

Study Material on History of English Literature

A. Rahaman, Assistant Professor, GGDC, Keshiary

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Anglo-Saxon Period or Old English Period

(449 AD – 1066 AD)

The following table cites the major literary figures and their major literary works of this period:

Literary Figures	Major Works
Cædmon	Books of Genesis (A and B) Daniel Exodus Judith Christ and Satan
Cynewulf	Elene Juliana Christ The Fates of the Apostles
King Alfred the Great	Ecclesiastical History of England (translated) Cura Pastoralis (translated) The History of the World (translated) Consolations of Philosophy (translated) Soliloquies (translated) Anglo-Saxon Chronicle
Ælfric	Catholic Homilies The Lives of the Saints Colloquy
Wulfstan	Sermo Lupi ad Anglos
Monk Byrthferth	Manual

1.1 The Beginnings:

Before **449 AD**, today's well-formed England and the prosperous English language had no identity, no geographical name. Some rugged and helpless

people devoid of any national name and fame lived by the great river Thames and in the mountainous region of Walse. They were called Brythorns and Celtic people. They had no culture, no religion, and no definite civilised life status. They had no definite national language. They communicated with each other in nameless dialects. There was no particular religion, so they were called Pagan people.

In **43 AD**, the mighty Romans under the guidance of Emperor Claudius invaded England and invincibly conquered the land. The helpless people who did not dare to defend, rather accepted their superiority and rule. The native people felt a sense of security under their gentle and amicable rule. But in **410 AD**, the Romans willingly left the land and the uncivilised Celtic people remained unguarded again. In their helplessness they craved for a benign and good ruler who would protect them.

In **449 AD**, three nomadic Teutonic tribes namely Angles, Saxons, and Jutes came to the land under the leadership of Hengist and Horsa from Germania, some scattered localities somewhere in modern Germany. These three tribes engaged themselves in continuous warfare and quarelled with deadly weapons. There was a big question as to who among the three tribes would dominate the land. They appeared to be so ferocious and pugnacious that the native Celtic people became afraid of them and fled away to the mountainous region of Walse. The tribes engaged themselves in non-stop combat, clash, bloodshed, and litigation and continued to do so for long time. Ultimately the Jutes disappeared and the Angles and Saxons combinely settled there. They started a peaceful and cultured life. Initially they appeared to be uncivilised but in reality they had a sound civilisation. Seeing them to be domestic and peace-loving people, the native Celtic people came back and mutually started a hybridised civilisation to get permanent name, fame, nation, national language and so on. Roman historian Tacitus's *Germania*, written around 100 AD, is a primary source of information for the culture of the Germanic peoples in ancient times.

As the Angles became the patent name in the land, the nation England gradually came into existence thus: Angles land >Angul land >England. And the word English got its origin from their vocabulary thus: **Anglisco** (Teutonic form)>**Englisc** (Old English form)>**English** (Modern form). The people of England are now known as English or British.

In **597 AD**, getting instruction from Pope Gregory of Rome, a group of Christian missionaries under the guidance of St. Augustine came to England and landed in Kent. They established a monastery at Canterbury for education and started to Christianize the Pagan (Heathen) people. Many Latin words were introduced into English. The spread of Christianity in the English soil had an

important bearing upon the full-fledged growth and flourishing of English literature.

Before **700 AD** there was no written literature of English people. The bulk of written literature was started to be written down for the first time after **700 AD** by some Christian clergymen who were learned monks. Those non-literary works were nothing but a mere record of the orally circulated stories of the Pagan people. These were written in verse, because, we know, poetry made its appearance long before prose. The approximate date of prose writing is **871 AD**, when King Alfred ascended the throne of Wessex.

As the earlier pieces were written by Christian clerks, the modern critics doubt about the authenticity of such works. They mainly argue that: (a) there must be Christian biasness during the handling of such writings, and (b) the hearsays can never be recorded faithfully and exactly. There must be distortion, missing, and interpolation due to the forgetfulness of the actual story from the part of the Christian monks.

The Norman Conquest of **1066 AD** is supposed to be the end of Old English period. But in actual sense it continued in prose at least till **1150 AD**.

The Christianization of Pagan people also started in Northumbria with the works of Irish missionaries.

The Danes started their inroads on English people in 9th century.

Among the English kingdoms Wessex rose to the greatest eminence due to the warm and important contribution of King Alfred the Great.

1.2 Earliest Anglo-Saxon Pre-Christian or Non-Christian or Secular or Pagan Poetry:

1. ***Widsith*** or ***The Far Wanderer*** or ***The Far Traveller***. It consists of nearly 150 lines. Widsith, the hero of the poem, is a bard or gleeman or scop who recounts the places and illustrious people he has visited. Poetically, it has less importance, but historically it has great importance, because it is the earliest and oldest poem in the language.
2. ***Deor's Lament***. It consists of 52 lines. The hero Deor is a bard. He laments over his loss of employment and favour of his lord who has favoured a new bard. Deor consoles himself with the refrain: "*That passed away so may this.*"

• ***Widsith*** and ***Deor's Lament*** are two bard poems of Old English literature. The bards sang their songs at the feast of the nobles and lords.

3. **Waldere.** It consists of 63 lines. It has two parts of 32 and 31 lines respectively. It deals with the exploits of Walter of Aquitaine. It has vigour and power, and little of it has been preserved. It comprises two speeches – one (32 lines) by Hildegund to Waldere before fight, and another (31lines) pre-battle speech by Waldere.
4. **Beowulf.** **Beowulf** is the longest surviving Old English epic poem in 3183 lines. Though the origin of the poem is not known, it is assumed that the poem is written in the first half of the eighth century. The first part of **Beowulf** deals with the visit of Beowulf, the nephew of King Hygelac of Geats, to the court of King Hrothgar of Dane. He helps the Danish king from the man-eating monster Grendel. Consequently, Grendel's mother comes to avenge of her son. Beowulf fights with her and succeeds in killing her. The second part of **Beowulf** takes place fifty years later when Beowulf is already the king of Geats. A firespitting dragon, which was guarding a hidden treasure, is disturbed. So, it begins to devastate the land. To save his country and his people Beowulf fights with the dragon. He succeeds in killing it, but he himself becomes mortally wounded and dies. His body is burned on a huge pyre. The poem is splendidly grave and remarkably successful because it combines heroic idealism and sombre fatalism. The theme of the poem is continental Germanic, there is no mention of England. The story is a mixture of Paganism and Christianity. Most probably a Christian poet has written it, though it is a mere conjecture. It is probably written in West-Saxon dialect.
 - **Some important information about Beowulf :**
 - (a) The name of Beowulf's father is Scyld.
 - (b) The name of Beowulf's mother is Ecgtheow.
 - (c) The name of Beowulf's uncle is Hygelac.
 - (d) The name of the Danish King is Hrothgar.
 - (e) The name of Hrothgar's palace is Heorot.
 - (f) Beowulf fights firstly with the man-eating monster Grendel, thenwith his mother, and lastly with a fire-spitting dragon.
 - (g) The person who helps Beowulf to fight with the fire-spittingdragon is Wiglaf.
5. **The Fight at Finnsburh.** It consists of 48 lines. It tells the fight between the Frisians (under the leadership of King Finn) and the Danes (under the leadership of King Hneaf).

6. **The Battle of Brunanburh.** It tells the story of the Battle of Brunanburh which took place in 937 AD.
7. **The Battle of Maldon.** It tells the story of the Battle of Maldon which took place in 993 AD.

• **Waldere, Beowulf, The Fight at Finnsburh, The Battle of Brunanburh** and **The Battle of Maldon** are Old English heroic poems.

1.3 Old English Elegies:

1. **The Ruined Burg.** In the conception of the elegiac note, **The Ruined Burg** is perhaps the most outstanding. The subject matter of the poem is the lamentation of an unknown Anglo-Saxon poet for the vanished glory of a great city named Bath. The city was once the centre of fashions and attractions, full of glory and splendour. But now it is utterly ruined due to the savage attack of the mighty Romans on the Anglo-Saxon people. There is only a bitter memory of a grand and glorious past. The poet emphasises how the once splendid city is turned to the absolute nothingness under the inviolable law of mutability. The poem is highly impressive for its personal note, lyrical feature, and descriptive details. It anticipates the modern elegies of Gray and Arnold.
2. **The Wanderer.** It is another magnificent Old English elegy written by an anonymous poet. The subject matter of this elegy is the lamentation of a youngman for his dead master. He was once a thane of that generous lord. Now he wanders in a ship over the sea almost in a state of exile in search of his master. His fervent love for his dead lord leads him to dream of his union with him. But to his utter astonishment and despair, he wakes up on a cold and lonely sea and finds himself still haunted with the pang of separation from his dear lord. His imagined bliss soon yields to the gloomy reality of the present. The poem bears a sincere subjective tone. The poem is also linked to Lord Tennyson's immortal elegy *In Memoriam*.
3. **The Seafarer.** It is another famous elegy of this period written by an unknown author. It is a longer poem than other elegies mentioned earlier. It is sort of dramatic lyric. The poem appears to be a monologue of a seaman. The speaker is probably a tempest-driven mariner to whom sea is both terrifying and alluring. The theme of the poem is a kind of enumeration of the woes and worries of a seafarer's life as also the rarity and beauty of the sea. On the sea, the speaker is tormented by the sea's evil agent, yet he loves the sea passionately due to its beauty. The poem is also claimed as an allegory of human life. In fact, *The Seafarer* established

a tendency of writing poetry on sea-life for great English poets like Shelley, Byron, and Keats.

4. ***The Wife's Complaint* or *The Wife's Lament*.**

5. ***The Husband's Message*.**

•***The Wife's Complaint*** and ***The Husband's Message*** are the Old English love poems. These two love poems are also famous for their highly personal note and sincerity. These poems are dramatic monologues. The wife laments and feels pangs for the cruel separation from her beloved husband. She is imprisoned by the malicious kinsmen of her husband. The husband in ***The Husband's Message*** sends a message to her wife to meet him who is waiting for her. The husband is possibly exiled in some foreign land wherefrom he assures her of deep love and devotion to her.

6. ***Wulf and Eadwacer*.** It is a dramatic monologue. It has been variously characterised, (modernly) as an elegy, (historically) as a riddle, and (in speculation on the poem's pre-history) as a song or ballad with refrain. The speaker of the poem is evidently separated from her lover and/or husband, Wulf, both symbolically and materially, and this separation is seemingly maintained by threat of violence, possibly by her own people. Crying out in her sorrow for her lover, she longs for him to take her in his arms. She finds comfort in his coming, but it is also bittersweet. She then addresses 'Eadwacer', who may be her husband or her captor, and she appears to identify their 'whelp'. 'Whelp' is generally understood to metaphorically imply 'child'. There is possibly a reference to the child's being the 'whelp' of a man named 'Wulf'. She describes this child as being taken off 'to the woods'. The poem contains the refrain "*It is not so with us.*"

1.4 The Manuscripts:

1. ***The Beowulf MS.*** : It is found in British Museum in 1000 AD. It contains the story of ***Beowulf*** and ***Judith***.
2. ***The Junius MS.*** : It is found in the Bodleian Library, Oxford. It is called so after the name of the owner of the library, Junius. It contains the poems of Cædmon. These are ***Genesis A and B, Exodus, Daniel, and Christ and Satan***.

3. **The Exeter Book** : It is found in the Chapter Library of Exeter Cathedral. It contains two signed poems of Cynewulf. These are *Juliana*, and *Christ*. The book contains some other poems like *The Phoenix*, *The Wanderer*, *The Sea-farer*, *Deor's Lament*, *Wulf and Eadwacer*, *The Wife's Lament*, and *The Husband's Message*.
4. **The Vercelli Book** : It is found in the Cathedral Library at Vercelli near Milan. It contains two signed poems of Cynewulf including *Elene*, *The Fates of the Apostles*, *Andreas*, and *The Dream of the Rood*.

1.5 Four Dialects of Old English Period:

1. Northumbrian (Language of the Northern region).
2. Mercian (Language of the Midlands).
3. Kentish (Language of the South-East).
4. West-Saxon (Language of King Alfred. Due to the political supremacy of Wessex, it became 'standard' dialect).

1.6 Anglo-Saxon Christian or Religious Poetry:

1. **Cædmon (657 AD – 680 AD)**: The English monk Bede (672/673 AD – 735 AD), popularly known as Venerable Bede, in his *Ecclesiastical History of England* (731 AD) tells the story of Cædmon whom Abbess Hilda of Whitby called and made a monk there. He says that Cædmon by divine inspiration was transformed from a state of tongue-tied ineffectiveness into that of poetical ecstasy. Cædmon is the first English national poet of our knowledge. He sang of many Biblical events. His poems are tedious paraphrase of Biblical stories. His works are -
 - (a) **Books of Genesis (A and B)**. The book runs to nearly 3000 lines. The poet after singing the praises of the Creator, gives a brief account of Satan's rebellion and expulsion from heaven. Then he relates the biblical story from the creation to the sacrifice of Isaac by Abraham. There is an interpolation of **Genesis B** which repeats the story of the rebellion of Satan in detail. It also tells the story of the temptation of Adam and Eve by Satan, and their subsequent expulsion from the Garden of Eden.
 - (b) **Daniel**. This poem is based loosely on the Biblical Book of Daniel, and is found in the Junius Manuscript. It is a paraphrase of the first

five chapters of the biblical Book of Daniel. The author and the date of Daniel are unknown. Daniel, as it is preserved, is 764 lines long.

