refuse to admit it to ourselves, but it is there.

That it exists is evident from many irrefutable signs. There are numerous streets in London, and I daresay in other towns too, in which there is no house numbered 13, and I am told that it is very rare that a bed in a hospital bears that number. The superstition, threadbare though it has worn, is still sufficiently real to enter into the calculations of a discreet landlord in regard to the letting qualities of this house, and into the calculations of a hospital as tothe curative properties of a bed. In the latter case general agreement would support the concession to the superstition, idle though that superstition is.

Physical recovery is a matter of the mind as well as of the body, and the slightest shadow on the mind may, in a condition of low vitality, retard and even defeat recovery. Florence Nightingale's almost passionate advocacy of flowers in the sick-bedroom was based on the necessity of the creation of a certain state of mind in the patient. There are few more curious revelations in that moving record by M. Duhamel of medical experiences during the war than the case of the man who died of a pimple on his nose. He has been hideously mutilated in the battle and was brought into hospital a sheer wreck; but he was slowly patched up and seemed to have been saved when a pimpleappeared on his nose. It was nothing in itself, but it was enough to produce a mental state that checked the flickering return of life. It assumed a fantastic importance in the mind of the patient, who, having survived the heavy blows of Fate, died of something less than a pin-prick. It is not difficult to understand that so fragile a hold of life might yield to the sudden discovery that you were lying in No. 13 bed.

I am not sure that I could go into the witness-box and swear that I am wholly immune to these idle superstitions myself. It is true that of all the buses in London, that numbered 13 chances to be the one that I constantly use, and I do not remember, until now, ever to have associated the superstition with it. And certainly I have never had anything but the most civil treatment from it. It is as well behaved as a bus, and as free from unpleasant associations, as any on the road. I would not change its number if I had the power to do so. But thereare other circumstances of which I should find it less easy to clear myself of suspicion under cross-examination. I never see a ladder against a house-side without feeling that it is advisable to walk round it rather than under it. I say to myself that this is not homage to a foolish superstition, but a duty to my family. One must think of one's family. The fellow at the top of the ladder may drop anything. He may even drop himself. He may have had too much to drink. He may be a victim of epileptic fits, and epileptic fits, as everyone knows, come on at the most unreasonable times and places. It is a mere measure of ordinary safety to walk around the ladder. No man is justified in inviting danger in order to flaunt his superiority to an idle fancy. Moreover, probably that fancy has its roots in the common sense fact that a man on a ladder does occasionally drop things. No doubt many of our superstitions have these common place and sensible origins. I imagine, for example, that the Jewish objection to pork as unclean on religious grounds is only due to the fact that in Eastern climates it is unclean on physical grounds.

All the same, I suspect that when I walk around the ladder I am ather glad that I have such respectable and unassailable reasons for doing so, Even if – conscious of this suspicion and ashamed to admit it to myself – I walk under the ladder, I am not quite sure that I have done so as a kind of negative concession to the superstition. I have challenged it rather than being unconscious of it. There is only one way of doing the abused dilemma, and that is to walk through the ladder. This is not easy, in the same way I am sensible of a certain satisfaction when I see moon in the open rather than my left. I would not for any consideration arrange these things consciously; but if they happen so I fancy I am better pleased than if they do not. And on these occasions I have even caught my hand – which chanced to be in my pocket at the time – turning over money, a little surreptitiously I thought, but still undeniably turning it. Hands have habits of their own and one can't always be watching them.

But these shadowy reminiscences of antique credulity which we discover in ourselves play no part in the lives of any of us. They belong to a creed outworn. Superstition was disinherited when science revealed the laws of the universe and put man in his place. It was no discredit to be superstitious when all the functions of Nature were unexplored, and man seemed that plaything of beneficent or sinister forces that he could neither control nor understand, but which held him in the hollow of their hand. He related everything that happened in Nature to his own inexplicable existence, saw his fate in the clouds, his happiness or misery announced in the flight of birds, and referred every phenomenon of life to the soothsayers and oracles. You may read in Thucydides of battles being postponed (and lost) because some omen that had no more relation to the event than falling of a leaf was against it. When Pompey was afraid that the Romans would elect Cato as praetor he shouted to the Assembly that he heard thunder, and got the whole election postponed, for the Romans

would never transact business after it has thundered. Alexander surrounded himself with the fortune-tellers and took counsel with them as a modern ruler takes counsel with his ministers. Even so great a man as Caesar and so modern and so enlightened a man as Cicero left their fate to augurs and omens. Sometimes the omens were right and sometimes they were wrong, but whether right or wrong they equally meaningless. Cicero lost his life by trusting to the wisdom of crown. When he was in flight from Antony and Caesar Augustus he put to sea and might have escaped. But some crows chanced to circle round his vessel, and he took the circumstances to be unfavourable to his action, returned to shore and was murdered. Even the farmer of ancient Greece consulted the omens and the oracles where the farmer today is only careful of his manures.

I should have liked to have seen Caesar and I should have liked to have heard Cicero, but on the balance I think we who inherit this later day and who can jest at the shadows that were so real to them have the better end of time. It is pleasant to be about when the light is abroad. We do not know much more of the Power that

Turns the handle of this idle Show

than our forefathers did, but at least we have escaped the grotesque shadows that enveloped them. We do not look for divine guidance in the entrails of animals or the flight of crows, and the House of Commons does not adjourn at a clap of thunder.

14.5.1 GLOSSARY

Superstition: an irrational belief or practice that causes fear among people

Inevitable: which is certain to happen or that cannot be avoided

Law of averages: a mathematical formula to make an estimate by adding up all the quantities and dividing them by the total number of quantities

Inexorable:relentless, which cannot be prevented to happen

Childish folly: immature or foolish activities

Irrefutable:That cannot be disapproved

Discreet: careful about one's speech and activities in order to keep something confidential and avoid embarrassment

Revelations: the message of God communicated to the humans

(Georges)Duhamel:the pen name of Denis Thevenin, a French novelist and poet of 20th century.

Sheer wreck: completely ruined or destroyed. Here it means ruined both physically and mentally

Epileptic fits: a central nervous system disorder in which a person faints and brain starts functioning abnormally.

Negative concession: Having no other choice except to be agree with odd or irrational idea.

Hands have a habit of their own and one can't always watching them: superstitious beliefs and practices often become the habits of a society and people follow these habits without raising any question.

Shadowy reminiscences of antique credulity: vague and dim memories of old beliefs and customs which are still followed today.

Soothsayers: A person supposed to be able to foresee the future.

Oracles: The message or advice of gods sought by a priest.

Thucydides: An Athenian historian known for his *History of the Peloponnesian War* between Sparta and Athens.

Pompey: Roman general and statesman of 106-48 B.C.

Cato: Roman statesman, soldier and stoic philosopher.

Praetor: elected magistrate of the Roman republic.

Alexander (356-323 B. C.): king of Macedonia and famous emperor.

Cicero: Roman statesman, orator, writer.

Augur: a person who interprets omens.

Antony: Roman general and friend of Caesar.

AugustusCaesar: The first Roman Emperor who ruled during 27 B. C. -14 A.D.

Jest at the shadows that were so real: laughing or mocking at the beliefs that mattered so greatly

Grotesque shadows that enveloped them: misconceptions, misunderstandings and ignorance about Nature and the universe led the ancient people to believe in superstitious practices.

Adjourn: postpone

14.5.2 SUMMARY

A. G. Gardiner in his essay *On Superstition* discusses the illogical practices of the English society. One of such practices is the fear against number thirteen. People think that number thirteen is inauspicious that can bring bad news in their life. People have some kind of fear and anxiety, if they find a home with number thirteen,or a room in a hotel with number thirteen. People are too fearful about number thirteen that they usually reject the invitation for dinner at table number thirteen. There are hundreds of streets in London but he has not noticed a street with number thirteen. Gardiner observes people's attitude and finds that the possibility of any wrong done to a person is same with any number. He notices that hospital usually do not have a bed with number thirteen. According to the writer, this leads the patient to avoid thinking negatively, and helps him to recover soon. The number of a bed, if it is thirteen may make him sick, because

negative thoughts related to the number would come to his mind that would affect his/her physical condition as well. Number thirteen is avoided in a hospital in order to make patient's mood happy and cheerful. Florence Nightingale's opinion was that a patient recovers sooner if flowers are kept near him/her. He cites an example of a soldier who survived the injuries of war, but died when he came to know about the pimple on his nose. Gardiner is of the view that the people of olden times were superstitious because they had very little knowledge of Nature and universe. To continue the same practices in modern time is nothing buta childish folly. Even great historical leaders like Caesar and Cicero were governed by superstitious beliefs.

14.5.3 DISCUSSION

What is superstition? Superstition is a system of religious or cultural belief or practice that manifests the tendency of ascribing the natural phenomena to the supernatural causes. The approach may be subjective or objective. This is an encroachment on scientific temper and rationality. Every social, national or religious community has some kind of superstitious beliefs. Writers, for having the scientific temper, always try to eradicate the superstitions from the society. A. G. Gardiner in the present essay addresses the philosophy of fear and superstition and points out the effects of such practices on the lives of people.

On Superstitions was published in Gardiner's famous collection Windfalls under the name of Alpha of the Plough. He seems disappointed when he sees that the English society is, on one hand, growing rational, modern, and asserting the scientific temper, on the other side, various myths, taboos, illogical arguments and superstitions were governing the lives of the English.

The cultural approach of different societies towards numbers has been quite fascinating. Numbers like 3, 7, 99, 101, have different significance in different cultures. Shakespeare exploits number 3 in *Macbeth* to give a negative meaning to the spirits (the three witches).Edwin Arnold, in *The Light of Asia*, uses number seven as a sign of optimism. Lord Buddha, in his dream, sees seven visions that were interpreted as good omens for the world. Similarly, Gardiner, as an example, takes number thirteen which is considered as a bad omen in the English society. He cites various incidents that justify the fact that 13 is just a number and it has nothing to do with the life of an individual. He captures the psychological state of the English towards number thirteen which does not, as he claims, pass unnoticed. A kind of fear has grown in the English society regarding the number thirteen.He seeks help of the Mathematical formula of the law of average to prove that the chances of bad things to take place in one's life are same as in relation to any other number. Society is particular about number thirteen. It does not take it as a digit of number series, rather as a magical number that destroys the life of the people surrounded by it.

