Q. 1. What are the divisions of the Modern Age?
Ans. The divisions of the modern age are—
(i) The post Victorian Literature (1890-1910).

Q. 2. What are the influences upon Modern English Literature?
Ans. Freud, Marx, Henry Bergson, Dostoievsky of Russia, Flaubert of France had a very great influence on modern English literature.

Q. 3. What are the main factors which have shaped on modern literature?
Ans. The following are the main factors which have shaped the Modern English Literature—
(i) Awakwening of the social consciousness.
(ii) Teh enormous output of books.
(iii) The spreading of education.

Q. 4. What are chief features of the Modern English Novel?
Ans. Modern English novel is characterised by realism, a note of cynicism, a note of dis-illusionment, pre-occupation with the mind of man, and pre-dominance of intellectual element.

Q. 5. Give some names of War poets.
Ans. The War poets are—Rupert Brooke, Wilfred Owen, Edmund Blunden, Sigfrind Sassoon, Robert Graves.

Q. 6. What were the reasons behind the popularity of the novel in the Modern Age?
Ans. In the twentieth century the novel has acquired predominance over all other literary forms. The form of the novel is also suited as a vehicle for the sociological studies which have influenced many great artists of this period.

Q. 7. Name a few books which were written on the theory of novel.
Ans. The following books were written on the theory of novel—
(i) E.M. Forster—Aspects of the Novel.
(ii) Mr. Edwin Muir—The Strucutre of the Novel.
(iii) Mr. Percy Lubbock—The Craft of Fiction.
(iv) Mr. Robert Liddell—A Treatise on Novel.

Q. 8. Give the names of two Modern Writers of Detective Fiction.
Ans. (i) Agatha Christie.
(ii) Earle Stanley Gardner.

Q. 9. What do you know about Ibsenism?
Ans. The dramatic works of the modern playwrights based on the lines and methods laid down by Henrik Ibsen, a Norwegian dramatist, are the landmarks of Ibsenism.

Ans. (i) From 1890-1918—Henry James, George Gissing, George Moore, Rudyard Kipling, Samuel Butler, Arnold Bennett, John Galsworthy Joseph Conrad.
(iii) From 1939-63—Ivy Compton Burnett, Joyce Cary, Henry Church, Christopher Isherwood, Elizabeth Bowen.

Q. 11. Give the theme of ‘A Passage to India’.
Ans. E.M. Forster in his novel ‘A Passage to India’ describes the incompatibility of the Britshers and Indians. It is the story of Miss Quested, a British lady and Dr. Aziz, an Indian. The evidence of English girl brings justice to Dr. Aziz, an Indian.

Q. 12. What are the influences on Modern English drama?
Ans. The modern English drama has been influenced by the Scandinavian dramatist Henrik-Ibsen, the French dramatists Emile Zola, Flaubert and Maeternick and Dumas, and the Russain dramatists Leo Tolstoy, Tchekov and
Q. 13. What is George Moore’s contribution in the field of Realism in modern Fiction?
Ans. The famous works of George Moore are A Modern Lover, Spring Days and Esther Waters, George Moore was influenced by Emile Zola and Gustave Flaubert. There is an element of realism in his novels.

Q. 14. What is the central theme of ‘Man and Superman’?
Ans. The play ‘Man and Superman’ is a comedy and chase of the man by the woman.

Q. 15. What is the central theme of ‘Man and Superman’?
Ans. The play ‘Man and Superman’ is a comedy and chase of the man by the woman.

Q. 16. Tell us about G.B. Shaw’s ‘Life-Force’.
Ans. According to G.B. Shaw, ‘Life-Force’ shows that it is a power that seeks to raise mankind, with its co-operation to a better and higher existence. G.B. Shaw’s ‘Life Force’ tries to express itself in new forms and is relentless in its self-realisation, it is aimed at enabling a man to know that he actually exists in the world and thus it reveals his dynamic nature.

Q. 17. Tell us about the theme of Samuel Butler’s ‘The Way of All Flesh’.
Ans. This novel describes Butler’s experience of seeing an old lady entering in a Restaurant at Paris. Butler enjoyed the sight of this woman whom the thought, must have been once young slim and beautiful.

Q. 18. What are the contributions of W.B. Yeats and J.M. Synge to the movement of Irish Renaissance?
Ans. In 1901 W.B. Yeats founded the Irish national theatre and he wrote all his works completely soaked in the Irish history and mythology. J.M. Synge contributed very significantly in this movement with the collaboration of W.B. Yeats.

Q. 19. What are the contributions of W.B. Yeats and J.M. Synge to the movement of Irish Renaissance?
Ans. The chief features of the novels of Henry James are the pre-dominance of the intellectual element and interest in human psychology.

Q. 20. Tell us the chief characteristics of the novels of Henry James.
Ans. The chief characteristics of the novels of Henry James are the pre-dominance of the intellectual element and interest in human psychology.

Q. 21. What are the names of two Irish plays?

Q. 22. What are the features of the novels of Mr. Huxley?
Ans. The novels of Aldous Huxley are marked with irnical brilliance and philosophical depths. Perhaps he is the greatest satirist of our age.

Q. 23. Tell us the theme of James Joyce’s ‘Ulysses’.
Ans. This novel deals with the wandering of Leopald Bloom and Stephen Dedalus through the city of Dublin on one particular day.

Q. 24. What is the central theme of Virginia Woolf’s novel ‘Mrs. Dalloway’?
Ans. This novel composed of the day-dreams, memories and immediate impressions of this central character, enriched by transitions into the consciousness of other characters, who are connected with Mrs. Dalloway in some emotional or even merely passing relationship.