- (c) **Exodus**. It is an alliterative poem in the Junius manuscript. Exodus is not a paraphrase of the biblical book, but rather a retelling of the story of the Israelites' flight from Egyptian captivity and the Crossing of the Red Sea in the manner of a "heroic epic". (d) **Judith**.
- (e) **Christ and Satan**. This religious poem consists of 729 verse lines, and is contained in the Junius Manuscript. It is a kind of **Paradise Regained**. It has three sections:
 - i. **The Fall of Angels**. ii. **The Harrowing of Hell**. iii. **The Temptation**.

2. **Cynewulf**: Cynewulf is more promising poet of Old English period than Cædmon. He presumably flourished in the 9th century. We are sanguine of the authenticity of Cynewulf's poems because he had the tendency of signing his poems in Runic Alphabet. His four signed poems are -

- (a) **Elene**.
- (b) **Juliana**.
- (c) **Christ**.
- (d) **The Fates of the Apostles**.

The other poems which are attributed to Cynewulf are:

- (a) **The Dream of the Rood**. It is one of the earliest Christian poems in the corpus of Old English literature and an example of the genre of dream poetry. Like most Old English poetry, it is written in alliterative verse. Rood is from the Old English word rod 'pole', or more specifically 'crucifix'. Preserved in the 10th century Vercelli Book, the poem may be considerably older, even one of the oldest works of Old English literature. Here the dreamer describes how he saw a vision of the bright Cross, brilliantly adored with gems, and goes on to narrate the speech that he heard it utter. It is supposed to be Cynewulf's masterpiece produced out of his consummate artefact.

The book deals with the pathetic and tearful story of the Rood, the speaker of the poem. In the story the Rood appears to the poet in his dream. The Rood sorrowfully relates his own story as to how it is hewn from a hugh tree and given the shape of a Rood. Moreover, the superhuman Jesus Christ is forced to carry the Rood on his back and

ultimately the Great Man is crucified in a most pathetic manner. While listening to the story the poet is also moved. When the poet penetratively observes the Rood, he realises that the drop of blood is oozing from the Rood. The drop of blood is symbolically Christ's blood of sacrifice. The poem ends with the poet's sorrowful realisation of Christ's most abominable crucifixion. The book may not be an elegy but it is notable for its pensiveness, subjectiveness, and reflectiveness. This book is a symbolic work of Cynewulf.

- (b) ***The Phoenix***. The composition of the book dates from the ninth century. It is an Old English christian poem attributed to Cynewulf. It is the magnificent production of the poet. It is based on a mythological story of the mythical bird by the same name. According to the story, the Phoenix, a bisexual bird, resides in the Arabian desert. Only one bird exists in the world at a time and lives upto 400 - 450 years. At the time of its death, it soars above and burns itself. Out of the ashes a new bird gets its birth. This is how the cycle of the life of the Phoenix goes on. The story of the Phoenix resembles the resurrection of Christ. Christ sacrificed his own life for the betterment of humanity. In the same manner, one Phoenix sacrifices its own life only to give existence to another. In this yardstick, the poem is symbolically significant and works as the forerunner for the religious poetry of the successive ages.
- (c) ***Andrews* or *Andreas***.
- (d) ***Guthlec***.

• ***Andrews, Juliana, Elene, and Guthlec*** have been included in the volume ***The Lives of Saints***.

1.7 Salient Features of Old English Poetry:

Anglo-Saxon poetry is marked by the following specific features:

1. Idealistic.
2. Pessimistic.
3. Descriptive.
4. Musical.
5. Anonymous.
6. Repetition by the use of synonyms.

7. Alliterative.
8. Compound words or kennings. 'Kennings' are metaphorical compounds used in the Anglo-Saxon writings. For example, 'head-jewels' is used for eyes, 'flesh-coat' for body, 'sea-wood' for ship, 'warrior-dress' for armour, etc.
9. Imitative. The imitation is mainly from Latin. The fields of imitation are – the books of the Bible, lives of the saints, various works of practical literature.
10. Pagan origin.
11. The poetic lines are made of four accented syllables and a varying number of unaccented syllables.
12. Simile and metaphor.
13. Alliteration.
14. Old English poetry, like other Old Germanic alliterative verse, is also commonly marked by the caesura or pause. In addition to setting pace for the line, the caesura also grouped each line into two couplets.

1.8 Anglo-Saxon Prose:

1. **King Alfred the Great (849 AD – 899 AD):** King Alfred the Great is claimed to be the 'father of English prose'. Much of him is known from his biographer, Asser. When in 871 AD, he ascended the throne of Wessex, he found the people of his country ignorant. Thus he applied himself to the task of educating his people.

He supervised the translation of many Latin books in English prose. The five important translations, known as "Wisdom Books", either done by him or done under his supervision are –

- (a) Bede's *Ecclesiastical History of England*.
- (b) Pope Gregory's *Cura Pastoralis* or *Pastoral Care*.
- (c) Orosius's *The History of the World*.
- (d) Boethius's *Consolations of Philosophy*.
- (e) St. Augustine's *Soliloquies*.

But his masterpiece is **Anglo-Saxon Chronicle**. Though King Alfred the Great did not write it, but it was actually inspired and sponsored by him. He also dictated some of the entries in this book dealing with his own campaign. The book contains a series of annals beginning with the outline of English history from Julius Caesar's invasion in the 55 BC, and continues to 1154 AD.

- The name of King Alfred's biographer is Asser.
- The title of King Alfred is 'Great'.

2. **Ælfric (955 AD – 1010 AD)**: Ælfric was an English abbot, as well as a consummate, prolific writer in Old English of hagiography (A hagiography is a biography of a saint or an ecclesiastical leader), homilies, biblical commentaries, and other genres. He is also known variously as Ælfric the Grammarian, Ælfric of Cerne, and Ælfric the Homilist. In the view of Peter Hunter Blair, he was "a man comparable both in the quantity of his writings and in the quality of his mind even with Bede himself." Ælfric is the first grammarian. He is a homily writer. His works are-

- (a) **Catholic Homilies**, (two series of sermons).
- (b) **The Lives of the Saints**, (third series of sermons).
- (c) **Colloquy**. It is a dialogue between a master and pupils.

3. **Wulfstan (1002 AD – 1023 AD)**: Wulfstan was an English Bishop of London, Bishop of Worcester, and Archbishop of York. He is thought to have begun his ecclesiastical career as a Benedictine monk. In 1014, as archbishop, he wrote his most famous work, a homily which he titled the **Sermo Lupi ad Anglos**, or the **Sermon of the Wolf to the English**. He is considered one of the major writers of the late Anglo-Saxon period in England.

4. **Monk Byrthferth (970 AD – 1020 AD)**: Byrthferth was a priest and monk who lived at Ramsey Abbey. He had a deep impact on the intellectual life of later Anglo-Saxon England and wrote many computistic, hagiographic, and historical works. He was a leading man of science and best known as the author of many different works. His **Manual (Enchiridion)**, a scientific textbook, is Byrthferth's best known work. Monk Byrthferth is mainly a mathematician. It contains short treatises on mathematical and philosophical matters, and a few theological tracts and homilies.

1.9 Short Notes:

1. **Cædmon:** Cædmon is the first English national poet of our knowledge. Bede, popularly known as Venerable Bede, in his *Ecclesiastical History of England* tells the story of Caedmon. By divine inspiration he was transformed from a state of tongue-tied-effectiveness into that of poetical ecstasy. The abbess Hilda of Whitby called him and made him a monk there, and afterwards he sang of many Biblical events.

Cædmon's only known surviving work is *Cædmon's Hymn*, the nine line alliterative poem in honour of God which he supposedly learned to sing in his initial dream. This is all that is actually known of Cædmon. But there are four poems in *Junius MS* which are supposed to be written by Cædmon. These books are *Books of Genesis (A and B)*, *Daniel*, *Exodus*, and *Christ and Satan*. *Christ and Satan* contains three shorter poems, namely, *The Fall of Angels*, *The Harrowing of Hell*, and *The Temptation*. His poems are nothing but tedious paraphrase of Biblical stories.

2. **King Alfred the Great:** King Alfred the Great is claimed to be the 'father of English prose'. Much of him is known from his biographer, Asser. When in 871 AD, he ascended the throne of Wessex, he found the people of his country ignorant. Thus he applied himself to the task of educating his people.

He supervised the translation of many Latin books in English prose. The five important translations either done by him or done under his supervision are Bede's *Ecclesiastical History*, Pope Gregory's *Cura Pastoralis*, Orosius's *The History of the World*, Boethius's *Consolation of Philosophy*, and *Soliloquies* by St. Augustine. But his masterpiece is *Anglo-Saxon Chronicle*. Though King Alfred the Great did not write it, but it was actually inspired and sponsored by him. He also dictated some of the entries in this book dealing with his own campaign. The book contains a series of annals beginning with the outline of English history from Julius Caesar's invasion in the 55 BC, and continues to 1154 AD.

3. **Beowulf:** *Beowulf* is the longest surviving Old English epic poem in 3183 lines. Though the origin of the poem is not known, it is assumed that the poem is written in the first half of the eighth century. The first part of *Beowulf* deals with the visit of Beowulf, the nephew of King Hygelac of Geats, to the court of King Hrothgar of Dane. He helps the Danish king from the man-eating monster Grendel. Consequently, Grendel's mother comes to avenge of her son. Beowulf fights with her and succeeds in killing her.

The second part of *Beowulf* takes place fifty years later when Beowulf is already the king of Geats. A fire-spitting dragon, which was guarding a

hidden treasure, is disturbed. So, it begins to devastate the land. To save his country and his people Beowulf fights with the dragon. He succeeds in killing it, but he himself becomes mortally wounded and dies. His body is burned on a huge pyre. The poem is splendidly grave and remarkably successful because it combines heroic idealism and sombre fatalism.

4. **Anglo-Saxon Chronicle:** Among the Old English prose writings, **Anglo-Saxon Chronicle** is more important. It is extant in the **A or Parker** and the **E or Laud MSS** manuscripts. Though King Alfred the Great did not write it, but it was actually inspired and sponsored by him. He also dictated some of the entries in this book dealing with his own campaign.

The book contains a series of annals beginning with the outline of English history from Julius Caesar's invasion in the 55 BC, and continues to 1154 AD. The **Anglo-Saxon Chronicle** is the best monument of early English prose that is left to the English. It contains here and there some lovely and exciting poems like **The Battle of Brunanburh** and **The Battle of Maldon**. The book includes some fine examples of prose narratives, one of the most notable being the story of Cynewulf and Cyneheard. The Chronicle continues for a century after the Norman conquest, and is extremely valuable not only as a mere record of events but as a literary monument showing the development of English language.

1.10 Important short questions:

1. **Q: Why is the year 43 AD important?**

Ans: In 43 AD, the mighty Romans under the guidance of Emperor Claudius invaded England and invincibly conquered the land. The helpless people who did not dare to defend, rather accepted their superiority and rule. The native people felt a sense of security under their gentle and amicable rule.

2. **Q: Why is the year 410 AD important?**

Ans: In 410 A.D. the Romans willingly left the land and the uncivilised Celtic people remained unguarded again. In their helplessness they would crave for a benign and good ruler who would protect them.

3. **Q: Why is the year 449 AD important?**

Ans: The year 449 AD is important in the History of English Literature because in this year the three nomadic Teutonic tribes, namely, Angles,

Saxons, and Jutes arrived in England under the leadership of Hengist and Horsa.

4. **Q: *Why is the year 597 AD important?***

Ans: In 597 AD, getting instructions from Pope Gregory, St. Augustine arrived in England in order to spread Christianity there. He established a monastery at Canterbury and education began. Many Latin words entered into English literature.

5. **Q: *Why is the year 1066 AD important?***

Ans: The Battle of Hastings took place in this year. William, the Duke of Normandy, invaded England and defeated the last AngloSaxon king, Harold. The influence of France over England began. This historical phenomenon is known as Norman Conquest.