People hardly dare to buy a house which bears number 13. They refuse to attend a dinner party just because there may be 13 chairs at the table. This kind of the attitude of people to number 13 is childish. The irony is that people do not even accept the fact that they have any kind of fear regarding number thirteen. It seems that Gardiner has very minutely read the mind of society as he does not

find the houses with number 13 in almost all the streets of London and those of other towns. Moreover, there is rarely any bed in a hospital that carries 13 as its number. The superstitious form of number thirteen can affect the calculations of a vulnerable landlord or hospital if they have a thirteen numbered room or bed. Nobody is bothered about the letting qualities of the house or the curative qualities of the bed.The important issue for the people is the number of the bed.

According to Gardiner, physical recovery depends upon the mental as well as the physical conditions. There is a possibility of slow or no recovery if the patient is suffering from low vitality. He quotes Florence Nightingale who suggests people that the patient may recover soon, if a bunch of flowers are put near the bed of the patient. He further cites M. Duhamel's medical experience about the soldier who was saved from the fatal wounds he received in the war, but he died when he came to know about the pimple on his nose. Likewise, a particular patient lying on the thirteen numbered bed may die or get slow recovery, if he takes number 13 as a bad omen. These cases justify that many a time it is the mental state that is responsible for the slow or no recovery of the patient. People's superstitious attitude to the insignificant things causes this type of mental state. The number of the bed has nothing to do with the curative qualities of the bed.

Gardiner acknowledges that he may not be totally free from such types of illogical beliefs. In the case of number thirteen, he is quite sure that he does not consider the number as a bad omen. He quite often travels in the bus that bears number thirteen and does not remember any unpleasant experience associated with it. He says that he would not change the number of the bus, if he is granted the power to do that. Gardiner further shares some incidents that raise question about his being purely non-superstitious. Indeed, he seems confused. He criticises the illogical practices but at the same time, he thinks that it is a matter of practical wisdom, if someone walks around the ladder rather than under it. The popular notion about superstition is that it is unfortunate to walk under the ladder when it is put against a wall. The reason behind this practice, as Gardiner gives, is that the fellow on the ladder may fall himself or drop something that may cause damage. He lightens the issue by giving it a humorous treatment.

Superstition, according to Gardiner, is the continuation of the tradition of fear and unknown truth. In olden times, there was a limited knowledge aboutNature, and human beingsdid not understand the natural phenomena properly. Therefore, they had fear aboutwhat was unknown to them. This gradually gave rise to the illogical and meaningless practices of fear and superstition. A modern fellow is equipped with science and facts. Instead of having some superstitious beliefs about unknown facts, s/heshould seek help of science which makes them able to think rationally. Even great rulers like Caesar and scholar like Cicero were not free from the superstitious beliefs. They had illogical fears in their minds and because they did not know the functions of the universe. At present science has made tremendous progress and interpreted the functions of the Nature and universe, the symbolic significance of natural phenomena like thunder, lightning and storm in an individual's life must be free from all types of fear and anxiety.

14.6 LET US SUM UP

A. G. Gardiner in the essay *On the Rule of Road*, describes people's madness for individual freedom. He correlates the subject with people's behaviour on road. He raises the issues of the excess of individual freedom. There are numerous ways through which one can enjoy one's individual liberty. He favours submission of individual liberty when it comes to the terms of making a healthy and civilised society. Small individual deeds, though not a part of heroism, are quite helpful for the society at large.

He deals with the psychology of English society towards fear, control and superstitions. Nature is a system and human being should seek the help of science to understand that system instead of creating and following some kind of fear in the mind. He expects the people to adopt the modern and scientific attitude towards the traditional beliefs and traditions as well. He plays the role of a moralist and mocks at social evils with an intention to correct them as he does in each of his essays. His views as expressed in *On Superstitions* is equally applicable to the Indian mind believing in the illogical social habits. Human beings should cope up with the development of science and rationality.

14.7 QUESTIONS

1. *"Liberty of all may be preserved, the liberty of everybody must be curtailed." Discuss these lines in reference to the essay On the Rule of Road.*
2. *Why does A. G. Gardiner think that liberty is not a personal affair but a social contract? Discuss in detail.*
3. *What is the idea of the essay On the Rule of Road?*
4. What is superstition? Discuss in reference to the essay prescribed in your syllabus.
5. What is the idea of the essay *On Superstitions* written by A. G. Gardiner?
6. Why is A. G. Gardiner concerned about people's behaviour regarding superstition?
7. Discuss Gardiner as an essayist.
8. Discuss Gardiner a moralist.
9. What are the elements of modernity in Gardiner's essays? Write your answer in detail.

14.8 SUGGESTED READINGS

Arora S.N. *A.G. Gardiner and His Selected Essays*. Student Store: Bareilly. 1996.

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UNIT-15 J. B. PRIESTLEY : ON DOING NOTHING

Structure

15.0 Objectives

15.1 Introduction

15.2 Biography of J.B. Priestley

15.3 J.B. Priestley as an Essayist

15.4 On Doing Nothing

15.4.1 Glossary

15.4.2 Critical Summary

15.5 Let us sum up

15.6 Questions

15.7 Suggested Reading

15.0 OBJECTIVES

In this unit, we shall introduce another prominent modern English essayist J. B. Priestley. We have selected one essay which will give you an idea of some aspects of Priestley's art of writing the essay. After reading this unit, you will able to

- Describe J.B. Priestley's life and works.
- Discuss Priestley as an essayist
- Appreciate the distinctive quality of Priestley's essays;
- Discuss the selected essays

15.1 INTRODUCTION

J.B. Priestley is one of the deepest thinkers and most influential essayists of the 20th century. J. B. Priestley is a versatile genius. As an essayist he reveals himself as a keen observer of men and manners. Generally, he chooses some common place object or happing as the subject of the essay, and while dealing with it in a light and humourous manner, he suddenly takes a turn and makes serious and philosophical comments. As an essayist, he never creates any mystic atmosphere about his readers but proceeds his ideas with force and gusto giving of course, delicate touches of pure humour which does not obstruct his thoughts and feeling. His love of allusions and quiet sense of humour have made one of the most

delightful and popular writers of the 20th century. Priestley is a modern parodist like Max Beerbohm. He produces writings which are on one hand , of immediate interest and, on the other show illuminating criticism.

15.2 BIOGRAPHY OF J. B. PRIESTLEY

John Boynton Priestley, (13 September, 1894 - 14 August, 1984), known as J.B. Priestley, was an English novelist, playwrighter and broadcaster. He published 27 novels, notably The Good Companions (1929), as well as numerous dramas such as An Inspector Calls. His output included literary and social criticism.

Priestley was born at 34 Manningham Road, Heaton, which he described as an "ultra-respectable" suburb of Bradford. His father was a head teacher. His mother died when he was still an infant and his father remarried four years later. Priestley was educated at Belle Vue Grammar School, which he left at sixteen to work as a junior clerk at Helm & Co., a wool firm in the Swan Arcade. During his years at Helm &Co. (1910-1914), he started writing at night and had articles published in local and London Newspapers

Priestley had a deep love of classical music, and in 1941 he important part in organising and supporting a fund-raising campaign on behalf of the London Philharmonic Orchestra, which was struggling to establish itself as a self-governing body after the withdrawal of Sir Thomas Beecham. In 1949 the opera The Olympians by Arthur Bliss, to a libretto by was premiered.

Priestley married three times. In 1921 he married Emily “Pat” Tempest, a music loving Bradford librarian. Two daughters were born in 1923 and 1924, but in 1925 his wife died of cancer. In September 1926, he married Jane Wyndham Lewis (ex-wife of the original 'Beachcomber' D. B. Wyndham-Lewis, no relation to the artist Wyndham Lewis); they had two daughters and one son. In 1953, he divorced his second wife and married the archaeologist and writer Jacquetta Hawkes, his collaborator on the play Dragon's Mouth. J.B. Priestley passed away from this world on 14th August 1984.

Priestley’s first major success came with a novel, The Good Companions (1929), which earned him the James Tait Black Memorial Prize for fiction and made him a national figure. His next novel, Angel Pavement (1930) further established him as a successful novelist. However, some critics were less than complimentary about his work, and Priestley began legal action against Graham Greene for what he took to be a defamatory portrait of him in the novel Stamboul Train (1932).

In 1934 he published the travelogue English Journey, which is an account of what he saw and heard while travelling through the country in the autumn of the previous year.

He moved into a new genre and became equally well known as a dramatist. Dangerous Corner was the first of a series of plays that enthralled West End theatre audiences. His best-known play is An Inspector Calls (1946), later made into a film starring Alastair Sim released in 1954. His plays are more varied in

tone than the novels, several being influenced by J. W. Dunne's theory of time, which plays a part in the plots of Dangerous Corner (1932) and Time and the Conways (1937).

Many of his works have a socialist aspect. For example, An Inspector Calls, as well as being a "Time Play", contains many references to socialism - the inspector was arguably an alter ego through which Priestley could express his views.

During World War II, he was a regular broadcaster on the BBC. The Postscript, broadcast on Sunday night through 1940 and again in 1941, drew peak audiences of 16 million; only Churchill was more popular with listeners. But his talks were cancelled. It was thought that this was the effect of complaints from Churchill that they were too left-wing; however, Priestley's son has recently revealed in a talk on the latest book being published about his father's life that it was in fact Churchill's Cabinet that brought about the cancellation by supplying negative reports on the broadcasts to Churchill.

Priestley chaired the 1941 Committee, and in 1942 he was a co-founder of the socialist Common Wealth Party. The political content of his broadcasts and his hopes of a new and different England after the war influenced the politics of the period and helped the Labour Party gain its landslide victory in the 1945 general election. Priestley himself, however, was distrustful of the state and dogma.

Priestley's name was on Orwell's list, a list of people which George Orwell prepared in March 1949 for the Information Research Department, a propaganda unit set up at the Foreign Office by the Labour government. Orwell considered these people to have pro-communist leanings and therefore to be inappropriate to write for the IRD.