Q. 25. Name some important essayists of the twentieth century.
Ans. Some of the important essayists of the twentieth century are—G.K. Chesterton E.V. Lucas, A.G. Gardiner, Robert Lynd, Max Beer bohm, J.B. Priestley, and E.V. Knox.

Ans. The critical works of T.S. Eliot are—The Sacred Wood (1920), The Use of Poetry and the Use of Criticism (1933), Essays Ancient and Modern (1936), Homage to John Dryden (1924), Elizabethan Essays (1934), What is a Classic? (1945).

Q. 27. Give the names of some of the biography writers.
Ans. Lord David Cecil (A Life of Cowper), Lytton Strachey (Eminent Victorians), Queen Victoria (1921), Elizabeth and Essex (1928).
Q. 28. Give the names of the inter-war year poets.
Q. 29. What are the important collections of the essays of E.V. Lucas?
Ans. The important collections of the essays of E.V. Lucas are Character and comedy, Old Lamps for New, Loiterers Harvest, and Cloud and Silver.
Q. 30. What are important collections of Belloc?
Ans. The important collections of Belloc are Avril, Hills on the Sea on Nothing, On Something.
Q. 31. Name some important collections of J.B. Priestley as an essayist.
Ans. Self-Selected Essays, I For Open, Open House, Apes and Angels.
Q. 32. What is the theme of John Galsworthy’s ‘Strife’ (1909)?
Ans. In this drama there is struggle between Directors and Employees The employees complain of starvation wages. Trade Union delegate brings about a compromise between the two even though the leaders of the two groups—Roberts and Anthone remain pitched against each till the last. In the end both sides surrender to each other almost at the same time.
Q. 33. What is Celtic Revival?
Ans. W.B. Yeats ‘Celtic’Twilight’, the gospel of Irish Renaissance, was published in 1893. The Irish Literary Movement was a reaction against the over-intellectualization of the European theatre in the hands of G.B. Shaw and a positive return to Nature in dramatic construction, language and acting.
Q. 34. What is T.S. Eliot’s theory of ‘Objective Correlative’?
Ans. T.S. Eliot believed that emotions cannot be expressed directly, “The only way of expressing emotion in art” says Mr. T.S. Eliot, “is by finding an objective correlative, in other words, a set of objects, a situation, a chain of events which shall be the formula of that particular emotion, such that when the external facts which must terminate in sensory experience, are given the emotion is immediately evoked.”
Q. 35. Who are called Decadents?
Ans. The Decadents were essentially Victorians who lived on into the twentieth century. They followed their aim ‘art for art’s sake’. The important of them are Ernest Dowson, Lionel Johnson, Arthur Symons, Oscar Wilde, Thomas Hardy etc.
Q. 36. Name some poetic works of Thomas Hardy.
Ans. The important collections of poems of Thomas Hardy are Wessex Peoms, Poems of the Past and Present, The Satires of Circumstance and Collected Poems.
Q. 37. Compare G.B. Shaw and John Galsworthy as dramatists.
Ans. G.B. Shaw seems to take up the cudgels against the then existing social institution. Galsworthy gives to the social force the same status as the Greek dramatists provide to fate. John Galsworthy does not deal with the traditional hero but with the man in street. Galsworthy himself points out the difference—
“It may be said of Shaw’s plays that he creates characters who express feelings which they have not got. It might be said of mine that I create characters who have feelings which they cannot express.”
Q. 38. What do you understand by the term Georgian Poets?
Ans. This term Georgian poetry is used for the poetry written during the reign of George V, the poetry written between 1910 to 1920. The important Georgian poets are Rupert Brooke, G.K. Chesterton, Seigfried Sassoon, Edmund Blumden, James Elory Flecker.
Q. 39. What are the important features of Georgian poetry?
Ans. The important features of Georgian poetry are—
(i) Quest for simplicty and reality.
(ii) Love of natural beauty.
(iii) Their adherence to forms and techniques of the main traditions of English poetry.
Q. 40. What is the central theme of ‘The Waste Land’?
Ans. The Poem ‘The Waste Land’, is dramatic in nature and its symbolism is based on the legend of the Holy Grail. In this poem Eliot seeks to create a sense of the sordidness and vulgarity, the moral debility and spiritual degeneration.
Q. 41. Name the important works of Henrik Ibsen.
Ans. The important works of Henrik Ibsen are A Doll’s House. The Pillars of Society, Wild Duck and The Ghost Ibsen was a romantic dramatist and there is realism in his plays.
Q. 42. Who has called his plays as ‘Unpleasant Plays’?
G.B. Shaw has called some of his plays as ‘Unpleasant Plays’. These are Widower’s Houses, Mrs. Warren’s Profession and the Philanderer. Shaw called them unpleasant because they deal with the unpleasant aspects of the contemporary British society.

Q. 43. Name some important poetic plays of Mr. Christopher Fry.
Ans. The important poetic plays of Fry are The Dark is Light Enough, Venus, observed, The Lady’s Not for Burning.

Q. 44. What is the them J.M. Synge’s play ‘Riders of the Sea’?
Ans. Synge’s play ‘Riders to the Sea’ is a powerful and deeply moving tragedy in one act, which deals with the toll taken by the sea in the lives of the fisher folk of the west coast of Ireland.

Q. 45. Tell us about the Irish Theatre Movement.
Ans. The Irish Theatre Movement was to produce national Irish plays. Abbey Theatre produced Irish plays written for the purpose of expressing the life and thoughts of Ireland. The important dramatists who are associated with this movement are W.B. Yeats, Lady Gregory, J.M. Synge and Lennox Robinson.