2

Middle English Period

(1066 AD – 1350 AD)

2.1 Introduction:

1. The age started in 1066 AD, the year in which Battle of Hastings took place between the last Anglo-Saxon king Harold and William, the Duke of Normandy. King Harold was defeated and a new era started with the settlement of the Normans in England. This historical event is popularly known as the Norman Conquest.
2. The era witnessed the internal struggles between kings, nobles, clergymen, and common people. There were numerous wars, both at home (civil war) and abroad.
3. In this period there blossoms the chivalry and the spirit of romance. It brings new sympathy for the women and for the poor.
4. The age was one of transition and experience; the influence of French and Latin work was felt. But some poets still adhered to the tradition of Old English period. Chaucer's *Canterbury Tales* holds the Old English tradition and it is considered to be the first national poem of this era.
5. The tradition of anonymous poetry was still on the move, though there were some works which have authorship.
6. The flourish of various types of poetry – verse chronicles, religious and didactic poetry, romances – was the most prominent phenomenon of this age.
7. The prose literature also continued, but at a slow degree.
8. The four dialects of the Old English developed and splitted into five dialect areas:

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(1066 AD – 1350 AD)

- (a) Northern. It can be subdivided into Lowland Scots and Northern English.
- (b) East Midlands
- (c) West Midlands
- (d) Kentish
- (e) West-Saxon

9. Among the five dialects East-Midland dialect became the most prominent of all. It happened partly because of the importance of that area in the period and partly because of the capital, London. The great national poet Chaucer gave this dialect an international fame and recognition by making it national and official language. This is how East-Midland dialect becomes the 'Received Standard English' language of today.

2.2 Poems:

According to the nature of the subject, the poems of this era can roughly be classified into three groups:

1. Chronicles
 - (a) Latin Chronicles
 - (b) British Chronicles
2. Religious and didactic poetry
3. Romances

2.3 Chronicles:

1. Two Latin verse chronicles:
 - (a) ***Historia Novella*** by William of Malmesbury.
 - (b) ***Historia Regum Britanniae*** by Geoffrey of Monmouth.
2. Three British verse chronicles:
 - (a) Lazamon's ***Brut***. It was written about 1205 AD by a monk named Lazamon. It contains some 16000 alliterative lines dealing with the history of Britain from the landing of Brutus to the death of Cadwallader. Its chief source is ***Roman de Brut*** of Wace, which is also a translation into Norman-French from ***Historia Regum Britanniae*** by Geoffrey of Monmouth. The book preserves the poetic tradition of Old English poetry.

- (b) Robert of Gloucester is known for his rhyming chronicle.
- (c) Robert Manning of Brunne came from Bourne in Lincolnshire. His rhymed ***Story of England*** was completed, as he himself tells us, between three and four o'clock on the afternoon of Friday, May 25, 1338. It begins with Noah and the Deluge and ends with the death of Edward I. His other work ***Handlyng Synne*** was commenced in 1303.

3 The Age of Chaucer

4 From Chaucer to Spenser

5 The Age of Elizabeth

6 The Age of Milton

7 The Age of Dryden

8 The Age of Pope

The Age of Transition

(1750 AD – 1798 AD)

The following table cites the major literary figures and their major literary works of this period:

Literary Figures	Major Works			
	Poetry	Prose	Drama	Novel
Samuel Johnson	The Vanity of Human Wishes	Dictionary of the English language The Lives of the Poets	Irene	
James Thomson	The Castle of Indolence		Sophonisba Alfred	
Oliver Goldsmith		The Vicar of Wakefield	The Good-natur'd Man She Stoops to Conquer	
Thomas Gray	Pindaric Odes			
William Blake	Poetical Sketches Songs of Innocence Songs of Experience			
Samuel Richardson				Pamela Clarissa Harlowe
Henry Fielding				Joseph Andrews Tom Jones
Tobias Smollett				Roderick Random Humphrey Clinker
Laurence Sterne				Tristram Shandy
Horace Walpole				The Castle of Otranto
Richard Sheridan			The Rivals The School for Scandal	

9.1 The Historical Background:

1. The party feud between Whigs and Tories was almost at an end.
2. Commercial and imperial expansion were seen in this age.
3. The French Revolution of 1789 influenced the life and literature of England.
4. An anti-theatrical tendency in the treatment of literature can be seen in this era. Some showing the allegiance to the old order of Classicism headed by Dr. Johnson, and some other showing the tendency to search after the new order of Romanticism. A drift from the Classicism to the Romanticism can be seen in this era. Thus, this period is called Transitional Period.
5. With the new Romanticism the writers of this era returned to the nature, as we see in air, earth and water; and not the human nature of the previous age.
6. In this age a new learning took place with the research into archaic literary forms, such as ballad; the new editions of the older authors, such as Shakespeare and Chaucer; the publication of Bishop Percy's *Reliques* (1765) which contained some of the oldest and most beautiful specimens of ballad-literature, etc.
7. The tendency of political writings of the previous ages declined in this age with the reaction of some man of letters like Dr. Johnson and Goldsmith.

9.2 The Reactionary School:

1. **Dr. Samuel Johnson (1709 – 1784):** Dr. Samuel Johnson, often referred to as Dr. Johnson, was an English writer who made lasting contributions to English literature as a poet, essayist, moralist, literary critic, biographer, editor and lexicographer. Dr. Johnson has been described as “the most distinguished man of letters in English history”. He is also the subject of the most famous biographical work of James Boswell's *Life of Samuel Johnson*.

His early works include the poems *London* and *The Vanity of Human Wishes*, and the play *Irene*. After nine years of work, Johnson's *A Dictionary of the English Language* was published in 1755. It had a far-reaching effect on Modern English and has been described as “one of the greatest single achievements of scholarship.” This work brought Johnson popularity and success. His later works included essays, an influential

annotated edition of William Shakespeare's plays, and the widely read tale *Rasselas*. Towards the end of his life, he produced the massive and influential *Lives of the Most Eminent English Poets*, a collection of biographies and evaluations of 17th and 18th century poets.

After a series of illnesses he died, and was buried in Westminster Abbey. In the years following his death, Johnson began to be recognised as a dominant figure of literary criticism, and even as the only great critic of English literature.

- The chronicler of Johnson is James Boswell and the book is *Life of Samuel Johnson*.

(a) **His Poetry:-**

- London** (1738). This poem was produced by Samuel Johnson shortly after he moved to London. It was written in 1738 and was his first major published work. The poem is of 263 lines and imitates *Juvenal's Third Satire*, expressed by the character of Thales as he decides to leave London for Wales. Johnson imitated Juvenal because of his fondness for the Roman poet. He also followed the popular 18th-century trend of Augustan poets headed by Alexander Pope who favoured imitations of classical poets, especially for young poets in their first ventures into published verse.

London was published anonymously and in multiple editions during 1738. It quickly received critical praise, notably from Pope. This would be the second time that Pope praised for Johnson's poems; the first being for *Messiah*, Johnson's Latin translation of Pope's poem. Part of that praise comes from the political basis of the poem. But the poem was outshone by Johnson's later poem, *The Vanity of Human Wishes*, and works like his *A Dictionary of the English Language* or *Lives of the Most Eminent English Poets*.

- The Vanity of Human Wishes** (1749). The subtitle of the poem is *The Tenth Satire of Juvenal Imitated*. It was completed while Johnson was busy writing *A Dictionary of the English Language* and it was the first published work to include Johnson's name on the title page.

The poem is of 368 lines, written in closed heroic couplets. Johnson loosely adapts Juvenal's original satire to demonstrate "the complete inability of the world and of worldly life to offer genuine or permanent satisfaction."

As the subtitle suggests, it is an imitation of *Satire X* by the Latin poet Juvenal, but unlike Juvenal, Johnson attempts to sympathise with his poetic subjects. Alike Juvenal, the poem also focuses on human futility and humanity's quest after greatness but

concludes that Christian values are important to living properly. It was Johnson's second imitation of Juvenal, the first being *London*. But unlike *London*, *The Vanity of Human Wishes* emphasises on the philosophy over politics. The poem was not a financial success, but later critics, including Walter Scott and T.S.Eliot, considered it to be Johnson's greatest poem. Howard D. Weinbrot called it "one of the great poems in the English language".

(b) **His Drama:-**

- i. *Irene*. This Neoclassical tragedy was written between 1726 and 1749. Johnson considered this work to be his greatest failure. It was Johnson's only play, and was first performed on 6 February 1749 in a production by his friend and former pupil, David Garrick. The play was a commercial success and earned Johnson more money.

(c) **His Prose:-**

- i. *The Life of Savage* (1744). It is also known as *Life of Mr Richard Savage*, and the full title is *An Account of the Life of Mr Richard Savage, Son of the Earl Rivers*. It was the first major biography published by Johnson. It was released anonymously in 1744, and detailed the life of Richard Savage, a London poet and friend of Johnson who had died in 1743. The biography contains many details of Savage's account of his own life, including claims that he was the illegitimate child of a noble family that quickly disowned and abandoned him at birth.
- ii. *Dictionary of the English Language* (1755). Sometimes published as *Johnson's Dictionary*, it is among the most influential dictionaries in the history of the English language.

There was a dissatisfaction with the dictionaries of the period, so in June 1746 a group of London booksellers contracted Johnson to write a dictionary for the sum of 1,500 guineas (£1,575), equivalent to about £210,000 as of 2014. Johnson took nearly nine years to complete the work, although he had claimed he could finish it in three years. Remarkably, he did so single-handedly, with only clerical assistance to copy out the illustrative quotations that he had marked in books. Johnson produced several revised editions during his life. The first edition of the dictionary contained a 42,773-word list, to which only a few more were added in subsequent editions. One of Johnson's important innovations was to illustrate the meanings of his words by literary quotation, of which there are around 114,000. The authors most frequently cited by Johnson include Shakespeare, Milton and Dryden.

Until the completion of the **Oxford English Dictionary** 173 years later, **Johnson's Dictionary** was viewed as the pre-eminent English dictionary. According to Walter Jackson Bate, the Dictionary "easily ranks as one of the greatest single achievements of scholarship, and probably the greatest ever performed by one individual who labored under anything like the disadvantages in a comparable length of time."

- iii. He wrote periodical essays for **The Rambler** (1750 - 1752), which appeared twice a week.
- iv. **Rasselas, Prince of Abyssinia**. It is an apologue about happiness by Samuel Johnson. The book's original working title was "**The Choice of Life**". It was written in order to pay for his mother's funeral.
 - An apologue or apolog is a brief fable or allegorical story with pointed or exaggerated details, meant to serve as a pleasant device for a moral doctrine or to convey a useful lesson.
- v. **Shakespeare** (1765). It is a fine edition of Elizabethan literature with a view to restoring the originality and authenticity of the text.
- vi. **The Lives of the Poets** (1781). This work comprises short biographies and critical appraisals of 52 poets, most of whom lived during the eighteenth century. It is arranged, approximately, by date of death. Six of the Lives have been singled out as the most "important": John Milton, John Dryden, Alexander Pope, Joseph Addison, Jonathan Swift, and Thomas Gray.
- vii. **A Journey to the Western Islands of Scotland**. (a travel book)

9.3 The Transitional Poets:

1. **James Thomson (1700 – 1748)**: James Thomson can hardly be called a great poet, yet in the history of literature he is unusual enough to be regarded a freak. Thus he is important and it is necessary to give him some prominence.

(a) **His Poetry:-**

- i. **The Seasons**. It is a series of four poems, namely, **Winter**, **Summer**, **Spring**, and **Autumn**. The completed poem cycle appeared in 1730.

- ii. ***The Castle of Indolence***. This poem was written by Thomson in 1748. The Castle of Indolence is a place in which the dwellers live amid luxurious delights, to the enervation of soul and body. The poem is written in Spenserian stanzas at a time when they were considered outdated. But it initiated an interest in this stanza form which would later have a strong influence upon the English Romantic poets like Lord Byron, William Wordsworth, and John Keats.

(b) **His Drama:-**

- i. ***Sophonisba***. It is a tragedy on Sophonisba, a Carthaginian noblewoman who lived during the Second Punic War. She became legendary because she poisoned herself rather than be humiliated in a Roman triumph.
- ii. ***Alfred*** (1740). This is a masque by Thomson in collaboration with David Mallet. It contains the song *Rule, Britannia*. The song is usually said to be Thomson's.

2. **Oliver Goldsmith (1728 – 1774):**

(a) **His Poetry:-**

- i. ***The Traveller*** (1764). It is a philosophical poem in heroic couplet of an Augustan style. It discusses the causes of happiness and unhappiness in nations. The poem, about four hundred lines in length, is a series of descriptions and criticisms of the places and peoples of which he had experience. It is the work which first made Goldsmith's name, and is still considered a classic of mid-18th century poetry.
- ii. ***The Deserted Village*** (1770). The poem is a work of social commentary, and condemns rural depopulation and the pursuit of excessive wealth. The locale of the poem's deserted village is unknown, but the description may have been influenced by Goldsmith's memory of his childhood in rural Ireland, and his travels around England. The poem is written in heroic couplets, and describes the decline of a village and the emigration of many of its residents to America.