He was a founding member of the Campaign for Nuclear Disarmament in 1958. 25m bamus doudw (eset) Although Priestley never wrote a formal book of memoirs, his literary reminiscences, Margin Released (1962), provide valuable insights into his work. The section dealing with his job as a teenage clerk in a Bradford woolsorter's office manages to weave fine literature from an outwardly unpromising subject - a characteristic of many of his novels. His interest in the problem of time led him to publish an extended essay in 1964 under the title of Man and Time (Aldous published this as a companion to Carl Jung's Man and His Symbols). In this book he explored in depth various theories and beliefs about time as well as his own research and unique conclusions, including an analysis of the phenomenon of precognitive dreaming, based in part on a broad sampling of experiences gathered from the British public, who responded enthusiastically to a televised appeal he made while being interviewed in 1963 on the BBC programme, Monitor. Priestley managed the treatment of this potentially esoteric subject matter with warmth and competence.

Works

Novels

Adam in Moonshine (1927) The Good Companions (1929) Faraway (1932), They Walk in the City (1936), Let the People Sing (1939) Daylight on Saturday (1943) Three Men in New Suits (1945) Jenny Villiers (1947), Low Notes on a High Level (1954) The Magicians (1954), The Thirty-First of June (1961) The Shapes of Sleep (1962) Sir Michael and Sir George (1964) Lost Empires (1965), Benighted (1928) Angel Pavement (1930) Wonder Hero (1933) The Doomsday Men (1937) Blackout in Gretley (1942) The Image Men Vol. 1: Out of Town (1968) The Image Men Vol. 2: London End (1968) . Found Lost Found (1976). Other Fiction Bright Day (1946) Festival at Farbridge (1951) Saturn over the Water (1961) Salt Is Leaving (1961)

It's an Old Country (1967) Farthing Hall (1929) (Novel written in collaboration with Hugh Walpole) The Town Mayor of Miraucourt (1930) (Short story published in a limited edition of 525 copies) I'll Tell You Everything (1932) (Novel written in collaboration with Gerald Bullett) Albert Goes Through (1933) (Novelette) The Other Place (1952) (Short Stories) Snoggle (1971) (Novel for children) The Carfitt Crisis (1975) (Short stories)

Selected Plays

Dangerous Corner (1932) Eden End (1934) I Have Been Here Before (1937) When We Are Married (1938) Johnson Over Jordan (1939) They Came to a City (1943) An Inspector Labumum Grove (1933) Time and the Conways (1937) Calls (1943) The Linden Tree (1947) Last Holiday (1950, wrote story, screenplay and produced the film) His play The Thirty-first of June was first produced in Toronto in 1957.

15.3 J.B. PRIESTLEY AS AN ESSAYIST

J.B. Priestley is a versatile genius. As an essayist, he began his literary career in 1920 and became a well known dramatist and essayist of English literature. In later period of his life, his novels and plays all carry equal importance in the entire realm of English Literature. He reveals himself a keen observer of men and manners. He chooses some common place object or happening as the subject of the essay, and while dealing with it in a light and humorous manner, he suddenly takes a turn and makes serious and philosophical comments. A cursory glance at the titles of some of his essays will bring the point home. 'On Travel By Train', 'On Doing Nothing', 'Student Mobs', 'In Crimson Silk', 'Lectures', 'An Apology for Talkers', and 'Let Us Laugh While We Can' are some of his popular essays. The subjects, as the titles of the essays reveal, are trivial but they are replete with serious observations on life. His attitude towards life is pleasant and tolerable. He has rightly been called "a sturdy philosopher". His views in his essays under the title 'On Doing Nothing' are highly commendable when he writes, "all the evil in the world is brought about by persons who are always up and doing." He ridicules the idea that laziness is the primary sin. All the great writers like Whitman, Thoreau and Wordsworth have praised the state nothing. He makes a direct and straight forward approach to the subject. He announces. The subject in the very opening sentence and elaborates it with felicity and humour. In 'On Doing Nothing' the first sentence reads as follows, "I had been staying with a friend of mine, an artist and delightfully lazy

fellow..... then spent long golden afternoons lying flat on our backs doing nothing." Then he talks of the natural surroundings of the moor in detail. Clouds taking different shapes and shades, what they are eating, drinking and smoking and how they are chatting almost doing nothing - everything has been described in a very romantic and dramatic manner. Some chief characteristic of the essayist are given below.

First characteristic of J.B. Priestley as an essayist is his verbal craftsmanship. He creates mystic atmosphere about his readers but proceeds with his ideas with force and gusto giving of course, delicate touches of pure humour, He does not obstruct his thoughts and feeling. He is one of those modern writers who have earned a great name and fame for their varieties of subjects. His love of allusions and quiet sense of humour have made him one of the most delightful and popular writers of the twentieth century. He is highly admired for his verbal craftsmanship and simple but elegant style. He is also known as a creator of a typically Yorkshire humour. His use of epithets, participles and adjectives are very graphic and vivid. His style is remarkable for its lucidity, simplicity and sincerity. His essays contain a very readable style. His accurate use of words is quite remarkable.

Second important characteristic of J.B. Priestley's essays is his parody. As a modern parodist, he produces writings which are, on one hand, of immediate interest and, on the other, show illuminating criticism. 'On Doing Nothing' has immediate interest because laziness is of concern to everyone and on the other; there is criticism of the politicians who make a mess of everything by too much of activity. He makes a direct and straight forward approach to the subject. He announces the subject in the very opening sentence and elaborates it with ease, felicity and humour. In 'On Doing Nothing' the first sentence reads as follows "I had been staying with a friend of mine, an artist and delightfully lazy fellow which had then spent long golden afternoons lying flat on our backs doing nothing." Then he talks of the natural surroundings of the moon in detail. Clouds taking different shapes and shades, what they are eating, drinking and smoking and how they are chatting almost doing nothing everything has been described in a very romantic and dramatic manner.

Next important characteristic of his essays is his humour. He makes the readers laugh by his comments and observations. He comments not only at others but also at himself and sometimes creates humour at his own cost. In 'On Doing Nothing' he writes - "any fool can be fussy and rid himself of every all over the place but a man has to have something in him before he can settle down to do nothing." About Whitman he writes - "robbed of his habit of lounging round with his hands in his pocket and his innocent delight in the pastime would be merely a large sized ass." He makes fine word combinations and many of his expressions linger in the mind. In 'On Doing Nothing', while whiling away his time in a lonely moorland he imagines the hustle and bustle of his friends and relations in the city, "somewhere, far away, our friends and relatives were humming and bustling, shaping and contriving, planning, disputing, getting, spending etc. These words ring sweet in the ears and minds of the readers and they are lost in their musical rhythm.relatives were humming and bustling, shaping and contriving, planning,

disputing, getting, spending etc." These words ring sweet in the ears and minds of the readers and they are lost in their musical rhythm.

15.4 ON DOING NOTHING

(Text)

I had been staying with a friend of mine, an artist and delightfully lazy fellow, at his cottage among the Yorkshire fells, some ten miles from a railway-station; and as we had been fortunate enough to encounter a sudden spell of really warm weather, day after day we had set off in the morning, taken the nearest moorland track, climbed leisurely until we had reached somewhere about two thousand feet above sea-level, and had then spent long golden afternoon lying flat on our backs - doing nothing.

There is no better lounging place than a moor. It is a kind of clean bare antechamber to heaven. Beneath its apparent monotony that offers no immediate excitement, no absorbing drama of sound and colour, there is subtle variety in its slowly changing patterns of cloud and shadow and tinted horizons, sufficient to keep up a flicker of interest in the mind all day. With its velvety patches, no bigger than a drawing-room carpet, of fine moorland grass, its surfaces invite repose. Its remoteness, its permanence, its old and sprawling indifference to man and his concerns, rest and cleanse the mind. All the noises of the world are drowned in the one monotonous cry of the curlew.

Day after day, then, found us full-stretched upon the moor, looking up at the sky or gazing dreamily at the distant horizon. It is not strictly true, of course, to say that we did absolutely nothing, for we smoked great quantities of tobacco, ate sandwiches and little sticks of chocolate, drank from the cold bubbling streams that spring up from nowhere, gurgle for a few score yards, then disappear again. Occasionally we exchanged a remark to two. But we probably came as close to doing nothing as it is possible for two members of our race. We made nothing, not even any plans; not a single idea entered our heads; we did not even indulge in that genial boasting which is the usual pastime of two friendly males in conference. Somewhere, far away, our friends and relatives were humming and bustling, shaping and contriving, planning, disputing, getting, spending; but we were gods, solidly occupied in doing nothing, our minds immaculate vacancies. But when our little hour of idling was done and we descended for the last time, as flushed as sunsets, we came down into this world of men and newspaper owners only to discover that we had just been denounced by Mr Gordon Selfridge.

When and where he had been denouncing us I do not know. Nor do I know what hilarious company had invited and received his conferences. Strange things happen at this season, when the unfamiliar sun ripens our eccentricities. It was only last year or the year before that some enterprising person who had organized a conducted tour to the Continental arranged, as bait for the more intellectual holiday-makers, that a series if lectures should be given to the party by eminent authors at various places en route. The happy tourists set out, and their conductor was as good as his word, for behold - at the very first stopping-place Dean Inge gave them an address on the modern love of pleasure. But whether Mr Selfridge

had been addressing a crowd of holiday-makers or a solemn conference of emporium owners, I do not know, but I do know that he said that he hated laziness more than anything else and held it the greatest of sins. I believe too that he delivered some judgment on persons who waste time, but I have forgotten his reasons and instances and, to be frank, would count it a disgraceful waste of time to discover again what they were. Mr Selfridge did not mention us by name, but it is hardly possible to doubt that he had us in mind throughout his attack on idleness. Perhaps he had had a frantic vision of the pair of us lying flat on our backs on the moor, wasting time royally while the world's work waited to be done, and, incidentally, to be afterwards bought and sold in Mr Selfridge's store. I hope he had, for the sight should have done him good; we are a pleasing spectacle at any time, but when we are doing nothing it would do any man's heart good to see us, even in the most fragmentary and baffling vision. Unfortunately, Mr Selfridge had probably already made up his mind about the sin, as would call it, of laziness, and so was not open to conviction, was not ready to be pleased. It is a pity, and all the more so because his views seem to me to be wrong and quite definitely harmful.