The Twentieth Century
97. 98.

A HAND BOOK OF VIVA-VOCE

Page 50
Chapter 13
AMERICAN LITERATURE

American Literature begins with the orally transmitted myths, legends, tales and lyrics of Indian cultures. There was no written literature among the more than 500 different Indian Languages and tribal cultures that existed in North America before the first European arrived. The first known and sustained contact between the Americans and rest of the world, however began with the famous voyage of an Italian explorer, Christopher Columbus. Because England eventually took possession of the North American Colonies, the best known and most anthologized colonial literature is English.

1. Ralph Waldo Emerson (1803-1882)—His famous essay is Nature (1836). As a great prose-poet, he influenced a long line of American poets including Walt Whitman, Emily Dickinson and Robert Frost.
2. Henry David Thoreau (1817-1862)—His famous book is Walden or Life in the Woods (1854).
3. Walt Whitman (1819-1892)—Poet Leaves of Grass (1855), Song of Myself.

5. James Russell Lowell (1819-1891)—Poet Binglow Papers, First Series (1847-48), A Fable for Critics (1848).
7. Emily Dickinson (1830-1886)—Poet.
9. Herman Melville (1819-1891)—Novelist, Typee, Moby-Dick or the Whale, Pequod.
19. F.Scott Fitzgerald (1896-1940)—Novelist: The Great Gatsby, Tender is the Night, Stories Collections: Flappers and Philosophers (1920), Tales of...
20. Ernest Hemingway (1899-1961)—Novelist: The Sun Also Rises, A Farewell to Arms (1929), For whom the Bell Tolls (1940), The Old Man and the Sea.


22. Sinclair Lewis (1885-1951)—Novelist: Main Street (1920), Babbitt (1922), Elmer Gantry (1927), Cass Timberlane (1945).


American Literature


32. Saul Bellow (1915)—Novelist: Dangling Man (1954), The Victim (1947), the Adventures of Augie March (1953), Henderson the Rain King (1959), Herzog (1964), Mr. Sammler's Planet (1970), Humboldt's Gift (1975), The Dean's December (1982), Seize the Day (1956).


QUESTIONS

Q. 1. Why is Walt Whitman Called “the poet of Democracy”?
Ans. Walt Whitman has been called as “the poet of Democracy” because he favours the ideals of democracy such as self-government, freedom of the individual, love of the common man etc.

Q. 2. What are Robert Frost’s principal poetic works?
Ans. Robert Frost’s principal works are—
1. A Boy’s Will (1913).
2. North of Boston (1914).
5. West Running Brook (1928).

Q. 3. Who has been called “The Father of American Poetry”?
Ans. William Cullen Bryant (1994-1878) has been called “the father of
American poetry.” It was Bryant, who provided grace, dignity and romantic charm to his poems.

According to R.W. Emerson, “He is our native, sincere, original patriotic poet. He is original because he is sincerely a true painter of the face of the country and of the sentiments of his own people.”

Q. 4. What is your opinion about Robert Frost as a modern poet?
Ans. Critics like Isidor Schneider, William Van O’Connor, Granville Hicks and Yvor Winters had the opinion that Robert Frost is a modern poet. Frost is regarded as a modern poet because Frost’s best poetry exhibits the structure of symbolist metaphysical poetry, much more clearly than many a modern poet does.

Q. 5. Tell us the important novels of Ernest Hemingway?
Ans. The important novels of Ernest Hemingway are Man Without Women, The Sun Also Rises, A Farewell to Arms, Death in the Afternoon, Green Hills of Africa, To Have and Have not, For whom the Bell Tolls, Across the River and into the Trees, The Old Man and the Sea.

Q. 6. Tell us Henry James Contribution to American novel?

Q. 7. Give the names of the collections of the short stories of O. Henry?
Ans. The names of the collections of the short stories of O. Henry are, ‘Cabbages and Kings’ and ‘The Four Million’.

Q. 8. Tell us the symbolism in Ernest Hemingway’s ‘The Old Man and the Sea’?
Ans. In Santiago story the reader is to find struggles of Ernest Hemingway. The fisherman is the writer, the sea his craft, the gulf stream is time, the voyage is soul’s journey, the struggle with the fish is the struggle between good and evil. Perhaps the messages is, “Man is not made for defeat, a man can be destroyed but not defeated. The hero of the ‘Old Man And the Sea’ Santiago says, I do not care who cares who.”

Q. 9. Tell us the contribution of Eugene O’Neill to American drama?

Q. 10. What is the theme of Eugene O’Neill’s play ‘The Hairy Ape’?
Ans. ‘The Hairy Ape’ symbolically deals with the conflict between capitalism and working class, between individual and working class, between individual and his environment. Death seems to be the only solution to the problem of alienation.

Q. 11. What are the chief features of the plays of Eugene O’ Neill?
Ans. Eugene O’ Neill presents new subject matters. His other qualities are absence of humour, free imagination, powerful dialogues. Many times he is able to achieve poetic effects.

Q. 12. Name the important plays of Arthur Miller?
Ans. The important of Arthur Miller are : The Man who had All the Luck (1944), All My Sons (1947), Death of a Salesman (1949), The Crucible (1953), A View from The Bridge (1955), A Memory of Two Mondays (1955), After the Fall (1964), Incident at Vichy (1964), The Price (1968), Creation of the World and Other Business (1973).

Q. 13. What are the chief features of Arthur Miller’s plays?
Ans. Arthur Miller was influenced by the depression of his times. Miller does not believe in Art for Art’s sake. Arthur Miller tries to deal with intellectual, the social, the moral, the religious and psychological aspects of Man and society.