(b) **His Drama:-**

- i. ***The Good-natur'd Man*** (1768). The play was written in the form of a comedy and staged at the Covent Garden Theatre. It was a

middling success for Goldsmith, and the printed version of the play became popular with the reading public.

- ii. ***She Stoops to Conquer***. It is a prose comedy first performed in London in 1773. It is one of the few plays from the 18th century to have an enduring appeal, and is still regularly performed today. The subtitle of the play is ***Mistakes of a Night***.

(c) **His Prose:-**

- i. ***The Citizen of the World*** (1759). This novel is a series of imaginary letters from a Chinaman, whose comments on English society are both simple and shrewd.
- ii. ***The Vicar of Wakefield*** (1766). This important work of fiction by Goldsmith is in the first rank of the eighteenth century novels. The plot of the novel is simple, though sometimes inconsistent. The characters are human and attractive. The book has all the Goldsmith qualities of humour and pathos.

3. **Thomas Gray (1716 – 1771)**: Thomas Gray was an English poet, letter-writer, classical scholar and professor at Cambridge University. His achievement both in prose and verse is of great importance. He explored the origins of romance in the early Norse and Celtic legends; his sympathies with the poor and oppressed were genuine and expressed emphatically. Moreover his treatment of nature was a great improvement upon that of his predecessors.

His Poems:-

- (a) ***Ode on a Distant Prospect of Eton College*** (1747). It was Gray's first poem where he recalled his schooldays as a time of great happiness.
- (b) ***Elegy Written in a Country Churchyard*** (1751). The poem was completed in 1750 and first published in 1751. The poem's origins are unknown, but it was partly inspired by Gray's thoughts following the death of the poet Richard West in 1742. It was sent to his friend Horace Walpole, who popularised the poem among London literary circles. Gray was eventually forced to publish the work in 1751.

The poem is an elegy in name but not in form; it employs a style similar to that of contemporary odes, but it embodies a meditation on death, and remembrance after death. The poem argues that the remembrance can be good and bad, and the narrator finds comfort in pondering the lives of the obscure rustics buried in the churchyard. The poem has possible political ramifications, but it does not make any

definite claims on politics to be more universal in its approach to life and death.

- (c) **Pindaric Odes** (1757). His two Pindaric Odes are **The Bard** and **The Progress of Poesy**. These two odes were unsuccessful for their obscurity.

4. **William Collins (1721 – 1759)**: William Collins was an English poet. He was an important poet of the middle decades of the 18th century. His lyrical odes mark a turn away from the Augustan poetry of Alexander Pope's generation towards the successive Romantic era which would soon follow.

His Poems:-

- (a) **Persian Eclogues** (1742). It is written in the conventional type of Pope. Though they profess to deal with Persian scenes and characters, the Oriental settings shows no special information or inspiration.
- (b) **Odes** (1746). This book gives Collins his place in literature. The work is a collection of odes to Pity, Fear, Simplicity, and likely abstract objects.

5. **William Cowper (1731 – 1800)**: William Cowper was an English poet and hymnodist. One of the most popular poets of his time, Cowper changed the direction of 18th century nature poetry by writing of everyday life and scenes of the English countryside. In many ways, he was one of the forerunners of Romantic poetry. Samuel Taylor Coleridge called him "the best modern poet".

His Poems:-

- (a) **Olney Hymns**. They were first published in 1779, and are the combined work of William Cowper and John Newton. The Olney Hymns are an illustration of the potent ideologies of the Evangelical movement present in many communities in England at the time. They are notable for their direct sincerity, and several of them are still among the best known of English hymns.
- (b) **The Task** (1785). It is a poem in six books written in blank verse. The poem is usually seen as Cowper's supreme achievement. Its six books are called **The Sofa**, **The Timepiece**, **The Garden**, **The Winter Evening**, **The Winter Morning Walk** and **The Winter Walk at Noon**. Beginning with a mock-Miltonic passage on the origins of the sofa, it develops into a discursive meditation on the blessings of nature, the retired life and religious faith, with attacks on slavery, blood sports, fashionable frivolity, lukewarm clergy and French despotism among other things.

- (c) **John Gilpin.** It is a comic ballad about John Gilpin, written in 1782. The ballad concerns a draper called John Gilpin who rides a runaway horse. Cowper heard the story from a friend, Lady Anna Austen at a time of severe depression, and it cheered him up so much that he put it into verse.
- (d) **The Castaway.** It is a powerful and bleak poem by Cowper.
6. **George Crabbe (1754 – 1832):** George Crabbe was an English poet, surgeon, and clergyman. He is best known for his early use of the realistic narrative form and his descriptions of middle and workingclass life and people.

His Poems:-

His chief poetical works are –

- (a) **The Library.**
- (b) **The Village.**
- (c) **The Borough.**
- (d) **Tales.**

The poems in their succession show little development, resembling each other closely both in subject and style. The poems are collections of tales, told in heroic couplets with much sympathy and a good deal of pathetic power.

9.4 The New School:

1. **Robert Burns (1759 – 1796):** Robert Burns was a Scottish poet and lyricist. He is widely regarded as the national poet of Scotland and is celebrated worldwide. He is the best known of the poets who have written in the Scots language, although much of his writing is also in English and a light Scots dialect, accessible to an audience beyond Scotland. He also wrote in standard English, and in these writings his political or civil commentary is often at its bluntest. He is regarded as a pioneer of the Romantic movement, and after his death he became a great source of inspiration to the founders of both liberalism and socialism.

His poems:-

- (a) **Poems, Chiefly in the Scottish dialect** (1786). It is known as the **Kilmarnock volume**. The volume contains much of his best writing, including **The Twa Dogs, Address to the Deil, Halloween, The Cotter's Saturday Night, To a Mouse, Epitaph**

for James Smith, and *To a Mountain Daisy*. The success of the work was immediate, and soon he was known across the country.

(b) *O My Luv's like a Red, Red Rose*. It is a 1794 song in Scots based on traditional sources. The song is often published as a poem.

2. **William Blake:** William Blake was an English poet, painter and printmaker. Largely unrecognised during his lifetime, Blake is now considered a seminal figure in the history of the poetry and visual arts of the Romantic Age. Though Blake was considered mad by his contemporaries for his idiosyncratic views, he is held in high regard by later critics for his expressiveness and creativity, and for the philosophical and mystical undercurrents within his work. His paintings and poetry have been characterised as part of the Romantic movement and "Pre-Romantic", for its large appearance in the 18th century. Blake was reverent of the Bible but hostile to the Church of England and indeed, to all forms of organised religion.

Blake's first publication was *Poetical Sketeches*. It was a series of imitative poems in the verse forms of Shakespeare, Milton, and Spenser. It was followed by *Songs of Innocence* in 1789. The book contains short lyrics envisaging Blake's view of the original state of human society, symbolised in the joy and happiness of children. In 1794 appeared *Songs of Experience*, in which the mood of spontaneous love and happiness revealed in the *Songs of Innocence* is replaced by a less joyful note. He wrote some prophetic books also, such as *The Visions of the Daughters of Albion*, and *America*. Among his visionary works, *The First Book of Urizen*, *The Book of Los* are to be mentioned. Because of the obscurity of Blake's later works, he is chiefly known as a lyric poet. In this case he is far removed from the classical restraint of the Age of Pope. In simple and beautifully apt language, his lyrics reveal a variety and spontaneity of feeling with the best in literature.

In 1788, Blake experimented with **relief etching**, a method he used to produce most of his books, paintings, pamphlets and poems. The process is also referred to as illuminated printing, and the finished products as illuminated books or prints. Illuminated printing involved writing the text of the poems on copper plates with pens and brushes, using an acid-resistant medium. Illustrations could appear alongside words in the manner of earlier illuminated manuscripts. He then etched the plates in acid to dissolve the untreated copper and leave the design standing in relief. Hence it is called relief etching. Blake used relief etching for most of his well-known works,

including *Songs of Innocence and of Experience*, *The Book of Thel*, *The Marriage of Heaven and Hell*, and *Jerusalem*.

Although Blake has become most famous for his relief etching, his commercial work largely consisted of **intaglio engraving**, the standard process of engraving in the 18th century. In this process the artist incised an image into the copper plate, a complex and laborious process, with plates taking months or years to complete. Blake employed intaglio engraving in his own work, most notably for the illustrations of the *Book of Job*, completed just before his death.

His Poems:-

- (a) **Poetical Sketches**. It is the first collection of poetry and prose by William Blake, written between 1769 and 1777 and published in 1783. It is a series of imitative poems on the verse forms of Shakespeare, Milton, and Spenser. Poetical Sketches consists of nineteen lyric poems, a dramatic fragment (*King Edward the Third*), a prologue to another play in blank verse (*Prologue, Intended for a dramatic piece of King Edward the Fourth*), a prose poem prologue (*Prologue to King John*), a ballad (*A War Song to Englishmen*) and three prose poems (*The Couch of Death*, *Contemplation*, and *Samson*).
- (b) **Songs of Innocence** (1789). It is a conceptual collection of 19 poems, engraved with artwork. It contains short lyrics showing Blake's view of the original state of human society, symbolized in the innocent joy and happiness of children. Some important poems in this volume are *The Shepherd*, *The Lamb*, *The Chimney Sweeper*, *The Little Boy lost*, *The Little Boy found*, *Holy Thursday*, and so on.
- (c) **The Book of Thel** (1790). This poem is illustrated by his own plates, and compared to his later prophetic books is relatively short and easier to understand. The metre is a fourteen-syllable line.
- (d) **Songs of Experience** (1794). It is a collection of 26 poems forming the second part of William Blake's *Songs of Innocence*. The poems were published in 1794. Here the mood of spontaneous love and happiness of the *Songs of Innocence* is replaced by a less joyful note. Some important poems in this volume are *The Chimney Sweeper*, *The Sick Rose*, *The Tyger*, *London*, and so on.
- (e) **The Book of Urizen**. It is one of the major prophetic books by Blake, illustrated by his own plates. It was originally published as *The First Book of Urizen* in 1794. Later editions dropped the "First". The book takes its name from the character Urizen in Blake's mythology, who represents alienated reason as the source of oppression. The book describes Urizen as the "primeaval priest" and tells how he became separated from the

other Eternals to create his own alienated and enslaving realm of religious dogma.

- (f) Blake's other major prophetic books are ***The Book of Los*** (1795), ***The Song of Los*** (1795), and ***The Book of Ahania*** (1795).

9.5 The Novelists:

1. **Samuel Richardson (1689 – 1761):** Samuel Richardson was an 18th-century English writer and printer. He was an established printer and publisher for most of his life and printed almost 500 different works, with journals and magazines.

Richardson lost his first wife along with their five sons, and eventually remarried. Although with his second wife he had four daughters who lived to become adults, they had no male heir to continue running the printing business. While his print shop slowly ran down, at the age of 51 he wrote his first novel and immediately became one of the most popular and admired writers of his time.

In the London literary world, he was a rival of Henry Fielding, and the two responded to each other's literary styles in their own novels. His novel ***Pamela***, which deals with a romantic relationship between a Catholic and a Protestant, was listed on the **Index Librorum Prohibitorum**, the list of books that Catholics were not allowed to read. **His Novels:-**

- (a) ***Pamela, or Virtue Rewarded***. It is an epistolary novel by Richardson, first published in 1740. It tells the story of a beautiful 15-year old maidservant named Pamela Andrews, whose country landowner master, Mr. B, makes unwanted advances towards her after the death of his mother. Mr. B is infatuated with her, first by her looks and then her innocence and intelligence, but his high rank hinders him from proposing marriage. He abducts her, locks her up in one of his estates, and attempts to seduce and rape her. She rejects him continually, but starts to realise that she is falling in love with him. He obstructs her letters to her parents. Later reading them, he becomes even more enamored by her innocence, intelligence, and continuous escape attempts. Her virtue is eventually rewarded when he sincerely proposes an equitable marriage to her. In the novel's second part, Pamela attempts to build a successful relationship with him and to adjust to upper class society. The story, a best-seller of its time, was very widely read but criticised for its perceived licentiousness. It takes

the form of a series of letters, and hence called an epistolary novel. The novel was parodied in Henry Fielding's **Joseph Andrews**.

- (b) **Clarrisa Harlowe**. It is another epistolary novel by Richardson, published in 1748. It tells the tragic story of a heroine whose quest for virtue is continually prevented by her family. It is one of the longest novels in the English language.
- (c) **Sir Charles Grandison**. This epistolary novel by Samuel Richardson was first published in February 1753. The book was a response to Henry Fielding's **Tom Jones**, which parodied the morals presented in Richardson's previous novels. The novel follows the story of Harriet Byron who is pursued by Sir Hargrave Pollexfen. After she rejects Pollexfen, he kidnaps her, and she is only freed when Sir Charles Grandison comes to her rescue. After his appearance, the novel focuses on his history and life, and he becomes its central figure.