All the evil in this world brought by persons who are always up and doing, but do not know when they ought to be up nor what they ought to be doing. The devil, I take it, is still the busiest creature in the universe, and I can quite imagine him denouncing laziness and becoming angry at the smallest waste of time. In his kingdom, I will wager, nobody is allowed to do nothing, not even for a single afternoon. The world, we all freely admit, is in a muddle, but I for one do not think that it is laziness that brought it ti such a pass. It is not the active virtue that it lacks but passive ones; it is capable of anything but kindness and a little steady thought. There is still plenty of energy in the world (there never were more fussy people about), but most of it is simply misdirected. If, for example, in July 1914, when there was some capital idling weather, everybody, emperor, kings, archdukes, statesmen, generals, journalists, had been suddenly smitten with an intense and consume tobacco, then we should all have been much better off than we are now. But no, the doctrine of the strenuous life sill went unchallenged; there must be no time wasted; something must be done. And, as we know, something was done. Again, suppose our statemen, instead of rushing off to Versailles with a bundle of ill-digested notions and a great deal of energy to dissipate, had all taken fortnight off, away from all correspondence and interviews and what not, and had simply lounged about on some hillside or other, apparently doing nothing for the first time in their energetic lives, then they might have gone to their so called Peace Conference and come away again with their reputations still unsoiled and the affairs of the world in good trim. Even at the present time, if half the politicians in Europe would relinquish the notion that laziness is a crime and go away and do nothing for a little space, we should certainly gain by it. Other examples come crowding into the mind. Thus, every now and then, certain religious sects hold conferences; but though there are evils abroad that are mountains high, though the fate of civilization is still doubtful, the members who attend these conferences spend their time condemning the length ladies' skirts and the noisiness of dance bands. They would all be better employed lying flat on their backs somewhere, staring at the sky and recovering their mental health.

The idea that laziness is the primary sin and the accompanying doctrine of the strenuous life are very prevalent in America, and we cannot escape the fact that America is an amazingly prosperous country. But neither can we escape the fact that society there is in such condition that all its best contemporary writers are satirists. Curiously enough, most of the great American writers have not hesitated to praise idleness, and it has often been their faculty for doing nothing and praising themselves for doing it, that has been their salvation. Thus, Thoreay, without his capacity for idling and doing nothing more than appreciate the Milky Way, would be a cold prig; and Whitman robbed if his habit of lounging round with his hands in his pockets and his innocent delight in this pastime, would be merely a large-sized ass. Any food can be fussy and rid himself of energy all over the place, but a man has to have something in him before he can settle down to do nothing. He must have reserves ti draw upon, must be at heart a poet.

Wordsworth, to whom we go when most other poets fail us, knew the value of doing nothing; nobody, you may say, could do it better; and you may discover in his work the best account of the matter. He lived long enough to retract most of his youthful opinions, but I do not think that he ever went back on his youthful notion that a man could have no health- ier and more spiritualizing employment than idling about and starting at Nature. (It is true that he is very angry in one poem with some gypsies be- cause they had apparently done absolutely nothing from the time he passed them at the beginning of his walk to the time when he passed them again, twelve hours later. But this is racial prejudice, tinged, I suspect, with envy, for though he had not done much, they had done even less.) If he were alive to-day I have no doubt he would preach his doctrine more frequently and more frequently than ever, and he would probably attack Mr Selfridge and defend us (beginning 'Last week they loitered on a love wide moor') in a series of capital sonnets, which would not, by the way, attract the slightest attention. He would tell us that the whole world would be better off if it spent every possible moment it could, these next ten years, lying flat on its back on a moor, doing nothing. And he would be right.

15.4.1 GLOSSARY

On doing nothing – spending time in the pleasure of idleness

Yorkshire fells – hills in England composed of limestone having scenic sheep pastures.

Tinted - mixed colours

Sprawling – irregular or straggling form

Fellow – person

Fells- Valleys, moors

Moorland- Open or uncultivated land

Antechamber- a room leading into a large hall

Tinted- colourful

Flicker of interest – little or slight interest

Gurgle- water flow creating noise or sound

Robbed of – bereft of

Cold prig- a dull and boring preacher who is annoying

Humming and bustling – doing something busily and actively

Immaculate- perfectly clean, spotless

Capital idling weather- fine weather for passing time idly

Racial prejudice- biased opinion against the members of the other race

Large sized ass- a phrase used for a foolish person

Fervently - passionately

15.4.2 CRITICAL SUMMARY

'On Doing Nothing' is an extract from 'Open House'. In this essay J. B. Priestley praises idleness to emphasize that excessive zeal for busy life is not good. He talks about the idea of unwinding oneself and the benefits we would enjoy from doing nothing. He, thus, stresses on the idea of doing nothing and spending time in leisurely activities which is necessary and beneficial to human life as a work. The life of man is fraught with work and all of us are involved in that rat race directly or indirectly. He suggests that idleness is necessary for both mental and physical health. He recommends to his readers to take a few hours off from his works and spend them doing nothing.

The essay begins with a description of the writer's enjoyment of idle hours with a friend who is an artist at Yorkshire Falls. The place was very attractive with its rich natural surroundings. The weather that time was quite favourable and fine. They had taken the nearest moorland track. They had climbed leisurely until they had reached somewhere about two thousand feet above the sea level and had spent long golden afternoons lying flat on their backs doing nothing. They did not make any plans. No ideas or thoughts are entered their minds. They appeared like Gods occupied in doing nothing. After their little hour of idling, they came down in this world only to discover that they had been denounced for their laziness. All evil in the world is brought about the persons who are always up and doing. The devil is the busiest creature in this universe and nobody is allowed to do nothing in his kingdom. They are advocates of strenuous life. They maintain that there must be no time wasted. Something must be done. This motto is born the human life filled with a lot pressure, pain and misery.

According to the author laziness would makes us much more better than strenuous life. Nature is a beautiful and it, not only soothes the mind, but also teacher and a nourisher. Nature only regains our mental health and achieves a position where we can work better and more efficiently. Priestley says that if Wordsworth had been alive, he would have advised the people to have nature and lead carefree life. Then he would have done so with a greater amount of

enthusiasm and more often. He could have told us that whole world be a far better place to live by enjoying Nature with freedom and without doing anything.

In short, the essay written in defence of idleness should be treated serious. It is a mild joke. The author is a strenuous worker as most men, but he allots a due space of his body and mind. Such idle pleasures are useful in their own way they furnish a man with vitality which keeps them p to mark throughout his life. The author tries to hold before us a way of life and it's intrinsic value. There is more to life than just working ceaselessly. Work and leisure, if blended properly not only helps us to go a long way, but also in a better and more fruitful way.

The essay is penetrating and sharp. Its style is characterized by urban humour and idiomatic turn of speech. The humour of the essay is animating. Its sentences contain ironical touch. It shows author's love of humour.

15.5 LET US SUM UP

In this unit, we have discussed J. B. Priestley's life and works. J. B. Priestley is one of the most versatile writers of today. He is prolific essayist. His essay covers a very wide range of subjects. His love of the allusions and his quit sense of humour that make him one of the most delightful essayist of modern age. Use of glossary helps you to understand the text of Priestley.

15.6 QUESTIONS

Q1. Discuss J.B. Priestley as an essayist.

Q2. Critically analyse the essay 'On Doing Nothing" by Priestley.

Q3. Discuss the style of J.B. Priestley.

Q4. What are the elements of humour in 'On Doing Nothing'.

Q5. Along with humour, there is a touch of irony in the essay 'On Doing Nothing'. Discuss

Q6. How did the author spend a few days in the moors?

Q7. What is the author's opinion on Wordsworth's youthful notions?

15.7 SUGGESTED READING

- https:// www.academia.edu\88172196\ Brief_notes_on_J_B_ Priestley_s_On_Doing_Nothing_
- https://brainly.in/question/4463895
- http://sittingbee.com/on-doing-nothing-j-b-priestley/

UNIT-16 ALDOUS HUXLEY: SELECTED SNOBBERIES AND E.V. LUCAS: A FUNERAL

Structure

16.0 Objectives

16.1 Introduction

16.2 Aldous Huxley: Life and works

16.3 Selected Snobberies

- 16.3.1 Essay
- 16.3.2 Glossary
- 16.3.2 Paraphrasing
- 16.3.3 Questions

16.4 E V Lucas: Life and works

16.5 Prose style

16.6 Critical Evaluation

16.7 A Funeral

- 16.7.1 Glossary
- 16.7.2 Summary
- 16.7.3 Questions

16.8 Let Sum up

16.9 Suggested Reading

16.0 OBJECTIVES

In this unit, we shall introduce you to two eminent Modern essayists of 20th century. We have selected essays "Selected Snobberies" and "A Funeral" for you, which will give you an idea of Aldous Huxley and E. V. Lucas's prose style. After reading this Unit carefully, you will be able to:

- understand Huxley's essay "Selected Snobberies" completely
- describe Aldous Huxley's Life and Works
- appreciate the distinctive style of his essay writing

- outline E. V. Lucas's Life and Works
- appreciate the distinctive style of his essay writing;
- analyses E. V. Lucas's essay "A Funeral"
- do the practice exercise at the end;

16.1 INTRODUCTION

In this unit, we shall first discuss the life and works of Aldous Huxley and E.V.Lucas as well as the prose style of the essayists. Our focus will then shift to Aldous Huxley's a very important essay "Selected Snobberies" and E.V.Lucas's essays "A Funeral". The essay "Selected Snobberies" is very amusing and full of satire and irony. In "A Funeral" we have find the theme of friendship, respect, generosity, acceptance and loss. After going through the text of the essay we shall discuss the some important words of the essays under the title glossary. After it we shall discuss the theme of the essays. And in the last we have prepared some exercise for you.