Q. 14. What are the important plays of Tennessee Williams?
Ans. The important plays of Tennessee Williams are : A Streetcar Named Desire, The Glass Menagerie, Sweet Bird of Youth. The Milk train Does not Stop Here Anymore.

Q. 15. Give theme of Beckett’s ‘Waiting for Godot’?
Ans. In this play, there is no female character. Estagon and Vladimir idle away their time waiting for Godot, who never comes. Two strangers, a cruel master and his half-crazy slave, cross their path. In the end of the first Act, a
messenger comes from Godot and tells that he will come tomorrow. The messenger appears again with the same promise that Godot will come on the following clay. Their fear of pain has been portrayed effectively.

Chapter 14
LANGUAGE, LINGUISTICS AND PHONETICS

Linguistics is a scientific study of the systems/principles underlying human languages. Linguistics has two major aims: to study the nature of language and establish a theory of language. Language is an arbitrary system of articulated sounds made use of by human beings for communication and expression.

(1) Phonetics is the study of the articulation, transmission and reception of speech sounds.
(2) Phonology is the study of the organization of the units of the sounds of speech into syllables and other larger units.
(3) Morphology is the study of words.
(4) Semantics is concerned with the study of meaning in all its aspects.
(5) Graphology is the study of all the conventions used in representing speech in writing.
(6) Lexicology is the study of lexical items and their collocational relations.

QUESTIONS
Q. 1. Tell us the definition of Phonetics?
Ans. Phonetics is the study of speech processes, including the anatomy neurology and phonology of speech, the articulation of classification and perception of speech sounds.
Q. 2. Tell us the definition of language?
Ans. Language is a system of conventional spoken or written, symbols by means of which human beings as members of a social group and participants in its culture communicate.
(1) According to E. Sapir, “Language is a purely human and non-instinctive method of communicating ideas, emotions and desires by means of a system of voluntarily means of a system of voluntarily produced symbols.”
(2) According to Henry Sweet, “Language is the expression of ideas by means of speech sounds combined into words.”
Q. 3. Define Linguistics?
Ans. Linguistics is the scientific study of language; it is the science of language. The term linguistics is derived from lingua meaning ‘tongue’ and estica meaning ‘knowledge or science’.
Q. 4. What are the main branches of linguistics?
Ans. The main branches of linguistics are—
(i) Phonetics,
(ii) Phonology,
(iii) Morphology,
(iv) Syntax,
(v) Semantics,
(vi) Graphology,
(vii) Lexicology.
Q. 5. What are the major branches of phonetics?
Ans. (1) Acoustic Phonetics—It is the study of the physical properties of speech sound such as frequency and amplitude in their transmission.
(2) Auditory Phonetics—It is the study of hearing and perception of speech sounds.
(3) Articulatory Phonetics—It is the study of the movement of speech organs in the articulation of speech.
Q. 6. What is Psycho-linguistics?
Ans. Psycho-linguistics is the mixture of linguistics and psychology.
Q. 7. Define phonology?
Ans. Phonology is the study of vocal sounds and sound changes, phonemes and their variants in a particular language.
Q. 8. What is syntax?
Ans. Syntax is a branch of linguistics which is concerned with the study of the arrangements of words in sentences and of the means by which such relations as inflexion, word-order, etc are shown.
Q. 9. What is vowel?
Ans. Vowels are characterized acoustically by the absence of audible friction and from the articulatory point of view by a free passage of air.
Q. 10. What is consonant?
Ans. A consonant is a sound characterized by constriction accompanied
by some measure of friction or closure followed by release.
Q. 11. What is a phoneme?
Ans. The smallest unit at the level of sound is called a phoneme. Phonemes are significant sounds in specified language.
Q. 12. What are active and passive articulators?
Ans. The active articulators are the lower lip and the tongue. These are the articulators that make contacts with the passive articulators. The passive articulators are the upper lip, the upper teeth, the roof of the mouth, and the back wall of the throat or pharynx. The passive articulators are called passive because they don’t move to touch other articulators.
Q. 13. What is a diphthong?
Ans. A diphthong is the union of two vowel sounds or vowel letters e.g. the sounds (ai) in pipe the letters (ou) in doubt.
Q. 14. What is a morpheme?
Ans. A Morpheme is minimal syntactical unit of which forms words, or grammatical structure.
Q. 15. What is a stress?
Ans. A stress is the intensity or prominence given to a syllable. It may be described as ‘emphasis on a syllable on word in the form of prominent, relative loudness’.
Q. 16. What is a Pitch?
Ans. A Pitch is the auditory property of a sound that enables a listener to place it on a scale going from low to high, without considering the acoustic properties, such as the frequency of the sound.
Q. 17. What is an allomorph?
Ans. Allomorph is ‘morpheme variant. For example /S/Z/ or /Z/ etc. are the allomorphs of the plural morpheme /z/ in English.
Q. 18. What is morphonemics?
Ans. Morphonemics is the code which ties together the grammatical and the phonological systems. It is the study of the phonological environment of the morphemes of a language.
Q. 19. What are free and bound morphemes?
Ans. Morphemes which can occur alone are free morphemes e.g. the black, yet, go. Morphemes which do not occur alone are called bound e.g. ness, less, ed, un. Free morphemes are generally the root words and bound morphemes are the affixes.
Q. 20. What is intonation?
Ans. Intonation refers to significant changes of pitch and stress pertaining to sentences. Falling and rising are the two basic intonation types.
Q. 21. What is a rhyme?
Ans. Rhyme is harmoncial succession of sounds consisting of or contributing to the musical flow of language. If the measured movement is based on syllabic quantity, it is syllable timed.
Q. 22. How many phonemes for English have been set up by Trager and Smith?
Ans. Trager and Smith have set up forty five phonemes for English—
- 9 simple vowels
- 3 semi vowels
- 21 consonants
- 4 stresses
- 4 pitches
- 1 plus juncture
- 3 terminal junctures
- 45 Language, Linguistics and Phonetics
105.
106.
A HAND BOOK OF VIVA-VOCE