2. **Henry Fielding (1707 – 1754)**: Henry Fielding was an English novelist and dramatist known for his rich humour and satirical prowess. Aside from his literary achievements, he has a significant place in the history of law-enforcement, having founded, with his half-brother John, London's first police force, the **Bow Street Runners**, using his authority as a magistrate.

His Novels:-

- (a) **Joseph Andrews**. It was the first published full-length novel by Fielding, and indeed among the first novels in the English language. It was published in 1742 and Fielding defined it as a 'comic epic poem in prose'. It is the story of a male domestic worker Joseph's adventures on the way to home from London with his friend and mentor, the absent-minded parson Abraham Adams. The novel represents the balance between the two competing aesthetics of eighteenth-century literature – the mockheroic and neoclassical approach.
- (b) **A Journey from this World to the Next** (1743).
- (c) **Jonathan Wild the Great** (1743). It is the biography of the famous thief and 'thief-taker' who was hanged at Newgate. The story is a long ironical comment upon human action.
- (d) **Tom Jones** (1749). It is a comic novel by Fielding. The novel is both a Bildungsroman and Picaresque novel. Tom Jones is among the earliest English prose works describable as a novel. Totalling 346,747 words, the novel is divided into 18 smaller books, each preceded by a discursive chapter, often on topics totally unrelated to the book itself.

The novel deals with the story of Tom Jones who is a foundling discovered on the property of a very kind, wealthy landowner, Squire Allworthy, in Somerset in England's West Country. Tom grows into a vigorous and lusty, yet honest and kind-hearted, youth. He develops affection for his neighbour's daughter, Sophia Western. Their love reflects the romantic comedy genre that was popular in 18th-century Britain. However, Tom's status as a bastard causes Sophia's father and Allworthy to oppose their love. This criticism of class friction in society acted as a biting social commentary. The inclusion of prostitution and sexual promiscuity in the plot was also original for its time.

- (e) **Amelia** (1751). It is a sentimental novel by Fielding. It was the fourth and final novel written by Fielding. Amelia follows the life of Amelia and Captain William Booth after they are married. It contains many allusions to classical literature and focuses on the theme of marriage and feminine intelligence.
- (f) **Voyage to Lisbon** (1755). It is the last work produced by Fielding. It is a diary written during his last journey. It possesses a painful interest, for it reveals a strong and patient mind, heavy with bodily affliction, yet still lively in its perception of human affairs.

3. **Tobias smollett (1721 – 1771)**: Tobias George Smollett was a Scottish poet and author. He was best known for his picaresque novels which influenced later novelists such as Charles Dickens. George Orwell admired Smollett very much. His novels were amended liberally by printers.

His Novels:-

- (a) **The Adventures of Roderick Random**. It is a picaresque novel by Smollett, first published in 1748. It is partially based on Smollett's experience as a naval-surgeon's mate in the British Navy, especially during the **Battle of Cartagena de Indias** in 1741.
- (b) **The Adventures of Peregrine Pickle**. This picaresque novel by Smollett was first published in 1751, and revised and reissued in 1758. It is the story of the fortunes and misfortunes of the egotistical dandy Peregrine Pickle. The novel provides a comic and caustic portrayal of 18th-century European society.
- (c) **The Adventures of Ferdinand, Count Fathom** (1753). It was Smollett's third novel that earned less success than his two previous more picaresque tales. The central character is a villainous dandy who cheats, swindles and philanders his way across Europe and England with little concern for the law or the welfare of others. Sir Walter Scott

commented that the novel paints a “complete picture of human depravity”.

- (d) ***The Adventures of Sir Launcelot Greaves***. The novel was published in 1760 in the monthly paper ***The British Magazine***. The novel deals with the story of Sir Launcelot, an eighteenth-century gentleman. He rides about the country in armour, attended by his comic squire, Timothy Crabshaw, redressing grievances. These characters are obviously inspired by Don Quixote and Sancho Panza of Cervantes’s novel ***Don Quixote***.
- (e) ***The Expedition of Humphry Clinker*** (1771). It was the last of the picaresque novels by Smollett, and is considered by many to be his best and funniest work. It is an epistolary novel, too, presented in the form of letters written by six different characters: Matthew Bramble, a Welsh Squire; his sister Tabitha; their niece and nephew, Jerry and Lydia Melford; Tabitha’s maid Winifred Jenkins; and Lydia’s suitor, Wilson. Much of the comedy in this novel arises from differences in the descriptions of the same events by different participants.

4. **Laurence Sterne (1713 – 1768)**: Laurence Sterne was an AngloIrish novelist and an Anglican clergyman. He also published many sermons, wrote memoirs, and was involved in local politics. Sterne died in London after years of fighting consumption.

His Novels:-

- (a) ***The Life and Opinions of Tristram Shandy, Gent.*** It is a humorous novel by Sterne. It was published in nine volumes, the first two appearing in 1759, and seven others following over the next seven years. It was probably Sterne’s most enduring work, and it purports to be a biography of the eponymous character. Its style is marked by digression and amplification. Uncle Toby is a major figure in this novel.
- (b) ***A Sentimental Journey through France and Italy*** (1768). This novel by Sterne was written and first published in 1768, as Sterne was facing death. In 1765, Sterne travelled through France and Italy as far south as Naples, and after returning determined

to describe his travels from a sentimental point of view. The novel can be seen as an epilogue to the possibly unfinished work ***Tristram Shandy***, and also as an answer to Tobias Smollett’s decidedly unsentimental ***Travels through France and Italy***. Sterne had met Smollett during his travels in Europe, and strongly objected to his

spleen, acerbity and quarrelsomeness. He modeled the character of Smelfungus on him.

- Samuel Richardson, Henry Fielding, Tobias Smollett, and Laurence Sterne are called the 'Four Wheels of the Van of the English Novel'.

9.6 Gothic/Terror Novelists:

1. **Horace Walpole (1717 – 1797):** Horace Walpole was an English art historian, man of letters, antiquarian and Whig politician. He is now largely remembered for **Strawberry Hill**, the home he built in Twickenham, south-west London where he revived the Gothic style some decades before his Victorian successors. His literary reputation rests on his Gothic novel, **The Castle of Otranto** and his **Letters**, which are of significant social and political interest.

His Novel:-

- (a) **The Castle of Otranto** (1764). It is the first of the productions of a large school called 'terror school.' It is generally regarded as the first gothic novel, initiating a literary genre which would become extremely popular in the later 18th century and early 19th century. Thus, Walpole is arguably the forerunner of gothic fiction or terror novel.

2. **William Beckford (1760 – 1844):** William Beckford was an English novelist, a profligate and consummately knowledgeable art collector and patron of works of decorative art, a critic, travel writer and sometime politician.

His Novel:-

- (a) **Vathek**. It is the only novel associated with his name. He is indebted to **The Arabian Nights** for this gothic novel. The central figure of the novel is a colossal creature, something like a vampire in disposition, who preys upon mankind and finally meets his doom with suitable impressiveness.

3. **Mrs. Ann Radcliffe (1764 – 1823):** Ann Radcliffe was an English author and a pioneer of the Gothic novel. Her style is romantic in its vivid descriptions of landscapes and long travel scenes, yet the Gothic element is obvious through her use of the supernatural. At the end of all horrors Mrs. Radcliffe rather spoils the effect by revealing the secrets of them, and revealing the fact that the terrors were only illusions after all.

Her Novels:-

- (a) *A Sicilian Romance* (1790).
- (b) *The Romance of the Forest* (1791).
- (c) *The Mysteries of Udolpho* (1794).

4. Matthew Gregory Lewis (1775 – 1818):**His Novel:-**

- (a) *The Monk* (1795).

5. Henry Mackenzie (1745 – 1831):**His Novel:-**

- (a) *The Man of Feeling* (1771).

6. Frances Bruney/Fanny Bruney (1752 – 1840): She is the first of the women novelists. After her marriage she became known as Madame d'Arblay. She was an English novelist, diarist and playwright.**Her Novels:-**

- (a) *Evelina* (1778).
- (b) *Cecilia* (1782).
- (c) *Camilla* (1796).
- (d) *The Wanderer* (1814).

These are her four novels but fame rests on the first two. These are written with a fine simplicity of style and show her adeptness in narrative faculty.

9.7 The Historians:

1. **Edward Gibbon (1737 – 1794):** Edward Gibbon was an English historian and Member of Parliament. His most important work, *The History of the Decline and Fall of the Roman Empire*, was published in six volumes between 1776 and 1788. *The Decline and Fall* is known for the quality and irony of its prose, its use of primary sources, and its open criticism of organised religion.

His Works:-

- (a) ***A History of Switzerland*** (1770). It was his first historical narrative. The book represented Gibbon's love for Switzerland, but it was never published nor finished.
 - (b) ***The Decline and Fall of the Roman Empire*** (1776). This book of history traces the trajectory of Western civilization, as well as the Islamic and Mongolian conquests, from the height of the Roman Empire to the fall of Byzantium. It was published in six volumes. Volume I was published in 1776 and went through six printings. Volumes II and III were published in 1781; volumes IV, V, and VI in 1788–89. The original volumes were published in quarto sections, a common publishing practice of the time. The work covers the history of the Roman Empire, Europe, and the Catholic Church from 98 AD to 1590 AD and discusses the decline of the Roman Empire in the East and West. Because of its relative objectivity and heavy use of primary sources, unusual at the time, its methodology became a model for later historians. This led to Gibbon being called the first "modern historian of ancient Rome". It is judged as one of the greatest of historical works.
 - (c) ***Autobiography***. It contains valuable material concerning Gibbon's life. This is his only other work of any importance. The book is written with all his usual elegance and gentle, ironic humour.
2. **James Boswell (1740 – 1795)**: James Boswell was a lawyer, diarist, and author born in Edinburgh, Scotland. He lives in literature by his supreme effort, ***The Life of Samuel Johnson*** (1791), a biography on the English literary figure Samuel Johnson. Though Boswell makes various changes to Johnson's quotations and even censors many comments, it is ranked as one of the best biographies in existence. Modern Johnsonian critic Harold Bloom has claimed this the greatest biography written in the English language.
- Boswell's surname has passed into the English language as a term (Boswell, Boswellian, Boswellism) for a constant companion and observer, especially one who records those observations in print.

9.8 Prose Writers:

1. **Edmund Burke (1729 – 1797)**: Edmund Burke was an Irish statesman, author, orator, political theorist and philosopher. After moving to England, he served for many years in the House of Commons of Great Britain as a member of the Whig party. He is mainly remembered for his support of

the cause of the **American Revolutionaries** (1765 - 1765), and for his later opposition to the **French Revolution** (1789 - 1799). Burke was praised by both conservatives and liberals in the 19th century. Since the 20th century, he has generally been viewed as the philosophical founder of modern conservatism.

His Works:-

- (a) ***A Vindication of Natural Society***. It is his philosophical writing published in 1756. It is a satire of Lord Bolingbroke's deism. Burke confronted Bolingbroke not in the sphere of religion but civil society and government, arguing that his arguments against revealed religion could apply to all institutions. The work was so close to Bolingbroke's style, that Burke's ironic intention was missed by some readers. Consequently, Burke in his preface to the second edition (1757) makes plain that it was a satire. Nonetheless, this work was considered by William Godwin to be the first literary expression of philosophical anarchism.
 - (b) ***A Philosophical Inquiry into the Origin of our Ideas of the Sublime and Beautiful*** (1756). It is his most considerable attempt at philosophy. It is a treatise on aesthetics. It was the first complete philosophical exposition for separating the beautiful and the sublime into their own respective rational categories. As philosophy the book is only middling, for its theory and many of its examples are questionable. But the book has the sumptuous dressing of Burke's language and style.
 - (c) ***American Taxation*** (1774). It is his political writing. It is passionate in its pleading and conviction, rich in rhetorical effect, and brilliant in its marshalling of material.
2. **Adam Smith (1723 – 1790)**: Adam Smith was a Scottish moral philosopher and a pioneer of political economy. He is one of the key figures of the Scottish Enlightenment (18th century Scotland characterised by an outpouring of intellectual and scientific accomplishments is referred to as Scottish Enlightenment). Smith is cited as the "father of modern economics" and is still among the most influential thinkers in the field of economics today.

His Works:-

- (a) ***The Wealth of Nations*** (1776). It is considered his magnum opus and the first modern work of economics. The book offers one of the world's first collected descriptions of what builds nations' wealth. Today it is a

fundamental work in classical economics. Through reflection over the economics at the beginning of the **Industrial Revolution** (1760 - 1840), the book touches upon such broad topics as the division of labour, productivity and free markets.

3. **William Godwin (1756 – 1836):** William Godwin was an English journalist, political philosopher and novelist. He is considered one of the first exponents of utilitarianism (i.e., maximum utility), and the first modern proponent of anarchism (i.e., stateless society or selfgoverned institution).