16.2 ALDOUS HUXLEY'S LIFE AND WORKS

Aldous Huxley was born in 1894, at Goldalming in Surrey, near Charterhouse Schol, where his father Leonard Huxley was a teacher. He belonged to be intellectual aristocracy of England. He was the grand son of T.H. Husley and the son of a niece of Mathew Arnold. His mother Julia was one of the first women to graduate from Oxford. She had three sons- Aldous, Julian and Trevenen. All three boys got their early education in nature under the supervision of their mother. They

Like Charles Lamb, Aldous had to face many deaths and challenges in his early life. His mother died in 1908 when he was fourteen years old. Three years later his eyesight failed him. When he was about twenty years old his loving brother Trevenen committed suicide in 1914. Due to cancer his mother had died, when she was about to death she cried against the cruelty of fate "why do I have to die, and die so young", these heart touching words created a permanent impression in the mind of Aldous.

In 1908 he entered Eton College for early education. At the age of sixteen he was suffering from Keratitis, a very serious eye disease in which the patient suffered from an inflammation of the cornea, which made a man nearly blind. After taking some treatment Aldous recovered his eyesight and in 1913 he got admission in Balliol College, Oxford. Aldous made his debut in 1914 by his publication in a student's magazine.

He married twice; firstly in 1919 Aldous married Maria Nys, a refugee girl from the war in Belgium. He loved Maria very much and devoted to her. In 1952 she was diagnosed as a cancer patient. Both husband and wife fought bravely against cancer. Huxley's key book "The Perennial Philosophy" appeared in 1946. This book had changed Huxley's life completely; he now emphasized the need of human awareness of God so he tried to help Maria to die in peace, urging her to contemplate eternal light while she was conscious. He discovers in the Geeta the

true recipe for happiness that is detachment from the material world of possessions and en-attachment to the Universal Spirit which supports it. She died in March 1955 with Huxley besides her.

The loss of Maria had affected Huxley deeply. He was very much disappointed over death of Maria. At that time he was supported by his new learning, that is importance of present instead of living in past and future. The Geeta teaches us about the importance of present. After the death of Maria he married to an Italian woman, Laura Archera, who was twenty years younger than he.

Carcinoma or malignancy swallowed earlier his mother and then his wife Maria and in the last Huxley also became its prey. In 1960 he was diagnosed as a cancer patient and in November 1963 he departed from this world forever. He had never taken American citizenship, and so after 26 years of life on the American continent, he died an English man, speaking still an English accent.

Aldous Huxley firmly believes in these words of Gresley, a great philosopher "our object in traveling should be not to gratify curiosity and seek mere temporary amusement, but to learn and to venerate, to improve the understanding and the heart". Huxley in 1920's and 1930's traveled much. During these two decades he traveled Italy, Austria, Tunisia, Belgium, London, India, Malaya, Java, Borneo, Philippines, Shangai and Japan. His experiences during these travels provided material for- poetry, novels, essays, travel-books and brought him recognition. He was also very much impressed by Mahatma Gandhi's philosophy of non-violence and pacifism.

Aldous Huxley also got success in the field of film-script. In 1937 he settled down in the U.S.A. In 1938 he began a film script on the life of Madame Curie; the film appeared in 1943 in another writer's version, Aldous Huxley earned some fifteen thousand dollars. After it he also tried or worked on the some famous novels like "Pride and Prejudice" and "Jane Eyre", which were filmed and by these works and writing for several magazines he was able to live comfortably.

From the very beginning means from 14th century to 21st century, every age has its own traits or characteristics which are easily we find in the works of that age. As far as essays are concerned, in Elizabethan age Francis Bacon's essays are compendium of wisdom and knowledge packed by epigrammatic and concise style. In 18th century in the essays of Addison and Steele, we find a conversational or journalistic style full of knowledge

In Romantic Age essays of Charles Lamb are known for its anecdotal and autobiographical style. In other words every writer treats essays in their own style and so we can not generalize it. As we know the famous definition of an essay by Dr Johnson "an essay is a loose sally of mind, an indigested piece, not a regular and orderly composition". This definition does not tally with the highly developed essays of modern writers. A standard dictionary defines essay in this manner, "a composition of moderate length on any particular subject or branch of subject, originally implying want of finish, but now said of a composition more or less elaborate in style, though limited in range. Brevity and want of exhaustiveness is certainly the feature of a true essay".

Whenever we talk about the categories of essays, every essay writer classify them in their own way. Aldous Huxley explains in his preface to his "Collected Essays", that essays belong to "a literary species whose extreme variability can be studied most effectively with in three poles of reference". The first is the subjective and autobiographical essay, like Charles Lamb, Aldous Huxley did not disclose his personal life in his essays, although we get some glimpses of his life here and there. In the second category he describes the objective essays like the essays of Francis Bacon, free from personal description. In the last, means third category he talk about abstract- universal essays. This kind of essays, he wrote rather late in his life. In the last phase of his life he realized that God is great and the whole universe is governed by Him. He is omniscient, omnipresence and omnipotent. He thus describes his range of his essays "essays autobiographical, essays about things seen and places visited. Essays in criticism of all kind of works of art, literary, musical. Essays about philosophy and religion, some of them couched in abstract terms, others in the form of an anthology with comments, others again in which general ideas are approached through the concrete facts of history and biography. Essay finally, in which following Montaigne, I have tried to make the best of all the essays three worlds, have tried to say everything at once in as near an approach to contrapuntal simultaneity as the nature of literary art will allow of".

Aldous Huxley was versatile genius which is clearly reflected in his works. He had a unique style and a vast knowledge which was gained from much travel, immense reading and constant meeting with intelligent people. His essays are full of knowledge and he tried to give us the reality of life and in some of his essays exposes the evil practices in life. His essays are very relevant at that time and to the present time also. His style is not creating nay kind of confusion in the mind of the reader.

The most interesting things about his essays are its variety of subjects. We are surprised by the enormous range of Huxley's essays. His essays have been collected in several volumes –On the Margin, Do What You Will, Music at Night, The Olive Tree, Themes And Variations and Adonis and The Alphabet. Huxley's collection of essays are compendium of different subjects in which he included philosophy, religion, biology, sociology, economics, politics, anthropology, metaphysics, sex, the fine arts including literature, painting, music, sculpture and architecture. Such variety of subjects is very rare in English literature. His treatment or elaborations to above mentioned topic is marvelous and he is truly competent for this task.

Just as Bernard Shaw says that art for art sake I am not writing a single sentence in the same way Huxley does not write his essays merely for the sake self-expression or with the object of merely providing a literary pleasure to his readers. In other words, he totally rejects the principle of art for art's sake. He picks up his pen with a purpose and for a serious issue. He always wants to improve his readers. He has a mission to inculcate some noble thoughts in the mind of the reader. He behaves like a doctor firstly he diagnoses the diseases of the modern western society and then talk about the remedy. His essays show him as a reformer, a critic, a teacher, an analyst and a propagandist. Thus in "Art and the Obvious", Aldous Huxley condemns the deterioration in the artistic standards

of today, and in "Tragedy and the Whole Truth" he records the fact that tragedy is passing through a period of eclipse, and in the essay "To the Puritan" he launches a vigorous attack on Mrs. Grundy, pointing out the strange contradiction of a society in which men may attack Holy Trinity but must show due respect to Mrs. Grundy. In "Selected Snobberies" he criticizes modernity-snobbery which encourages an organized waste of consumer-goods as a condition of western industrial prosperity. These are few examples that make it clear that he writes with a purpose and gives valuable suggestion to the readers.

There are a very few writers in English literature who writes in a condensed style. Aldous Huxley is a master of condensed style. He is an extraordinary writer who has the capacity and competence to fill up the sentence with meaning. In Baconian fashion he stands out of the queue by his extraordinary talent in which he compressed the meaning of several lines in a single sentence. The following examples will illustrate this aspect of his style:-

"The modernity- snob, it is obvious, is this industrialist's best friend"

Selected Snobberies

"Each hierarchy culminates in its own particular Pope

Selected Snobberies

Aldous Huxley is one of the most thoughtful and reflective prose writers of the 20th century. The note of satire and irony was predominant in his novels and earlier works. There was some light hearted joviality in his earlier writing. In his later works, such as 'Proper Studies' and 'Ends and Means', which are the two most significant works of the author in the field of higher political and economic thoughts, the style has become more sober, dignified and reflective than in the works of the earlier period. The most striking quality of his style is its lucidity and clarity. His style is never labored or forced; it is lucid and spontaneous. Being always clears in his own mind in other words his thoughts are clear, so he is never obscure in expressing what he wants to say. He writes in a simple, direct and progressive manner without unnecessarily deviating from the point. He has absolute command over the language and has the richness of thoughts to convey in a simple language. He writes in a perfectly clear manner and never does the reader come across confusion of thoughts. His thoughts and ideas are crystal clear and they are being expressed in a lucid clear and concrete manner. His words have good deal of sense and convey good meaning to the readers.

There is a sobriety and dignity in the writings of Aldous Huxley and as we read his works we feel enriched in thoughts and elevated our mind. The theme and style of his prose writing is so impressive that it knock the heart of the readers. On the whole, he is very clever writer and his writing has force, weight lucidity and grace of their own.

16.2.1 THE WORKS OF ALDOUS HUXLEY

Aldous Huxley was one of the most versatile and prolific writers of the twentieth century. His genius was multidimensional and he produced poetry, short stories,

novels, travel-books, essays, biographies, and philosophical works and so on. The more important of his publications are listed below:-

Poetry:-

The Burning Wheel (1916)

The Defeat of Youth (1918)

Leda (1920)

Collection of Short Stories:-

Limbo (1920)

Moral Coils (1922)

Little Mexican (1924)

Two or Three Graces (1926)

Brief Candles (1930)

Novels:-

Crome Yellow (1921)

Antic Hay (1923)

Those Barren Leaves (1925)

Point Counter Point (1928)

Brave New World (1932)

Eyeless In Gaza (1936)

After Many a Summer (1939)

Time Must Have A Stop (1945)

Ape and Essence (1949)

The Genius and the Goddess (1955)

Island (1962)

Collection of Essays

On The Margin (1923)

Do What You Will (1929)

Music at Night (1931)

The Olive Tree (1936)

Themes and Variations (1950)

Adonis and Alphabet (1956)

Biographies

Grey Eminence (1941)

The Devils of Loudun (1952)

Travel –Books

Along The Road (1925)

Jesting Pilate (1926)

Beyond the Mexique Bay (1934)

Philosophical and Miscellaneous Works

Ends and Means (1937)

The Perennial Philosophy (1946)

Science, Liberty and Peace (1947)

The Doors of Perception (1954)

Heaven and Hell (1956)

16.3 SELECTED SNOBBERIES

Text

ALL men are snobs about something. One is almost tempted to add: There is nothing about which men cannot feel snobbish. But this would doubtless be an exaggeration. There are certain disfiguring and mortal diseases about which there has probably never been any snobbery. I cannot imagine, for example, that there are any leprosy-snobs. More picturesque diseases, even when they are dangerous, and less dangerous, diseases, particularly when they are the diseases of the rich, can be and very frequently are a source of snobbish self-importance. I have met several adolescent consumption -snobs, who thought that it would be romantic to-fade away in the flower of youth, like Keats or Marie Bashkirtseff. Alas, the final stages of the consumptive fading are generally a good deal less romantic than these ingenuous young tubercle-snobs seem to imagine. To anyone who has actually witnessed these final stages,) the complacent poeticizing of these adolescents must seem as exasperating as they are profoundly pathetic. In the case of those commoner disease-snobs, whose claim to distinction is that they suffer from one of the maladies of the rich, exasperation is not tempered by very much sympathy. People who possess sufficient leisure, sufficient wealth, not to mention sufficient health, to go traveling from spa to spa, from doctor to fashionable doctor, in search of cures from problematical diseases (which, in so far as they

exist at all, probably have their source in overeating) cannot expect us to be very lavish in our solicitude and pity.