Q. 23. What is lexical ambiguity?
Ans. If a word has more than one meaning it is lexically ambiguous. For example the word ‘bank’ may mean ‘the bank of a river’ or ‘a financial institution e.g. (i) I saw him by bank’. (ii) I have 5B Account in a Bank.
Q. 24. What is structural ambiguity?
Ans. If a structure ‘a sentence, clause or phrase’ has more than one meaning,
it is structurally ambiguous.

Q. 25. What are the main Schools of Structural Linguistics?
Ans. (1) Transformational Generative School—Noam Chomsky, Temnerie Moor.
(2) The Prague School—This school flourished between the two world wars. Its leader was Roman Jackson.
(3) Copenhagen School—Louis Hjelmslev.
(4) American School—Its leaders were Bloomfield and Sapir.

Q. 26. What is Descriptive Linguistics?
Ans. Descriptive Linguistics is a scientific methodology of studying languages. Synchronic and not the diachronic description is the main object of the structural linguistics. Attention to structure, study of the spoken language use of the inductive method or scientific method of scientific analysis, and working from to meaning characterize the work of the structural grammarian.

Q. 27. What is dialect?
Ans. A regional, temporal or social variety within a single language is a dialect.

Q. 28. What is Assimilation?
Ans. Assimilation is the process of two sounds becoming identical or similar due to the influence of one upon the other.

Q. 29. What is diglossia?
Ans. Where we do find two or more dialects or languages in regular use in a community we have a situation which Ferguson (1959) has called diglossia.

Q. 30. What is polysemy?
Ans. Polysemy means having several, often quite different meanings derived from the basic idea or concept.

Q. 31. What is Collection?
Ans. Collection is a lexical item with other lexical items. For example ‘ink’ is a collocation with words such as pen, paper, letter, black etc.

Q. 32. Who has written the book ‘Syntactic Structures (1957)’?
Ans. The book ‘Syntactic Structures (1951)’ is written by Noam Chomsky.

Q. 33. Who has written the following books—
(2) Reflections on Language (1975)
Ans. These two books are written by Noam Chomsky.

Q. 34. What do you understand by registers?
Ans. Registers are the varieties of language according to use. They are ‘stylistic-functional varieties of a dialect or language.. Registers are also defined as “situationally conditioned field of discourse and oriented varieties of a language.”

Q. 35. What is Epithesis?
Ans. Epithesis is the insertion of one or more sounds or letters into a world, particularly in loan words e.g. school/sku: I/in Hindu Urdu dialects/ISKI/or/Sekul/

Language, Linguistics and Phonetics
THE MODERN AGE

Chief Characteristics of the Age

(i) Art for Life’s Sake—The writers of this period rejected the doctrine of “art for art’s sake”. They evolved the new literary creed of “art of life’s sake.” The change of outlook in the beginning of twentieth century was due to the growth of restless desire to probe and question. G.B. Shaw vigorously attacks the “Old superstition of religion” and the “new superstition of science.”

(ii) The Influence of Radio and Cinema—The development of radio, cinema and television had an enormous impact on literature. According to Edward Albert, “In so far as the radio brought literature into the home in the form of broadcast stories, plays and literary discussions and opened up an entirely new field for authors, its influence was, for the good. At the same time it must be remembered that film techniques were the basis of a number of experiments in the novel.

(iii) Realism and Symbolism—The new poetry is a poetry of revolt, resulting largely from the impact of science. Realism in subject matter had led the modern poet to reject the highly ornate and artificial poetic style of romantics in favour of a language, which resembles closely the language of everyday life.

Every language has some words which are not merely connotative but also emotive and evocative. These words are known as symbols. Symbol is a literary ornament of language. It evokes before the mental eye a multitude ideas of thoughts and feelings. According to Webster, “Symbol is especially a visible sign for something invisible as an idea, quality, a totality such as a state or a church.”

A symbol means “mark”, “sign”, or token. It means presentation of some hidden thing there and apparent thing. Arnold Houser writes “Symbolic Language is the language in which the word outside is a symbol at the inside, a symbol of our soul and mind.”

Through symbols a poet can express much more than by the use of ordinary words. It increases the expressive parea of writer and provides an ability for communicating highly abstract and metaphysical truths, which do not find expression in the ordinary words. Therefore, it is an indispensable and ornamental factor of the language. A symbol may be an image, a metaphor, a
simile, or any other figure of speech or it may be all these together. A literary
symbol embodies an image with a concept, for example, a lily is a symbol of
innocence and simplicity, a rose of beauty, a dove of peace.
Baudeline was the pioneer of this movement mallarine, Verbaline and
Rimbaul also played significant parts in this movement. The Symbolist
movement in modern poetry has a special significance. The important English
symbolists are W.B. Yeats, T.S. Eliot, Dylan Thomas and W.H. Auden.
According to Yeats, “A symbol embodies vision and represents reality which
is unchangeable. Symbolism deepens the philosophy and enables the artist to
grapple with divine reality. With the help of symbols deeper effects can be
created and subtler shades can be expressed.”
To W.J. Tyndale Yeats was a symbolist from beginning of his career to
the end. Arthur Symons dedicated his book “The Symbolist Movement in
Literature” to W.B. Yeats and called him “The chief representative of that
movement in our county,” W.B. Yeats himself wrote in “Upon A Dying Lady.”
I have no speech but symbol, the pagan speech I made amid the dreams of
youth.
Yeats was influenced by the French symbolists, but he was a symbolist
poet long before he had heard of French. He based his symbolism upon the
poetry of Blake, Shelley and Rossetti.
“In the Vision”, the earth, the water, the air, and the fire are symbols of
the four ages of individual man as well as the four ages of civilization.
“He with body wages a flight,
Body won and walks upright
Then he struggled with the heart,
Innocence and peace depart,
Then he struggled with the mind,
His proud heart he left behind,
Now his wars with God begins
At stroke of midnight God shall win.”
In the later poems like “the Tower” and “The Winding Stair” the tower
and stair are both traditional and personal symbols.