His Works:-

- (a) ***Political Justice*** (1793). This political philosophy is deeply coloured with revolutionary ideas. The book had a great effect on many young and ardent spirits of the age, including Shelley.
- (b) ***Caleb Williams*** (1794). It is a three-volume novel written as a call to end the abuse of power what Godwin saw as a tyrannical government. Here he shows how legal and other institutions can destroy individuals.

9.9 The Dramatists:

1. **Richard Brinsley Sheridan (1751 – 1816):** Richard Brinsley Butler Sheridan was an Irish playwright and poet and long-term owner of the London Theatre Royal, Drury Lane. For thirty-two years he was also a Whig Member of the British House of Commons. He was buried at Poets' Corner in Westminster Abbey.

His Works:-

- (a) ***The Rivals***. It is a prose comedy. It is a comedy of manners in five acts. Mrs. Malaprop is a character here from whom the term **Malapropism** originates.
- (b) ***St. Patrick's Day; or, The Scheming Lieutenant*** (1775).
- (c) ***Duenna*** (1775). It is a three-act comic opera. It had phenomenal success. At the time, it was considered one of the most successful operas ever staged in England.
- (d) ***A Trip to Scarborough*** (1776).
- (e) ***The School for Scandal*** (1777). It is his best play and it contains his best character Lady Teazle. The work contains Sheridan's dialogue at its brilliant.

9.10 Important short questions:

1. **Q: What is Neoclassicism?**

Ans: Neoclassicism refers to the ism that prevails in the history of English literature from 1660 - 1780, in other words, from Dryden's maturity to Johnson's death. Apart from the dramatists the main English authors of this period were Dryden, Swift, Addison, Steele, Pope, Lord Chesterfield, Fielding, Johnson, Goldsmith, and Gibbon. In literary theory and practice most writers of this period were traditionalist, and they had a great respect for the Classical authors, and especially the Romans, who, they believed, had established and perfected the principal literary genres for all time. Literature was regarded as an art, in which excellence could be attained only by prolonged study. Thus the writers of this period were painstaking craftsmen who had a deep respect for the rules of their art. These rules could best be learned from close study of the Classical authors like Horace and by careful imitation of their works.

2. **Q: What is Gothic or Terror novel? Give example.**

Ans: Gothic novel or Terror novel is a type of romance which was very popular from the 1760s to 1820s. The novel is so called because the content of such novels was associated with Gothic castle, Middle Ages, and with things wild, bloody and barbarous of long ago. Horace Walpole's *The Castle of Otranto*, and Tobias Smollett's *Ferdinand Count Fathom* are two examples of this novel.

3. **Q: Why is the year 1776 important?**

Ans: American Independence took place in 1776. Adam Smith's *The Wealth of Nations* and Edward Gibbon's *The Decline and Fall of the Roman Empire* published in this year also.

4. **Q: Why is the year 1789 important?**

Ans: The year 1789 marks the beginning of the French Revolution in Europe. This revolution might also be the seed which gave rise to the Romantic era in English literature.

5. **Q: Who are 'Graveyard School of Poets' and why are they so called?**

Ans: The 'Graveyard School of Poets' are those who wrote mournfully reflective poetry in the 18th century. They gave emphasis in their poetry on the brevity of life and on the sepulchre. Edward Young's *Night Thoughts*, and

Thomas Gray's *Elegy Written in a Country Churchyard* are the poems of this genre.

6. **Q: What is an epistolary novel? Give example.**

Ans: An epistolary novel is a novel written as a series of documents. The usual form is letters, although diary entries, newspaper clippings and other documents are sometimes used. Recently, electronic "documents" such as recordings and radio, blogs, and e-mails have also come into use. The word epistolary is derived from Latin from the Greek word 'epistole', meaning a letter. The epistolary form can add greater realism to a story, because it mimics the workings of real life. It is thus able to demonstrate differing points of view than an omniscient narrator.

Samuel Richardson's *Pamela* and *Clarissa Harlowe* are the novels of this genre.

7. **Q: What is a picaresque novel? Give example.**

Ans:The picaresque novel is a popular subgenre of prose fiction which might sometimes be satirical and depicts the adventures of a picaresque hero or a roguish hero of low social class who lives by his wits in a corrupt society. This style of novel was originated in 16th-century Spain and flourished throughout Europe in the 17th and 18th centuries. It continues to influence modern literature.

Henry Fielding's *Joseph Andrews* and *Tom Jones* are the novels of this genre.

8. **Q: What is a Bildungsroman? Give example.**

Ans:It is a novel which deals with an account of the youthful development of a hero or heroine. It describes the process by which maturity is achieved through the various ups and downs of life. Jane Austen's *Emma* and Charles Dickens's *David Copperfield* are the instances of Bildungsroman.

9. **Q: What is a Künstlerroman? Give example.**

Ans:It is a novel which has an artist as the central character and which shows the development of the artist from childhood to maturity and later. James Joyce's *A Portrait of the Artist as a Young Man* and Goethe's *Torquato Tasso* are the instances of Künstlerroman.

10. **Q: What is a sentimental novel? Give example.**

Ans:The sentimental novel or the novel of sensibility is an 18th-century literary genre which celebrates the emotional and intellectual concepts of sentiment, sentimentalism, and sensibility. Sentimentalism, which is to be

distinguished from sensibility, was a fashion in both poetry and prose fiction beginning in the eighteenth century in reaction to the rationalism of the Augustan Age.

Samuel Richardson's *Pamela, or Virtue Rewarded* (1740), and Oliver Goldsmith's *Vicar of Wakefield* (1766) are the novels of this genre.

10

The Return to Nature

(1798 AD – 1837 AD)

The following table cites major literary outputs from major literary figures of the period:

Literary Figures	Major Works			
	Poetry	Prose	Drama	Novel
William Wordsworth	Lyrical Ballads The Prelude Lucy Poems Ode to Immortality	Preface to the Lyrical Ballads	The Borderers	
S.T. Coleridge	Lyrical Ballads Kubla Khan Christabel Ode on Dejection	Biographia Literaria	Remorse	
Lord Byron	Child Harold's Pilgrimage The Vision of Judgement Don Juan		Manfred	
P.B. Shelley	Queen Mab Revolt of Islam Adonais	The Defence of Poetry	Prometheus Unbound The Cenci	
John Keats	Lyrical Ballads Endymion Hyperion Ode to a Nightingale		Otho the Great	
Walter Scott	Marmion			Waverley Guy Mannering Ivanhoe
Jane Austen				Pride and Prejudice Sense and Sensibility
Charles Lamb	The Old Familiar Faces	The Essays of Elia		

Thomas De Quincey		Confessions of an English Opium Eater The English Mail-Coach		
William Hazlitt		Table Talk The Round Table		

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10.1 Introduction:

1. This period is also known as **Romantic Revival**. Romantic Revival refers to the movement in European literature and other arts during the last quarter of the eighteenth century and the first twenty or thirty years of the nineteenth century. It was marked by a rejection of the ideals and rules of classicism and neoclassicism and by an affirmation of the need for a freer, more subjective expression of passion, pathos and personal feelings.
2. This era witnesses the full impact of **French Revolution** in 1789.
3. The war between England and France agitated the political and literary life of England.
4. The ideals of French Revolution, i.e., liberty, equality, and fraternity influenced the English literature of this era.
5. Due to warfare, the social condition of England became very poor.
6. The single volume named **Lyrical Ballads**, a collaborated venture by William Wordsworth and S. T. Coleridge, is regarded as the epoch making book. The publication of the first edition of this book in 1798 is regarded as the manifesto for the Romantic Revival. The book contains 23 poems – 19 by Wordsworth and 4 by Coleridge.

10.2 Salient Features of Romanticism:

1. Return to nature as we see in air, earth, and water.
2. Return to ordinary and lower class people and sympathetic treatment to them.
3. Escapism.
4. Medievalism/ Fondness to past.
5. Use of figurative language.
6. Lyricism.
7. Emphasis on emotion and imagination.

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8. Liberty/ Multi-faceted emancipation.
 9. Faith in human soul.
 10. Revolt against conventional literary style, such as heroic couplet, and use of simple and sincere expression.

10.3 Specific Features of the Poetic Output of the Age:

1. Wordsworth, Coleridge, and Southey are called old poets. They are also called 'Lake Poets' or 'Lakers' as they were born and brought up in the Lake District in Cumbria.
2. Shelley, Keats, and Byron are called young poets as they lived a very short life.
3. Wordsworth is truly a nature poet and nature priest. He observed nature with his philosophical eye. His penchant for nature is known as 'pantheism'.
4. Coleridge is a supernatural poet. He shows much fascination with medieval stories, legends and romances.
5. Shelley is a revolutionary poet. He is famous for his lyrical excellence.
6. Keats is a sensuous poet. He is called hyper-sensitive. He shows his fondness for Greek art and culture. This is known as Hellenism.
7. Byron is the poet of liberty and revolution.

10.4 Some Political Periodicals of the Age:

1. *The Morning Chronicle* by William Woodfall.
2. *The Examiner* by Leigh Hunt.
3. *The London Magazine*.
4. *The Edinburgh Review*.
5. *The Quarterly Review*.

10.5 Poets:

1. **William Wordsworth (1770 – 1850):** William Wordsworth was a major English Romantic poet. He, with Samuel Taylor Coleridge, helped to launch the Romantic Age in English literature with the 1798 joint publication of *Lyrical Ballads*.

Wordsworth's magnum opus is generally considered to be *The Prelude*, a semi-autobiographical poem of his early years which he revised and expanded a

number of times. It was posthumously titled and published, prior to which it was generally known as “the poem to Coleridge”. Wordsworth was Britain’s Poet Laureate from 1843 until his death in 1850.

- A poet laureate is a poet officially appointed by a government or conferring institution, who is often expected to compose poems for special events and occasions. It is a very ancient tradition, dating back to the first days of classical civilization, to associate laurel with the proficiency in arts and poetry, or with victory. The expression poet laureate means the poet has been crowned with a wreath of laurel.

(a) His Poetry:-

i. *An Evening Walk* (1793). ii. *Descriptive Sketches* (1793).

iii. *Lyrical Ballads* (1798). It is a collection of poems by Wordsworth and Samuel Taylor Coleridge, first published in 1798 at Bristol. It contains 23 poems. It is generally considered to have marked the beginning of the English Romantic movement in literature. It became and remains a landmark as it changed the course of English literature and poetry. The book contains Wordsworth’s 19 poems. The concluding poem of this book is *Tintern Abbey*, which is one of the triumphs of his genius.

Most of the poems in the 1798 edition were written by Wordsworth, with Coleridge contributing only 4 poems to the collection, including one of his most famous works, *The Rime of the Ancient Mariner*.

A second edition was published in 1800. In this edition Wordsworth included additional poems and a preface detailing the poetical principles. Another edition was published in 1802. In this edition Wordsworth added an appendix titled *Poetic Diction* in which he expanded the ideas set forth in the preface. The book became hugely popular and was published widely. iv. *Michael*.

v. *Lucy poems*. It is a series of 5 poems composed between 1798 and 1801. All except one were first published during 1800 in the second edition of *Lyrical Ballads*. In the series, Wordsworth sought to write unaffected English verse infused with abstract ideals of beauty, nature, love, longing and death.

The *Lucy poems* consist of (a) *Strange fits of passion have I known*, (b) *She dwelt among the untrodden ways*, (c) *I travelled among unknown men*, (d) *Three years she grew in sun and shower*, and (e) *A slumber did my spirit seal*. The poem, *I travelled among unknown men*, first appeared in *Poems in Two Volumes*, published in 1807.

vi. *The Prelude* (1850). The full title of the poem is *The Prelude or, Growth of a Poet’s Mind; An Autobiographical Poem*. It is an autobiographical conversation poem in blank verse. It was intended as the introduction to the more philosophical *Recluse*, which Wordsworth never finished. *The Prelude* is an extremely personal and revealing work on the details of Wordsworth’s life. Wordsworth began *The Prelude* in 1798 at the age of 28 and continued to work on it throughout his life. *The Prelude*

was eventually published posthumously in 1850 by Wordsworth's wife, Mary Wordsworth. He never gave it a title; he called it the "Poem to Coleridge" and in his letters to Dorothy Wordsworth referred to it as "the poem on the growth of my own mind". The poem was unknown to the general public until published three months after Wordsworth's death in 1850, its final name given to it by his widow Mary. The poem is a fine instance of "bildungsroman" and more specifically "künstlerroman".

vii. **The Excursion**. It is a long poem first published in 1814. It was intended to be the second part of **The Recluse**. The exact dates of its composition are unknown, but the first manuscript is generally dated as either September 1806 or December 1809. The four major characters here are "The Poet", "The Wanderer", "The Solitary" and "The Pastor".

viii. **The Solitary Reaper**. It is a ballad and one of Wordsworth's best-known works. In the poem, the words of the reaper's song are incomprehensible to the speaker. So his attention is free to highlight on the tone, expressive beauty, and the blissful mood it creates in him. The poem is a superb example of the "spontaneous overflow of powerful feelings" that Wordsworth identified as the heart of poetry.