Disease-snobbery is only one out of a great multitude of snobberies, of which now some, now others take pride of place in general esteem. For snobberies ebb and flow; their empire rises, declines, and falls in the most approved historical manner. What were good snobberies a hundred years ago out of fashion. Thus, the snobbery of family is everywhere on the decline. The snobbery of culture, still strong, has now to wrestle with an organized and active low-browism, with snobbery of ignorance and stupidity unique, so far as I know, in the whole of history. Hardly less characteristic of our age is that repulsive booze-snobbery, born of American Prohibition. The malefic influences of this snobbery are rapidly spreading all over the world. Even in France, where the existence of so many varieties of delicious wine has hitherto imposed a judicious connoisseurship and has led to the branding of mere drinking as a brutish solecism, even in France the American booze-snobbery, with its odious accompaniments—a taste for hard drinks in general and for cocktails in particular—is making headway among the rich. Booze-snobbery has now made it socially permissible, and in some circles even rather creditable, for well-brought up men and (this is the novelty) well-brought up women of all ages, from fifteen to seventy, to be seen drunk, if not in public, at least in the very much tempered privacy of a party. Modernity-snobbery, though not exclusive to our age, has come to assume an unprecedented importance. The reasons for this are simple and of a strictly economic character. Thanks to modern machinery, production is outrunning consumption. Organized waste among consumers is the first condition of our industrial prosperity. The sooner a consumer throws away the object he has bought and buys another, the better for the producer. At the same time, of course, the producer must do his bit by producing nothing but the most perishable articles. “The man who builds a skyscraper to last for more than forty years is a traitor to the building trade.” The words are those of a great American contractor. Substitute motor-car, boot, suit of clothes, etc., for skyscraper, and one year, three months, six months, and so on for forty years, and you have the gospel of any leader of any modern industry. The modernity-snob, it is obvious, is this industrialist’s best friend. For modernity-snobs naturally tend to throw away their old possessions and buy new ones at a greater rate than those who are not modernity-snobs. Therefore, it is in the producer’s interest to encourage modernity snobbery. Which in fact he does do-on an enormous scale and to the tune of millions and millions a year—by means of advertising. The newspapers do their best to help those who help them; and to the flood of advertisement is added a flood of less directly paid-for propaganda in favour of modernity-snobbery. The public is taught that up -to- dateness is one of the first duties of man. Docile, it accepts the reiterated suggestion. We are all modernity-snobs now.

Most of us are also art-snobs. There are two varieties of art-snobbery- the platonic and the unplatonic. Platonic art-snobs merely ‘take an interest’ in art. Unplatonic art-snobs go further and actually buy art. Platonic art snobbery is a branch of culture- snobbery. Unplatonic art snobbery is a hybrid or mule; for it is simultaneously a sub-species of culture-snobbery and of possession snobbery. A collection of works of art is a collection of culture symbols, and culture-symbols

still carry social prestige. It is also a collection of wealth symbols. For an art collection can represent money more effectively than a whole fleet of motor- cars.

The value of art-snobbery to living artists is considerable. True, most art-snobs collect only the works of the dead; for an Old Master are both a safer investment and a holier culture-symbol than a living master. But some art-snobs are also modernity-snobs. There are enough of them, with the few eccentrics who like works of art for their own sake, to provide living artists with the means of subsistence.

The value of snobbery in general, its humanistic 'point,' consists in its power to stimulate activity. in its power to. A society with plenty of snobberies is like a dog with plenty of fleas: it is not likely to become comatose. Every snobbery demands of its devotees unceasing efforts, a succession of sacrifices. The society -snob must be perpetually lion- hunting; the modernity snob can never rest from trying to be up- to- date. Swiss doctors and the Best that has been thought or said must be the daily and nightly preoccupation of all the snobs respectively of disease and culture.

If we regard activity as being in itself a good, the we must count all snobberies as good: for all provoke activity. If, with the Buddhists, we regard all activity in this world of illusion as bad, then we shall condemn all snobberies out of hand. Most of us, I suppose, take up our position somewhere between the two extremes. We regard some activities as good, others as indifferent or downright bad. Our approval will be given only to such snobberies as excite what we regard as the better activities; the others we shall either tolerate or detest. For example, most professional intellectuals will approve of culture-snobbery (even while intensely disliking most individual culture-snobs), because it compels the philistines to pay at least some slight tribute to the things of the mind and so helps to make the world less dangerously unsafe for ideas than it otherwise might have been. A manufacturer of motor cars, on the other hand, will rank the snobbery of possessions above culture-snobbery; he will do his best to persuade people that those who have fewer possessions, particularly possessions on four wheels, are inferior to those who have more possessions. And so on. Each hierarchy culminates in its own particular Pope.

16.3.1 SUMMARY OF THE ESSAY

This essay has been taken from a famous collection of essay "Music at Night" which was published in 1931. 'Selected Snobberies' is a wonderful essay penned by a great writer of all time. This essay is very amusing and entertaining as well as thought provoking. Huxley constructs this essay with a true spirit of a writer. It is the duty of an 'artisan of pen' to point out the lacuna in the society so that we come out from there and improve ourselves. Just as Alexender Pope in his epoch making work 'The Rape of the Lock' points out the evils and demerits of the middle class of 18th century in same manner Aldous Huxley also points out the weakness and evils of 20th century people of America through his wonderful essay 'Selected Snobberies'.

Firstly it is important to us to know the real meaning of 'snob'. Snob is a person with an exaggerated respect for high social position or wealth who seeks to associate with social superiors and looks down on those regarded as social inferior. In this essay the writer is right in telling us at the beginning of the essay that everybody is a snob about something or the other. There is a long list of snobberies that is prevalent in the society; the catalogue of snobberies is endless. Aldous Huxley has eagle-eyes in choosing the selected snobberies which are prevalent in the society. Here the essayist talks about disease-snobberies, booze-snobberies, art-snobberies, modernity-snobberies, culture-snobberies, family-snobberies, and snobberies of ignorance and stupidity.

There are certain things which affected more or less every person. In the same manner every one is a snob about something or other. There are some people who are suffering from some disease, snobbish about their disease. Men, who belong to a well to do family, travel from one health resort or sanitarium to another in search of the remedy of their disease. Such men are feeling proud in talking of their disease. Certain persons have been known to have inculcated an attitude of snobbery in respect of tuberculosis, diabetes when affected by these diseases. They have heard the tragic story of John Keats that he had to depart from the earth in his very early age due to tuberculosis, some tuberculosis patients have found it romantic to fade away in the flower of youth. They do not realize that the final stages of the disease are snobbish fighting rather then romantic. However, nobody can inculcate an attitude about leprosy.

Selecting a more common snobberies from modern western life, Huxley talks about another snobbery i.e. booze-snobbery which means the feeling of self importance when a man experience after drinking liquor. The man who is in intoxication of liquor treats the teetotaler with contempt. This snobbery is a by-product of the American experiment in Prohibition, although it was withdrawn by American government soon. One of the evil that emerged from the failure of Prohibition was booze-snobbery or a feeling of self importance in those who indulge in drinking.

Then there is another snobbery i.e. snobbery of modernity. Every one wants to be regarded as being up to date. In this kind of attitude the person wants to be modern, up-to-date and advanced. There are so many people who believe in show business. They frequently change their cars, television, shoes, furniture, garments and similar other articles as soon as possible in order to replace them with new purchases. Although these articles are working properly still they want to change, only for the sake of pomp and show. They believe in exhibition. These kinds of people are very common; you can find them everywhere, in every city. They always believe in changing their articles with some new one. They are producing a lot of waste material, so this large-scale waste is the first condition of industrial prosperity in the west. As we know technology and fashion are changing and updating very frequently. Here Locke's views about fashion is very apt-"fashion is, for the most part, nothing but the ostentation of riches". Chamfort also says "change of fashion is the tax which industry imposes on the vanity of rich". So the manufacturer will not tend to produce articles which are not really durable, they are producing the things on the formula of use and through. This means that manufactured goods must not last long for the simple reason that, if they were to

last long, industries would not be able to continue working at the top speed at which they have to work now.

In the catalogue of snobbery prepared by Aldous Huxley, next snobbery is "art snobbery". Here essayist makes fun of art-snobbery as he makes fun of disease-snobbery, booze-snobbery and snobbery of modernity etc. In this category, Huxley talks about two kinds of art-snobbery, one is Platonic art-snobbery and another is un-Platonic art snobbery. A Platonic art lover is a person who has an idealistic attitude towards art because he loves them for their own sake. But in 20th century there is a increasing number of people who simply make a show of the fact that they love art. Un-Platonic art-snobs are those persons who buy works of art to decorate their bed rooms and drawing rooms. Collecting works of art, like paintings, statues and some ancient objects which are associated with some great men of history, is also a kind of culture-snobbery and wealth snobbery. In a very simple expression we can say the meaning of snobbery is to pretence.