Poetry in the Modern Age
1. The Transitional Poets
   1. Alfred Austin (1835-1913).
   2. W.E. Henley (1849-1903)—A Book of Verse (1888), The Song of the
      Sword (1892), The Song of the Sword (1899), The Song of the
      Sword (1900).
   3. John Davidson (1857-1908)—Fleet Street Eclogues, Ballads and
      Songs.
      Father of the Forest, The Eloping Angels, Odes and Other poems, The Year
      of Shame, Collected Poems and The Heralds of Dawn.
   5. Francis Thompson (1859-1907)—The Hound of Heaven, Sister Songs,
      New Poems.
   6. Rudyard Kipling (1865-1936)—Barrack Room Ballads, The Seven
   7. Thomas Hardy (1840-1928)—Wessex Poems (1898), Poems of the
      Past and the Present (1901), The Dynasts (Part I to Ill 1903-1908), Time’s
      Laughing Stocks (1909), Satires of Circumstance (1914), Moments of Vision
      and Miscellaneous Verse (1917), Late Lyrics and Earlier (1922), Songs and
      Trifles (1925), Winter Words (1928), The Dynasts.
   8. Robert Bridges (1844-1930)—Shorter Poems, Prometheus, The Fire
      Giver (1884), Eros and Psyche (1894), Demeter (1905), The Poetical Works
      of Robert Bridges (1898, 1905), The Growth of Love, The Purcell
      Commemoration Ode, New Poems, Poems in Classical Prosody, Later Poems,
      The Testament of Beauty (1929).
   9. A.E. Houman (1859-1936)—A Shropshire Lad (1896), Last Poems
      (1922), More Poems (1936).
2. The Imagists
Just before the first world war there was a reaction against Georgian poetry.
This reaction is represented by a group of poets who called themsele ‘Imagists’
because their aim was to repersenent real life in images that were clear, precise
and exact. The founder of this School was T.E. Hulme (1883-1917), and his
famous disciple Ezra Pound insisted that “poetry should restrict itself to the
world perceived by the senses and to the presentation of its themes in a
succession of concise, clearly visualized concrete images, accurate in detail
and precise in significance”. Ezra Pound and Edith Sitwell are two most
original poets of this School.
The Imagist Movement flourished from 1910 to 1918. Its first anthology
‘Des Imagists’ was published in 1914 by Ezra Pound. Its contributors were
Richard Aldington, Hilda Doolittle, Amy Lowell, William Carlos James,
James Joyce, Ford Madox Ford.
Army Lowell’s anthology, Some Imagist Poets (1915) was the first great
landmark in Imagism.
Richard Aldington—Images of Desire (1914), Images Old and New
(1915), Images of War (1919), Collected Poems (1929-1934).
F.S. Flint—Cadences (1915).
Ezra Pound—Personae (1926), Selected Poems (1928).
About this aims of Imagism, Albert Pinto writes—
(i) To create new rhythms and not to copy old rhythms, which merely
The Twentieth Century
83.
84.
A HAND BOOK OFVIVA-VOCE

Page 43
echo old moods.... They (the Imagists) aimed at the clarity and concentration
of the Classic Chinese lyric and the Greek epigram.
(ii) To us the language of common speech but to employ always the exact
word, not the merely exact, not the merely decorative word.
3. The War Poets
Wilfred Owen (1893-1918)—Collected Poems.
Siegfried Sassoon—Counter-attack (1918).
Charles Scerley—Into Battle, Break of Day in the Trenches.
4. The Georgian Poets
1. Walder de la Mare (1873-1956)—The Listeners and Other Poems
(1912), Peacock Pie (1913), The Fleetling and Other Poems (1933), Bells and
Grass (1941), Collected Poems (1942), The Burning Glass and Other Poems
(1945), The Traveller (1946).
2. W.H. Davies (1879-1940)—The Soul’s Destroyer and Other Poems
(1905), New Poems (1907), Collected Poems (1916, 1928, 1934), Love Poems
(1935).
3. John Masefield (1878-1967)—The Salt Water Ballads (1902), The
Everlasting Mercy. The Widow of the Bye Street, Dauber,The Daffodil Fields,
Reynard, The Fox, Right Royal, Mid-summer Night, Collected Poems, England
Beginning and Wondering Sea Fever, Cargoes, The Seekers Sea Change.
4. James Elory Flecker (1884-1915)—The Bridge of Fire, Forty-two
5. Edard Thomas (1878-1917)—
6. Ralph Hodgson (1871-1962)—The Bull (1913), Eve and Other Poems
(1913), The Song of Honour (1913), Poems (1917), The Skylark and other
Note of Love, Stone Fields, Daily Bread, Fires, Thoroughfares, Borderland
Battle, Likelihood, Home and Neighbours, I Heard A Sailor, The Golden
Broom, Hazards.
8. John Drinkwater (1882-1937)—Poems of Men and Hour, Poems of
Love and Earth.
9. Harold Monro (1872-1932)—
10. Alfred Noyes (1880-1958)—Drake Tales of Mermaid Tavern, Torch-
bearers.
11. G.K. Chesterton (1874-1936)—The Wild Knight and Other Poems,
The Ballad of White Horse, Wine, Water and Song, The Ballad of St. Barbara,
Lepanto.
5. Modern Poets
1. W.B. Yeats (1865-1939)—Wandering of Oisin (1889), The Wind
Among the Reeds (1809), The Shadowy Water, The Lake Isle of Innisfree,
The Green Helmet and Other Poems (1910), Responsibilities, The Wild Swans
at Coole (1919), The Tower (1928), The Winding Stair (1933), New Poems
(1938), Last Poems (1939).
3. Thomas Stearns Eliot (1888-1965)—The Egoist (1917-19), Prufrock
and Other : Observations (1917), Gerontion, The Waste Land (1922), The
Hollow Man (1925), Ash Wednesday (1930), Four Quartets (1949).
4. Edith Sitwell—The Wooden Peagrus (1920), Bucolic Comedies, Street
Songs, Green Song, Song of the Gold.
5. Richard Church—News from the Mountain, The Twentieth Psalter,
The Flying Terrapin, Adamastor.
6. The Oxford Poets
1. W.H. Auden (1907-73)—The Shield of Achilles (1949), Homage to Clio (1960), About the House (1966), In Memory of W.B. Yeats.
7. Neo-Romanticists