- ix. **Ode on the Intimations of Immortality**. It is also known as **Ode, Immortality Ode** or **Great Ode** is completed in 1804 and published in **Poems in Two Volumes** (1807). The poem was completed in two parts. The first part was completed with four stanzas in 1802 and the second part was completed with seven additional stanzas in early 1804. The poem is an irregular Pindaric ode in 11 stanzas.
- x. **Preface to the Lyrical Ballads**:— This is an essay composed for the second edition of the poetry collection **Lyrical Ballads**. It was then greatly expanded in the third edition of 1802. The **Preface** itself is masterpiece of English prose.

In the **Preface**, Wordsworth deals with:— A. The subject matter of poetry.

B. The style and language of poetry.

C. The nature of poetry and the poetic process.

D. The nature of poet.

(b) **His Drama**:—

- i. **The Borderers** (1842). It is the only drama by Wordsworth. It is a verse tragedy set during the reign of King Henry III of England when Englishmen of the north country were in conflict with Scottish rovers.

2. **Samuel Taylor Coleridge (1772 – 1834)**: Samuel Taylor Coleridge was an English poet, literary critic and philosopher who, with his friend William Wordsworth, was a founder of the Romantic Movement in England and a member of the Lake Poets. He wrote the famous poems like **The Rime of the Ancient Mariner** and **Kubla Khan**, as well as the major prose work **Biographia Literaria**. His critical work, especially on **Shakespeare**, was highly influential, and he helped introduce German idealist philosophy to English-speaking culture. He coined many familiar words and phrases, including the celebrated "willing suspension of disbelief".

(a) His Poetry:-

- i. **Poems on Various Subjects** (1796).
- ii. **Lyrical Ballads** (1798).
- iii. **Kubla Khan** (1798). It is completed in 1797 and published in 1816. According to Coleridge's Preface to **Kubla Khan**, the poem was composed one night after he experienced an opium-influenced dream after reading a work describing Xanadu, the summer palace of the Mongol ruler and Emperor of China, Kublai Khan. Upon waking, the poet set about writing lines of poetry that came to him from the dream until he was interrupted by a person from Prolock, a village in the South West of England. The poem could not be completed according to its original 200–300 line plan as the interruption caused him to forget the lines. Some of Coleridge's contemporaries denounced the poem and questioned the origin of his story. It was not until years later that critics began to openly admire the poem. Most modern critics now view **Kubla Khan** as one of Coleridge's three great poems, with **The Rime of the Ancient Mariner** and **Christabel**. The poem is considered one of the most famous examples of Romanticism in English poetry.
- iv. **The Rime of the Ancient Mariner**. It is the longest major poem by Coleridge. It was written in 1797–1798 and published in 1798 in the first edition of **Lyrical Ballads**. Along with other poems in **Lyrical Ballads**, it was a signal shift to modern poetry and the beginning of British Romantic literature.
- v. **Christabel**. It is a long narrative poem in two parts. The first part was reputedly written in 1797, and the second in 1800. Coleridge planned three additional parts, but these were never completed. Coleridge prepared for the first two parts to be published in the 1800 edition of **Lyrical Ballads**, but on the advice of William Wordsworth it was left out; the exclusion of the poem, coupled with his inability to finish it, left Coleridge in doubt about his poetical power. It was published in a pamphlet in 1816, along with **Kubla Khan** and **The Pains of Sleep**.
- vi. **Dejection: An Ode**: This poem is written in 1802. The poem in its original form was written to Sara Hutchinson, a woman who was not his wife, and discusses his feelings of love for her.

(b) His Prose:-

- i. **The Watchman**: It was a short-lived periodical established and edited by Coleridge in 1796.
- ii. **Biographia Literaria** (1817): This is an autobiography in discourse by Coleridge, which he published in 1817, in two volumes. The book contains Coleridge's celebrated and vexed distinction between "imagination" and "fancy". Chapter XIV is the origin of the famous critical concept of "willing suspension of disbelief".
- iii. **Sibylline Leaves** (1817).

(c) **His Drama:-**

- i. **Remorse** (1813). It is a tragedy in five acts.

3. **Lord Byron (1788 – 1824):** Lord Byron was an English poet and a leading figure in the Romantic movement. He is regarded as one of the greatest British poets and remains widely read and influential.

He travelled all over Europe especially in Italy where he lived for seven years. He then joined the Greek War of Independence and fought against the Ottoman Empire, for which Greeks revere him as a national hero.

Byron is often described as the most flamboyant and notorious of the major Romantics. He was celebrated in life for aristocratic excesses, including huge debts, numerous love affairs with both sexes, rumours of a scandalous incestuous liaison with his half-sister Augusta Leigh, and self-imposed exile.

(a) **His Poetry:-**

- i. **Hours of Idleness.** It is the first volume of poetry published by Lord Byron, in 1807, when he was 19 years old. It is a collection of mostly short poems, many in imitation of classic Roman poets.
- ii. **Childe Harold's Pilgrimage** (1812). It is a lengthy narrative poem in four parts. It was published between 1812 and 1818 and is dedicated to "lanthe". The poem describes the travels and reflections of a world-weary young man who, disillusioned with a life of pleasure and revelry, looks for relaxation in foreign lands. In a wider sense, it is an expression of the melancholy and disillusionment felt by a generation weary of the wars of the post-Revolutionary and Napoleonic eras. The title comes from the term "childe", a medieval title for a young man who was a candidate for knighthood.
- iii. **English Bards and Scotch Reviewers.** It is a satirical poem. It was first published anonymously in March 1809. Later in 1809 a second edition published with Byron identified as the author. iv. **The Prisoner of Chillon.** It is a 392 line narrative poem. It is written in 1816 and it chronicles the imprisonment of a Genevois monk, Francois Bonivard, from 1532 to 1536.
- v. **Mazeppa** (1819). It is a narrative poem written by Byron in 1819. It is based on a popular legend about the early life of Ivan Mazepa, a Ukrainian gentleman. According to the poem, the young Mazeppa has a love affair with a Countess Theresa while serving as a page at the Court of King John II Casimir Vasa. Countess Theresa was married to a much older Count. On discovering the affair, the Count punishes Mazeppa by tying him naked to a wild horse and setting the horse loose. The bulk of the poem describes the injurious journey of the hero strapped to the horse. The poem has been praised for its vigor of style and its sharp realization of the feelings of suffering and endurance.

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- vi. **The Vision of Judgement** (1822). It is a satirical poem in ottavarima. It depicts a dispute in Heaven over the fate of George III's soul. It was written in response to the Poet Laureate Robert Southey's **A Vision of Judgement** (1821), which had imagined the soul of king George triumphantly entering Heaven to receive his due.
 - vii. **Don Juan**. This satiric poem of more than 16,000 lines is based on the legend of Don Juan. Byron here reverses the portrait of Don Juan not as a womaniser but as someone easily seduced by women. It is a variation on the epic form. Byron himself called it an "Epic Satire". Modern critics generally consider it Byron's masterpiece. Byron completed 16 cantos, leaving an unfinished 17th canto before his death in 1824. Byron claimed he had no ideas in his mind as to what would happen in subsequent cantos as he wrote his work. When the first two cantos were published anonymously in 1819, the poem was criticised for its 'immoral content', though it was also immensely popular.

(b) **His Drama:-**

Byron's dramas are all blank-verse tragedies. These were composed during the later ages of his career when Byron was in Italy.

- i. **Manfred**. It is a dramatic poem written in 1816–1817. It contains supernatural elements, in keeping with the popularity of the ghost story in England at the time. It is a typical example of a Romantic closet drama. Byron called this a "metaphysical drama".
- ii. **The Two Foscari** (1821). It is a verse play in five acts.
- iii. **Cain**. This dramatic work was published in 1821. **Cain** is an example of the literary genre known as closet drama. iv. **The Deformed Transformed**.

4. **Percy Bysshe Shelley (1792 – 1822)**: Percy Bysshe Shelley was one of the major English Romantic poets and is regarded by critics as amongst the finest lyric poets in the English language. Though Shelley was radical in his poetry as well as in his political and social views, he did not achieve fame during his lifetime. He achieved recognition for his poetry steadily after his death. Shelley was a key member of visionary poets and writers that included Lord Byron, Leigh Hunt, Thomas Love Peacock, and his own second wife, Mary Shelley. He wrote a pamphlet, **The Necessity of Atheism** for which he was expelled from Oxford.

(a) **His Poetry:-**

- i. **Queen Mab**. It is a philosophical poem published in 1813 in nine cantos. It was the first large poetic work written by Percy Bysshe Shelley.
- ii. **Alastor, or The Spirit of Solitude**. This poem was written in 1815 and first published in 1816. The poem was without a title when Shelley passed it along to his contemporary and friend, Thomas Love Peacock. The poem is 720 lines long. It is considered to be one of the first of Shelley's major poems. Peacock suggested the

name Alastor which comes from Roman mythology. Peacock has defined Alastor as "evil genius." The name does not refer to the hero or Poet of the poem, but instead to the spirit who divinely animates the Poet's imagination.

- iii. ***The Revolt of Islam*** (1818). It is a poem in twelve cantos composed in 1817. The poem was originally published under the title ***Laon and Cythna***. The plot centres on two characters named Laon and Cythna who initiate a revolution against the despotic ruler of the fictional state of Argolis. Despite its title, the poem has nothing to do with Islam in particular. The work is a symbolic parable on liberation and revolutionary idealism following the disillusionment of the French Revolution. The poem is in Spenserian stanzas with each stanza containing nine lines in total: eight lines in iambic pentameter followed by a single Alexandrine line in iambic hexameter. The rhyme pattern is "ababbcbcc". iv. ***Ode to the West Wind***. v. ***To a Skylark***. vi. ***The Cloud***.
- vii. ***The Masque of Anarchy***. It is a political poem written in 1819 following the Peterloo Massacre of that year. In his call for freedom, it is perhaps the first modern statement of the principle of nonviolent resistance.
- viii. ***The Witch of Atlas***.
- ix. ***Adonais*** (1821). It is a pastoral elegy written on the death of John Keats. It is widely regarded as one of Shelley's best and most well-known works. The poem is in 495 lines in 55 Spenserian stanzas. It is a pastoral elegy on the model of John Milton's *Lycidas*.

(b) **His Prose:-**

- i. ***The Defence of Poetry*** (1840). It was written by Shelley as a rejoinder against Thomas Love Peacock's ***The Four Ages of Poetry*** (1820). It contains Shelley's famous claim that "poets are the unacknowledged legislators of the world".

(c) **His Drama:-**

- i. ***Prometheus Unbound***. It is a four-act lyrical drama first published in 1818. It is concerned with the torments of the Greek mythological figure Prometheus, who defies the gods and gives fire to humanity, for which he is subjected to eternal punishment and suffering at the hands of Zeus. Prometheus ultimately releases from his captivity, but there is no reconciliation between Prometheus and Jupiter (Zeus). Instead, Jupiter is abandoned by his supportive elements and falls from power, which allows Prometheus to be released. It is a closet drama, but the play is filled with suspense, mystery and other dramatic effects that make it, in theory, performable.
- ii. ***The Cenci***. It is a verse drama in five acts written in 1819, and inspired by a real Italian family, the Cenci (in particular, Beatrice Cenci).

5. **John Keats (1795 – 1821):** John Keats was one of the main figures of the second generation of Romantic poets along with Lord Byron and Percy Bysshe Shelley, though his work published only four years before his death.

Although his poems were not generally well received by critics during his life, his reputation grew after his death, so that by the end of the 19th century he had become one of the most beloved of all English poets. The poetry of Keats is characterised by sensual imagery, most notably in the series of odes.

John Keats died in Rome on 23 February 1821 and was buried in the Protestant Cemetery, Rome. As per his last request the following words were engraved on his epitaph, “*Here lies One whose Name was writ in Water.*”

(a) **His Poetry:-**

- i. **Endymion.** The poem first published in 1818. It begins with the famous line “*A thing of beauty is a joy for ever*”. **Endymion** is written in rhyming couplets in iambic pentameter (also known as heroic couplets). Keats based the poem on the Greek myth of Endymion, the shepherd beloved by the moon goddess Selene. The poem elaborates on the original story and renames Selene “Cynthia”.
- ii. **Isabella, or The Pot of Basil.** This is a narrative poem adapted from Boccaccio’s **Decameron** (IV, 5). It tells the tale of a young woman whose family intend to marry her to “some high noble and his olive trees”. But the young woman falls in love with Lorenzo, one of her brothers’ employees.

When the brothers learn of this they murder Lorenzo and bury his body. His ghost informs Isabella in a dream. She digs out the body and buries the head in a pot of basil. The poem is written in ottavarima.