Although Aldous Huxley wrote this essay which is full of irony and satire on snobbery, on the other side he talks about positive aspects of snobbery. He says snob-people all the time remain active in the pursuit of his particular snobbery. It stimulate activity, it encourages activity. A social snob has always busy in improving his public image. He always thinks about how he gets his name in the catalogue of influential people of the society in which he lives. He does not want to become a part of crowd. He wants a special aura and special attention of the people.

It is interesting to note that all snobberies are not bad or useless but some are very useful and good for society, in which culture-snobbery comes in first place. For instance, artist and writers will give approval of culture-snobbery because it encourages people to develop some intellectual taste. As we know culture is very important in the life of a person. A good cultured man lays the foundation of a civilized society. Aldous Huxley gives his approval to such kind of snobberies which encourages for better kind of activities. The concluding line of the essay "possession on four wheels" has a Baconian style which is also an important ingredient of Huxley's style.

16.3.2 GLOSSARY

Snob : a person who thinks he/she is better than somebody of a lower social class and who admires people who have a high social position.

Tempt : to try to persuade or attract somebody to do something, even if itis wrong

Probably : almost certainly

Adolescent : a young person who is no longer a child and not yet an adult, between the of about 13 and 17

Consumption : the act of using, eating, etc. something

Ingenuous :	(used about a person) full of new ideas and clever at finding Solution to problems or at inventing things
Exasperate :	to make somebody angry; to annoy somebody very much
Pathetic :	causing you to feel pity or sadness
Solicitude :	care or concern for someone or something
Lavish :	giving or spending a large amount of money, large in amount or number
Wrestle :	to try hard to deal with something that is difficult, to fight by trying to get hold of your opponent's body and throw him/her to the ground,
Repulsive :	that causes a strong feeling of disgust
Malefic :	causing harm or destruction, especially by supernatural means
Connoisseurship :	a person with expert knowledge or training, especially in fine arts
Booze :	to drink a lot of alcohol
Modernity :	the condition of being new and modern
Unprecedented :	never having happened or existed before
Skyscraper :	an extremely tall building
Enormous :	very big or very great
Docile :	(used about a person or animal) quiet and easy to control
Reiterated :	to repeat an opinion, statement, etc. that has already been said to make the meaning clear
Plato :	an ancient Greek philosopher, often considered the most important figure in western philosophy
Eccentrics :	(used about people or their behaviour) strange or unusual
Subsistence :	enough money or food to keep yourself alive
Comatose :	deeply asleep, deeply unconscious
Detest :	to hate or not like somebody/ something at all
Philistine :	a person who does not like, understand or enjoy the beauty of art literature, music, etc.
Hierarchy :	a system or organization that has many levels from the lowest to the highest
Culminate :	to reach a final result

16.3.3 QUESTIONS

Q 1 Assess the achievement of Aldous Huxley as an essayist?

Q 2 Write a critical appreciation of the essay Selected Snobberies by Aldous Huxley?

Q 3 Write a short note on the prose style of Aldous Huxley?

Q 4 How many kinds of snobberies discussed in this essay by Aldous Huxley?

Q 5 How snobberies affected the life of a common man?

Q 6 In which context the writer says that snobberies are good for us?

Q 7 How can you say that snobberies make you active and vigilant?

16.4 E. V. LUCAS: LIFE AND WORKS

Edward Verrall Lucas more popular known as E V Lucas, was born on 11/12 June 1868 and died on 26 June 1938. He was an English humorist, essayist, playwright, biographer, publisher, poet, novelist, short story writer and editor. He was a versatile writer and wrote on various subjects and in different genre of English literature.

He was born in Eltham, Kent, the second son of the four sons and three daughters of Alfred Lucas and his wife Jane nee Drewett. The Lucases were a **Quaker family** (a member of a Christian group, called the Society of Friends, that does not have formal ceremonies or a formal system of beliefs, and is strongly opposed to violence and war), and the young Lucas was educated at Friends School in Saffron Walden. The poor financial condition

of his father prevented Lucas from going to a university, at the very early age of sixteen he was apprenticed to a Brighton bookseller.

In 1889, Lucas joined the staff of the Sussex Daily News. The following year he published his first volume of poems, Sparks from a Flint. After some struggle, he moved to London to attend lectures at University College, after which he joined the staff of The Globe, one of London's evening papers and, later, the literary journal the *Academy* and the humor magazine *Punch.* He also established himself as a respected reader and editor for the publishers Grant Richards and Methuen. In addition to his regular employment, he wrote or edited over one hundred books. He became a prosperous and well-regarded figure in the London literary community, associating with writers such as Max Beerbohm, Arnold Bennett, and James M. Barrie.

In 1897, he married Elizabeth Gertrude, daughter of Colonel James Theodore Griffin, of the United States army; there was one child, Audrey, of the marriage. Elizabeth Lucas was a writer, and husband and wife collaborated on several children's books. Before the First World War in 1912, E.V. Lucas produced his play, "***The Visit of the King***" at the Palace Theatre, but it did not get success.

16.4.1 MAJOR WORKS

Lucas's flexibility and high productivity as a writer and editor enabled him to have an unusually varied career, as, among other things, a humorist, essayist, novelist, anthologist, literary biographer, travel writer, and art critic. One of his earliest successes as a humor writer was *Wisdom While You Wait* (1902), a parody

of advertisements for the *Encyclopedia Brittanica* written in collaboration with Charles Larcom Graves, with whom he co wrote the popular "***By the Way***" column for the *Globe.* As an essayist, Lucas retained an appreciative following for four decades with his ability to write amusingly and engagingly about a wide variety of topics chosen to appeal to general readers. His essays, many of them written for periodicals such as the London *Times, Spectator, Pall Mall Gazette,* and *Punch,* were reprinted in numerous collections, including ***Domesticities (1900), Fireside and Sunshine (1906), One Day and Another (1909), The Phantom Journal (1919), Giving and Receiving (1922), Visibility Good (1931), and Pleasure Trove (1935).*** Reviewers compare his novels, such as *Listener's Lure* (1906) and *Over Bremerton's* (1908), with his essays for their easygoing, anecdotal style. With his two-volume ***Life of Charles Lamb (1905***), he established himself as a respected expert on Lamb, later compiling his own editions of ***The Works of Charles and Mary Lamb (1903-05)*** and ***The Letters of Charles Lamb (1935)***. Lucas's work as a travel writer includes *Highways and Byways in Sussex* (1904) and the *Wanderer* series, which offer his impressions on traveling in England and other parts of Europe. Fine art is a frequent topic in Lucas's travel books and essays, and he wrote several works on the subject of art, including a set of monographs on European masters such as Michelangelo, Rembrandt, and Leonardo da Vinci, a biography of the painter Edwin Austin Abbey, and *The British School* (1913), a guide to paintings in London's National Gallery. In addition to his original writings, Lucas edited several anthologies of prose and verse, each centering on a particular subject. Among these are the bestselling *The Open Road* (1899), about travels in the countryside; *The Friendly Town* (1905), about London; and *The Hambledon Men* (1907), which contains material by Lucas and others about his favorite sport, cricket. Lucas died in a nursing home in Marylebone, London, at the age of 70.

16.5 PROSE STYLE

E. V. Lucas's essays enjoyed immense popularity. They are marked by fancy, literary artifice, common sense, lightness of touch, ease and humour. His humour, though generally kind and humane, is something almost harsh and savage. The reader takes a lot of interest in his writing. On the other hand, his choice of subject is also very entertaining. He uses very simple and effective language in his essays. For example, he describes the quality of his best friend in his essay "A Funeral" he says " his brain was like a beehive under glass-you could watch all its working". His expressions are very attractive and are able to make a permanent impression in our mind.

16.6 CRITICAL EVALUATION

E. V. Lucas, a journalist of wide learning, is recognized as the pre-eminent editor of Charles Lamb's works and biographer of Lamb. It goes to his credit that he popularized the lore of Charles Lamb in the twentieth century. Though he wore the mantle of Charles Lamb, yet there are a few dissimilarities between the two writers. In the words of A. C. Ward, "The robust urbanity and sophistication of Lucas made him unlike Lamb, who, though he knew, more about what books are

worth reading than any one living', wore all his knowledge with a deceptive air of innocence: he was 'all for quietness not being seen and having his own thoughts and his own jokes."

Critics describe Lucas as a genial entertainer, witty and capable of unusual insights, but reluctant to offer self-revealing thoughts that might have given his writings deeper significance. During his lifetime, Lucas enjoyed the respect of many of his most distinguished peers, including Edmund Gosse, who called him the best living essayist since Robert Louis Stevenson. After World War I, however, Lucas's light, impersonal style was less in tune with literary fashions, and after his death interest in his work among critics and readers waned. As for his works on Lamb, which once confirmed his literary prestige, more recent scholarship has greatly lessened their importance. His biographer Katharine Chubbuck writes, "**These works established him as a** critic, and his Life of Charles Lamb (1905) is considered seminal."

Lucas's Punch colleague E.V.Knox commented, "Lucas's publications include many anthologies and about thirty collections of light essays, on almost any subject that took his fancy, and some of the titles he gave to them, Listener's Lure (1905), One Day and Another(1909), Old Lamps for New(1911), Loiterer's harvest(1913), Cloud and silver(1916), A Rover I would Be(1928) indicate sufficiently the lightness, gaiety, and variety of their contents"

Frank Swinnerton wrote of him:

Lucas had a great appetite for the curious, the human, and the ridiculous. If he were offered a story, an incident or an absurdity, his mind instantly shaped it with wit and form. He read a character with wisdom, and gravely turned it to fun. He versified a fancy, or concentrated in an anecdote or instance all that a vaguer mind might stagger for an hour to express. But his was the mind of a critic and a commentator; and the hideous sustained labour of the ambitious novelist was impossible.