The Twentieth Century

8. Apocalyptic Poets
The famous Apocalyptic poets were G.F. Henry, Henry Treece, Nicholas Moore, G.S. Fraser, Tom Scott Vernon Watkins’ work are : The Death Bell, Cypress and Acacia (1959), Affinities (1962), The Lady with the Unicorn.
9. The Moment Poets
The Moment Poets include Kingsley, Annis, John Holloway, Donald Devie, Philip Larkin, Thomas Gunn and Elizabeth Jennings.
Philip Larkin—The Less Deceived (1955), Deceptions, At Grass.
Kingsley Annies—A Frame of Mind (1953).
10. Other Poets
Roy Campbell (1901-57)—The Flaming Thrapi (1924), Adamostor (1930), Flowering Rifle (1939), Nativitv (1954).
Edwin Muir—The Chorus of the Newly Dead (1926), The Voyage (1946).
William Empson—The Gathering Storm (1940).
Sir John Bet Jeman—Mount Zion (1933), Continual Dew (1937), Old Light for New Chancels (1940), New Bats in Old Belfries (1944), A Few Late Chrysanthemums (1954).

Prose in the Twentieth Century
1. Essay Writers
1. G.K. Chesterton (1874-1936)—His reputation as an essayist rests on Heretics (1905), All Things Considered (1908), Tremendous Trifles (1909).
The Pleasures of Ignorance, The Little Angel.
3. E.V. Lucas (1868-1938)—Character and Comedy (1907), Old Lamps for New (1911), Lotterer’s Harvest (1913), Cloud and Silver (1916).
5. Robert Lynd (1879-1949)—Ireland : ANation (1919), Olde and New Masters (1919), The Art of Letters and Dr. Johnson & Company (1927), Other Workds are Irish & English, Rambles in Ireland, The Book of This and That, The Pleasures of Ignorance, Life’s Little Occlities.
11. Aldous Huxley—Along the Road (1925), Essays New and Old (1926), Holy Face and Other Essays (1929), Music At Night (1931).

Criticism in Twentieth Century
1. T.S. Eliot—The Use of Poetry and Use of Criticism, Elizabethan Essays (1934), After Strange Gods (1934), Points of View (1941), What is a Classic (1945), The Sacred Wood.
2. Lytton Stratchey (1880-1932)—Eminent Victorians (1918), Queen Victoria (1921), Elizabeth and Essex (1928), Portraits in Miniature (1931).
3. T.E. Lawrence—The Seven Pillars of Wisdom (1926).

Fiction in Twentieth Century
3. H.G. Wells (1886-1946)—H.G. Wells was the pioneer of scientific fiction in the twentieth century. The Time Machine (1895), The Invisible Man (1897), The War of the Worlds (1898), The First Man in the Moon (1901), The Food of the Gods (1904), Kips (1905), Tons-Bungay (1909), The History of Mr. Polly (1910), The New Machaevelli (1911), The World of Mr. Clirold (1926), Marriage (1912), The Passionate Friends (1913), The Autocracy of Mr. Parham (1930), Brynhild (1937), Apropos of Dolores (1938), The Holy Terror (1939).

The Twentieth Century
87.
88.

A HAND BOOK OF VIVA-VOCE
Page 45
4. John Galsworthy (1867-1933)—The Man of Property (1906), In Chancery (1920), To Let (1921), The Forsyte Sage (1922).
5. Arnold Bennet (1867-1931)—The Old Wives’ Tales (1908), Clayhanger (1910), Hilda Lessways (1911), These Twain (1916).
7. E.M. Forster (1879-1970)—Where Angels Fear to Tread (1905), A Room with A View (1908), Howard’s End (1910), A Passage to India (1924).
9. Aldous Leonard Huxley (1894-1963)—Chrome Yellow (1921), Antic Hay (1923), Those Barren Leaves (1925), Point Counter Point (1928), The Brave New World (1932), Gaza (1936), After Many a Summer, Time Must Have a Stop (1944).
10. Hugh Walpole (1884-1941)—Mr. Perrin and Mr. Traill, Rogue Herrie Sinister Street.