- iii. **Hyperion.** This is an epic. It is based on the **Titanomachia**, a lost epic, and tells the story of the despair of the Titans after their fall to the Olympians. In style and structure the poem is modelled on Milton’s **Paradise Lost**. iv. **The Eve of St. Agnes.** This is a long poem of 42 stanzas. It is widely considered to be amongst Keats’s finest poems and was influential in 19th century literature. The poem is written in Spenserian stanzas.
- v. **Lamia:** The story of this poem is taken from Robert Burton’s **The Anatomy of Melancholy**.
- vi. **The Fall of Hyperion: A Dream.** It is the reworking and expanding of his earlier fragmented epic poem **Hyperion**.
- vii. Odes: In 1819, Keats composed six odes, which are among his most famous and well-regarded poems. The exact order in which Keats composed the poems is unknown.
 - A. **ode on a Grecian Urn.**
 - B. **Ode on Indolence.**
 - C. **Ode on Melancholy.**
 - D. **Ode to a Nightingale.**

E. *Ode to Psyche*.

F. *Ode to Autumn*.

viii. Keats also wrote 61 sonnets. Some notables are –A. *When I have fears that I may cease to be*.

B. *Bright star*.

C. *On first looking into Chapman's Homer*.

ix. *La Belle Dame sans Merci*. The title of this poem is French which means "The Beautiful Lady Without Mercy". It is a lyrical ballad written in 1819. The poem is considered an English classic, stereotypical to other of Keats's works. It avoids simplicity of interpretation despite simplicity of structure. The poem is written in short twelve stanzas, of only four lines each, with a simple abcb rhyme scheme.

(b) His Drama:-

i. Keats also collaborated in a drama named *Otho the Great*. It is a tragedy in five acts.

• Keats also used a famous phrase, 'negative capability'. It is a literary term which means to forget one's own self and to enter into other's self.

6. **Robert Southey (1774 – 1843)**: Robert Southey was an English poet of the Romantic school, one of the so-called "Lake Poets", and Poet Laureate for 30 years from 1813 to his death in 1843. Although his fame has been long eclipsed by that of his contemporaries and friends William Wordsworth and Samuel Taylor Coleridge, Southey's verse still enjoys some popularity.

(a) His Poetry:-

i. *John of Arc*. It is an epic poem composed in 1796.

ii. *Thalaba the Destroyer*. It is also an epic poem composed in 1801. The story depicts how suffering is essential to completing one's destiny.

(b) His Prose:-

i. *The History of Brazil*.

ii. *The Life of Nelson*.

7. **Thomas Moore (1779 – 1852)**: Thomas Moore was an Irish poet, singer, songwriter, and entertainer. He is now best remembered for the lyrics *The Minstrel Boy* and *The Last Rose of Summer*. In his lifetime he was often referred to as Anacreon Moore.

(a) His Poetry:-

i. *Irish Melodies*. It contains some immensely popular lyrics such as *The Minstrel Boy*, *The Last Rose of Summer*, *Believe Me If All Those Endearing Young Charms* and *Oft, in the Stilly Night*.

ii. *Lalla Rookh*. It is an oriental romance written in the Scott/Byron manner.

(b) His Prose:-**i. *Life of Byron.***

8. **Leigh Hunt (1784 – 1859):** Leigh Hunt was an English critic, essayist, poet and writer.

His Works:-

- (a) ***The Examiner.*** In 1808 Hunt became editor of ***The Examiner***, a newspaper founded by his brother, John.
- (b) ***The Story of Rimini.*** This poem was composed by Hunt and published in 1816.
- (c) ***The Nile.*** It is a sonnet by Hunt.
- (d) ***Abou Ben Adhem.*** It is also a sonnet by Hunt.
- (e) ***Men, Women, and Books.*** It is a prose work by Hunt.
- (f) ***Sir Ralph Esher.*** It is a romance of Charles II's period.

9. **Thomas Hood (1799 – 1845):**

His Poems:-

- (a) ***Hero and Leander.***
- (b) ***The Two Swans.***

10. **John Clare (1793 – 1864):**

His Poems:-

- (a) ***Poems Descriptive of Rural Life and Scenery.***
- (b) ***The Shepherd's Calendar***

10.6 Novelists:

1. **Sir Walter Scott (1771 – 1832):** Sir Walter Scott was a Scottish historical novelist, playwright, and poet. He was the first Englishlanguage author to have a truly international career in his lifetime. A prominent member of the Tory establishment in Edinburgh, Scott was an active member of the Highland Society and served a long term as President of the Royal Society of Edinburgh.

(a) His Poetry:-

- i. ***The Lay of the Last Minstrel.*** It is a long narrative poem by Scott.
- ii. ***Marmion.*** It is an epic poem about the Battle of Flodden Field (1513).
- iii. ***The Lady of the Lake.*** It is a poem based on Arthurian legend.

(b) His Novels:-

- i. ***Waverley*** (1814). It is a historical novel published anonymously in 1814. It is Scott's first venture into prose fiction. It is often regarded as the first

historical novel in the western tradition. It became so popular that Scott's later novels were advertised as being "by the author of *Waverley*". His series of works on similar themes written during the same period have become collectively known as the "Waverley Novels".

- The Waverley Novels are a long series of novels by Sir Walter Scott. As Scott did not publicly acknowledge authorship until 1827, the series takes its name from ***Waverley***, his first novel of the series released in 1814. Some notable novels of this series are ***Waverley***, ***Guy Mannering***, ***The Black Dwarf***, ***Rob Roy*** etc.

- ii. ***Guy Mannering***. This novel published anonymously in 1815. Scott originally intended to write a story of the supernatural, but changed his mind soon after starting. The book was a huge success from the day of publication.
 - iii. ***The Black Dwarf***. It was part of his ***Tales of My Landlord*** published along with ***Old Mortality***. iv. ***Rob Roy***. It is a historical novel by Scott.
 - v. ***Ivanhoe***. It is a historical novel published in 1820 and set in 12th-century England. It is sometimes credited for increasing interest in romance and medievalism. vi. ***Kenilworth***. It is a historical novel first published in 1821. The novel is apparently set in 1575, and centers on the secret marriage of Robert Dudley, 1st Earl of Leicester, and Amy Robsart, daughter of Sir Hugh Robsart.
 - vii. ***Old Mortality***. This novel is set in the period 1679–1689 in south west Scotland. It is considered one of Scott's best novels.
- (c) **Jane Austen (1775 – 1817)**: Jane Austen was an English novelist whose works of romantic fiction earned her a place as one of the most famous writers in English literature. Her realism, biting irony and social commentary have gained her historical importance among scholars and critics.

Her Novels:-

- i. ***Sense and Sensibility*** (1811). It is her first published work. It appeared in 1811 under the pseudonym of "A Lady". It is better known as a comedy of manners. The novel is set in southwest England, London and Kent between 1792 and 1797, and portrays the life and loves of the Dashwood sisters, Elinor and Marianne. The novel follows the young ladies to their new home, where they experience love, romance and heartbreak.
- ii. ***Pride and Prejudice*** (1813). It is a novel of manners first published in 1813. The novel was originally titled ***First Impressions*** by Austen, and was written between October 1796 and August 1797. She later renamed the story ***Pride and Prejudice***. The story follows the main character Elizabeth Bennet as she deals with issues of manners, upbringing, morality, education, and marriage in the society of the landed gentry (i.e., land owners) of early 19th-century England.
- iii. ***Northanger Abbey***. iv. ***Mansfield Park***. v. ***Emma***.
vi. ***Persuasion***.

- (d) **Thomas Love Peacock (1785 – 1866):** Thomas Love Peacock was an English novelist, poet, and an official of the East India Company.

His Works:-

- i. **Headlong Hall.** It is his first novel published in 1815. In this novel Peacock assembles a group of eccentrics, each with a single obsession, and derives humor and social satire from their various interactions and conversations. The setting is the country estate of Squire Harry Headlong in Wales.
- ii. **Melincourt.** It is his second novel published in 1817. It is based on the “idea of an orang-outang mimicking humanity”. An orangutan called Sir Oran Haut-Ton is put forward as a candidate for election as a Member of Parliament.
- iii. **The Four Ages of Poetry.** This book is written in 1820. It argued that poetry’s relevance was being eclipsed by science. This claim by Peacock provoked Shelley to write **The Defence of Poetry.**

10.7 Prose and Essay Writers:

1. **Charles Lamb (1775 – 1834):** Charles Lamb was an English writer and essayist, best known for his **Essays of Elia** and for the children’s book **Tales from Shakespeare**, which he produced with his sister, Mary Lamb.

He was a clerk in the South Sea house, and then in the India House where he spent the rest of his working life. There was a strain of madness in the Lamb family, and Charles Lamb himself was under insanity for some time. As to his sister, Mary Lamb, the curse of madness was a deadly one. In September 1796 she murdered her mother in a sudden frenzy, and thereafter she had intermittent attacks of insanity. Lamb devoted his life to the welfare of his afflicted sister, who frequently appears in his essays under the pseudonym of ‘Bridget’.

Lamb was a charming man and a delightful talker. His reputation, based upon his qualities of humour, pathos, and cheery good-will, is unsurpassable. He has been referred to by E. V. Lucas, his principal biographer, as “the most lovable figure in English literature”.

(a) His Poetry:-

- i. **The old Familiar Faces.** This is Lamb’s most famous poem written in 1798. Like most of Lamb’s poems, it is excessively sentimental, and perhaps for this reason it is still remembered and widely read today.
- ii. **To Hester** (1803).
- iii. **John Woodvil** (1802). It was a tragedy in the style of his favourite Elizabethan playwrights, but it had no success on the stage.

(b) His Essays:-

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- i. ***Tales from Shakespeare***. It is an English children's book written by Charles Lamb with his sister Mary Lamb in 1807. The book reduced the archaic English and complicated storyline of Shakespeare to a simple level that children could read and comprehend. Mary Lamb was responsible for the comedies, while Charles wrote the tragedies; they wrote the preface between them. Next to his essays, this book is his best-known work. It has two volumes, the first one contains 20 tales and the second contains 16 tales.
 - ii. Lamb's first essays appeared in ***The London Magazine*** in 1820 under the pseudonym of "Elia". The original series was published as ***The Essays of Elia*** (1823) which contains 28 essays and ***The Last Essays of Elia*** (1833) which contains 24 essays.
2. **Thomas De Quincey (1785 – 1859)**: Thomas Penson De Quincey was an English essayist. While he was an undergraduate he first became acquainted with opium, soaking his tobacco in the drug and then smoking it in order to alleviate the pains of neuralgia. His money was always easily spent, and his early struggles were a painful effort to make both ends meet. He is best known for his ***Confessions of an English Opium Eater***.

His Works:-

- (a) ***Confessions of an English Opium Eater***. It appeared in ***The London Magazine*** in 1821. It is an autobiographical account written about his laudanum (opium and alcohol) addiction and its effect on his life. The book was the first major work by De Quincey and it is the one which won him fame almost overnight. Many scholars suggest that in publishing this work De Quincey inaugurated the tradition of addiction literature in the West.
 - (b) ***The English Mail-Coach***. This essay is a three-part masterpiece and one of his most magnificent works. It first appeared in 1849 in ***Blackwood's Edinburgh Magazine***, in the October (Part I) and December (Parts II and III) issues.
3. **William Hazlitt (1778 – 1830)**: William Hazlitt was an English writer who is remembered for his humanistic essays and literary criticism. He was the greatest art critic of his age, and a drama critic, social commentator, and philosopher. He was also a painter. He is now considered one of the great critics and essayists of the English language, placed in the company of Samuel Johnson and George Orwell. He contributed to ***The Edinburgh Review***, ***The Examiner***, ***The Times***, and ***The London Magazine***.

His works:-

His reputation rests on the lectures and essays on literary and general subjects all published between 1817 and 1825. Of the former we have lectures on –

- (a) ***Characters of Shakespeare's Plays***.
- (b) ***The English Poets***.

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- (c) *The English Comic Writers.*
(d) *The Dramatic Literature of the Age of Elizabeth.*

His best essays were collected in –

- (a) *The Round Table.*
(b) *The Spirit of the Age or, Contemporary Portraits.*
(c) *Table Talk; or Original Essays on Men and Manners.*

10.8 Important short questions:

1. **Q: What is Romanticism?**

Ans:

2. **Q: What is closet drama? Give example.**

Ans:

3. **Q: What are the Cockney School of Poets? Why are they so called?**

Ans:

4. **Q: What is novel of manners?**

Ans: The **novel of manners** is a literary genre that deals with aspects of behavior, language, customs and values characteristic of a particular class of people in a specific historical context.

5. **Q: What is ?**

Ans:

11 The Victorian Period

12

The Birth of Modern Literature

13 The Inter-War Years

14 The Mid-Twentieth Century