16.7 A FUNERAL

It was in a Surrey churchyard on a grey, damp afternoon--all very solitary and quiet, with no alien spectators and only a very few mourners; and no desolating sense of loss, although a very true and kindly friend was passing from us. A football match was in progress in a field adjoining the churchyard, and I wondered, as I stood by the grave, if, were I the schoolmaster, I would stop the game just for the few minutes during which a body was committed to the earth; and I decided that I would not. In the midst of death we are in life, just as in the midst of life we are in death; it is all as it should be in this bizarre, jostling world. And he whom we had come to bury would have been the first to wish the boys to go on with their sport.He was an old scholar not so very old, either--whom I had known for some five years, and had many a long walk with: a short and sturdy Irish gentleman, with a large, genial grey head stored with odd lore and the best literature; and the heart of a child. I never knew a man of so transparent a character. He showed you all his thoughts: as some one once said, his brain was like a beehive under glass--you could watch all its workings. And the honey in it! To walk with him at any season of the year was to be reminded or newly told of the best that the English poets have said on all the phenomena of wood and hedgerow, meadow and sky. He had the more lyrical passages of Shakespeare at his tongue's end, and all Wordsworth and Keats.

These were his favourites; but he had read everything that has the true rapturous note, and had forgotten none of its spirit.

His life was divided between his books, his friends, and long walks. A solitary man, he worked at all hours without much method, and probably courted his fatal illness in this way. To his own name there is not much to show; but such was his liberality that he was continually helping others, and the fruits of his erudition are widely scattered, and have gone to increase many a comparative stranger's reputation. His own *magnum opus* he left unfinished; he had worked at it for years, until to his friends it had come to be something of a joke. But though still shapeless, it was a great feast, as the world, I hope, will one day know. If, however, this treasure does not reach the world, it will not be because its worth was insufficient, but because no one can be found to decipher the manuscript; for I may say incidentally that our old friend wrote the worst hand in London, and it was not an uncommon experience of his correspondents to carry his missives from one pair of eyes to another, seeking a clue; and I remember on one occasion two such inquirers meeting unexpectedly, and each simultaneously drawing a letter from his pocket and uttering the request that the other should put everything else on one side in order to solve the enigma.

Lack of method and a haphazard and unlimited generosity were not his only Irish qualities. He had a quick, chivalrous temper, too, and I remember the difficulty I once had in restraining him from leaping the counter of a small tobacconist's in Great Portland Street, to give the man a good dressing for an imagined rudeness--not to himself, but to me. And there is more than one 'bus conductor in London who has cause to remember this sturdy Quixotic passenger's championship of a poor woman to whom insufficient courtesy seemed to him to have been shown. Normally kindly and tolerant, his indignation on hearing of injustice was red hot. He burned at a story of meanness. It would haunt him all the evening. "Can it really be true?" he would ask, and burst forth again to flame.

Abstemious himself in all things, save reading and writing and helping his friends and correspondents, he mixed excellent whisky punch, as he called it. He brought to this office all the concentration, which he lacked in his literary labours. It was a ritual with him; nothing might be hurried or left undone, and the result, I might say, justified the means. His death reduces the number of such convivial alchemists to one only, and he is in Tasmania, and, so far as I am concerned, useless.

His avidity as a reader--his desire to master his subject--led to some charming eccentricities, as when, for a daily journey between Earl's Court Road and Addison Road stations, he would carry a heavy hand-bag filled with books, "to read in the train." This was no satire on the railway system, but pure zeal. He had indeed no satire in him; he spoke his mind and it was over.

It was a curious little company that assembled to do honour to this old kindly bachelor--the two or three relatives that he possessed, and eight of his literary friends, most of them of a good age, and for the most part men of intellect, and in one or two cases of world-wide reputation, and all a little uncomfortable in unwonted formal black. We were very grave and thoughtful, but it was not exactly a sad funeral, for we knew that had he lived longer--he was sixty-three--he

would certainly have been an invalid, which would have irked his active, restless mind and body almost unbearably; and we knew, also, that he had died in his first real illness after a very happy life. Since we knew this, and also that he was a bachelor and almost alone, those of us who were not his kin were not melted and unstrung by that poignant sense of untimely loss and irreparable removal that makes some funerals so tragic; but death, however it come, is a mystery before

which one cannot stand unmoved and unregretful; and I, for one, as I stood there, remembered how easy it would have been oftener to have ascended to his eyrie and lured him out into Hertfordshire or his beloved Epping, or even have dragged him away to dinner and whisky punch; and I found myself meditating, too, as the profoundly impressive service rolled on, how melancholy it was that all that storied brain, with its thousands of exquisite phrases and its perhaps unrivalled knowledge of Shakespearean philology, should have ceased to be. For such a cessation, at any rate, say what one will of immortality, is part of the sting of death, part of the victory of the grave, which St. Paul denied with such magnificent irony.

And then we filed out into the churchyard, which is a new and very large one, although the church is old, and at a snail's pace, led by the clergyman, we crept along, a little black company, for, I suppose, nearly a quarter of a mile, under the cold grey sky. As I said, many of us were old, and most of us were indoor men, and I was amused to see how close to the head some of us held our hats--the merest barleycorn of interval being maintained for reverence' sake; whereas the sexton and the clergyman had slipped on those black velvet skull-caps which God, in His infinite mercy, either completely overlooks, or seeing, smiles at. And there our old friend was committed to the earth, amid the contending shouts of the football players, and then we all clapped our hats on our heads with firmness (as he would have wished us to do long before), and returned to the town to drink tea in an ancient hostelry, and exchange memories, quaint, and humorous, and touching, and beautiful, of the dead.

16.7.1 GLOSSARY

Solitary	:-	alone, without other people
Mourners	:-	a person who goes to a funeral as a friend or relative of the person who has died
Bizarre	:-	very strange or unusual
Jostling	:-	to push hard against somebody in a crowd
Sturdy	:-	strong and healthy; that will not break easily
Rapturous	:-	showing extreme pleasure and happiness or excitement
Fatal	:-	causing or ending in death, causing trouble
Erudition	:-	extensive knowledge acquired chiefly from books
Magnum opus	:-	an artist’s writer’s most important or best work. It is a Latin phrase that literally means ‘great work’

Simultaneously	:-	existing or occurring at the same time
Utter	:-	to say something or make a sound with your voice
Chivalrous	:-	having the qualities of chivalry as courage, courtesy and loyality
Abstemious	:-	indulging only very moderately in something, especially food and drink
Convivial	:-	happy and friendly in atmosphere or character
Eccentricities	:-	(used about people or their behaviour) strange or unusual
Poignant	:-	causing sadness or pity
Reverence	:-	a feeling of great respect

16.7.2 SUMMARY

E.V. Lucas's essay "A Funeral" brings out the theme of friendship, respect, generosity, acceptance and loss. Taken from his "A Little of Everything" collection the reader realises after reading the essay that Lucas may be exploring the theme of friendship. Lucas has a very high opinion of his friend (who is unnamed) and there is a sense that there will be a gap in Lucas' life now that his friend has died. There is also a sense of respect among those who have attended the funeral. However, a few people have fond memories of the departed soul. Something that is noticeable at the end of the essay when the procession attends a hostelry. Perhaps to talk about the topic of their friend or having a more general discussion on the subject of death. The fact that the boys continue to play football may also be important as they might be showing the ultimate respect for the deceased who would have wished for them to continue playing football. If anything, this is a sign of the deceased nobility. Putting others before himself. Something that he has done on previous occasions in his life. Not only when defending Lucas but also on the bus when defending the old woman. Who the deceased felt was being treated badly by the conductor.

What is also interesting about the essay is the fact that no one is able to decipher the deceased's writing. The years he toiled over his work may have come to nothing. Which may be the point that Lucas is attempting to make. He may be suggesting that regardless of what a person does in life the reality is they may leave nothing behind and they certainly can't take anything with them, the Indian philosophy also says this. All that remains for those left behind is memories and Lucas' memories of his friend are full of fondness. Lucas has a close bonding with his departed friend. He liked the deceased and he liked his company. Even if at times he may not have been as well read or educated as the deceased. This did not stop Lucas from enjoying his company or his whisky punch. If anything Lucas may have felt enlightened when in the deceased's company as too were others who attended the funeral. Regardless of how small the attendance might have been. On the subject of attendance, Lucas could also be

suggesting that in life you will have few true friends though your life may be full of acquaintances. Something that seems to be very much the case for the deceased funeral.

It might also be important that Lucas does not have any bad memories about the deceased as this would highlight the esteem that the deceased was held in by Lucas. Lucas also feels it is better that his friend died rather than have to live the remainder of his life as an invalid and dependent on others. Which may leave some readers to suggest that the quality of an individual's life is important to Lucas. It is better to be able than to live and be unable. Which was the only option available to the deceased. It is for this reason that there is no real sadness attached to the deceased funeral. All concerned are able to celebrate his life with fondness even if he may have had a temper. Though it is noticeable that the deceased used his temper in order to help others who may not necessarily be able to help themselves. If anything the deceased was there for people when he saw an injustice or when he perceived that an injustice may have occurred.

In general Lucas appears to accept what has happened and rather than grieve with tears of sadness prefers instead to remember all the good points that his friend had. He knows that his academic skills will be missed as they are not matched by anyone else and that may be the true loss in the essay. When a person dies they leave everything behind without being able to give a full explanation to others of their affairs. Many people who die have work left undone that is like the deceased's work, undecipherable. Leaving others at a loss as to what the work could mean. The work like some people's memory of the deceased will be long forgotten with the passing of time but for others. They will continue to try and honour their friend and decipher his intentions. As to whether they will succeed is another thing as they have no real template to work off and cannot ask the deceased what he may have written. Probably the best thing that Lucas can do for the deceased is to continue to talk respectfully of him and to hold onto each particular memory he has of him. By doing so the deceased will have lived on in some way.

In the summing up it is clear that his friend was a clear-hearted man who was away from any kind of malice and hatred to anyone. People like him are very rare in this world. Lucas describes his quality in a wonderful manner.

16.8 QUESTIONS

Q1. " his brain was like a beehive under glass-you could watch all its working" explain the meaning of this line?

Q2. Write a short note on the theme of the essay "A Funeral"?

Q3. Write a short note on E.V. Lucas as an essayist?

16.8.1 LET US SUM UP

In this unit we have discussed two Modern essayists Aldous Huxley and E V Lucas. The essay "Selected Snobberies" is very amusing and full of satire and

irony. In “A Funeral” we have find the theme of friendship, respect, generosity, acceptance and loss. This unit evaluates the prose style of both essayists.

16.9 SUGGESTED READING

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