Stream of Conscious Novelist
1. Dorothy Miller Richardson (1873-1957)—Painted Roofs (1915).
2. James Joyce (1882-1941)—The Dubliners (1914), A Portrait of the Artist As a Youngman (1916), Ulysses (1922), Finnegans (1939).
3. Virginia Woolf (1882-1941)—The Voyage Out, Night and Day, Jacob’s Room (1922), Mrs. Dalloway (1925), To The Lighthouse (1927), The Waves, Flush (1933), The Year (1937), Orlando, A Biography (1928), Between the Acts (1941).

Other Novelists
1. J.B. Priestley’s (1894-1984)—The Good Companions (1929), Angel Pavement (1930), Let the People Sing (1939), Daylight on Saturday (1943), Bright Day (1946), Festival at Farbridge (1951).
2. Compton Mackenzie (1883-1972)—Carnival (1912), Sinister Street (1913-14), The Altar Steps (1922), The Parson’s Progress (1923), The Heavenly Ladder (1924), the Monarch of the Glen (1941), Whisky Galore (1947).
8. George Orwell (1903-1950)—Burma Days (1934), The Road to Wigan Pier (1937), Animal Farm (1945), Nineteen Eighty Four (1949).

A HAND BOOK OF VIVA-VOCE

Page 46


Drama in the Twentieth Century
1. The Realistic Drama
   1. Henry Arthur James (1851-1929)—Silver King.
   3. John Galsworthy (1867-1933)—The Silver Box (1906), Strife (1909), Justice (1910), The Skin Game (1920), Loyalties (1922).
   4. G.B. Shaw (1856-1950)—Plays : Pleasant and Unpleasant (1898), The Widowers Houses (1892), Mrs. Warrens Pofession (1894), The Philanderer (1893), Arms and the Man (1894), Candida (1895), The Man of Destiny (1895), You Never can Tell (1897), The Devil’s Disciple (1897), Caesar and Cleopatra (1898), Man and Superman (1903), Major Barbara (1905), The Doctor’s Dilemma (1906), Getting Married (1908), Androcles and the Lion, Pygmalion (1912), Back to Methuselah (1921), St. Joan (1923), The Apple Cart (1929), Too True to be Good (1932), The Millionaires (1936), Geneva, Buoyant Billions (1949).
8. J.M. Synge (1871-1909)—The Shadow of Glen (1903), The Well of Saints (1905), The Tinker’s Wedding (1907), The Playboy of the Western World (1907), Riders to the Sea (1904), Deirde of Sorrow (1910).
Poetic Drama in Twentieth Century
2. John Drinkwater (1882-1937)—Rebellion (1914), The Storm (1915), The God of Quiet (1916), X = 0 : A Night of the Trojan War (1917).
3. Stephen Philis (1864-1915)—Paolo and Frncesca (1900), Herod (1901), Ulysses (1902), The Son of David (1904), Nero (1906).
5. Lascelles Abercrombie (1881-1938)—Deborah (1913), The Adder (1913), The End the World (1914), The Stair Case (1922), The Derter (1922), Phoenix (1923), The Sale of St. Thomas (1930).
The Twentieth Century
91. 92.
A HAND BOOK OF VIVA-VOCE
Page 47
5. John Drinkwater (1882-1937)—Rebellion (1914), The Storm (1915), The God of Quiet (1916), X = 0 : A Night of the Trojan War (1917).
7. Gordon Bottomley (1879-1948)—The Crier By Night (1902), Midsummer Eve (1905), King Lear’s Wife (1915), Grauch (1922).
8. W.B. Yeats (1865-1939)—The Countess Cathleen (1892), The Land of Heart's Desire (1894), The King’sThreshold (1904), The Hour Glass (1904), Deridr (1907), the Resurrection (1913), At The Hawk’s Well (1917), Cavalry
THE VICTORIAN PERIOD (1850-1900)

Chief Characteristics

1. Advance of Democratic Ideals—In this age the political supremacy of the landed aristocracy had been destroyed by the Reform Bill of 1832. The repeal of the Corn Law in 1848 ushered in an era of improved industrial conditions. The literature of this period derived greater energy and driving power from the democratic and humanitarian ideals. Carlyle, Ruskin, Dickens, Kingsley and even Mr. Browning were deeply influenced by these ideals.

2. The Impact of Science—The progress of science kept pace with the progress of democracy. The publication of Darwin’s ‘Origin of Species’ in 1859 is of special significance. The impact of science was so powerful on human mind that it had affected every channel of intellectual activity. We come across the influence of Herbert Spenser and Comte in the novels of George Eliot.

3. The Development of the Novel and the collapse of Drama—The novel is perhaps the most adaptable from that the literary artist has discovered. With the variety of treatment the novel gives the writer scope for fullest self-expression and the variety of subjects it can treat is so great that the works of Dickens and Thackeray give us a complete picture of London of their time. Whatever the cause, the drama plays but a small part in the literature of the period.

4. The Lyrical Poetry—The poetry of this period generally reflects the chief characteristics of its intellectual life. Poetry during the period is chiefly lyrical or episodic in character.

Poetry in the Victorian Period


4. A.H. Clough (1819-1861)—The Bothie of Toper-na-Vuolich (1848), Mours de Voyage (1849), Dip Sychus (1850), Say Not the Struggle Naught
The Pre-Raphaelite Poets drew their inspiration from the works of Italian painters before Raphael in whom they found a sweetness, depth and sincerity of devotional feeling. The famous Pre-Raphaelite Brotherhood was founded in 1848 by three painters, Holman Hunt, John Millais, Rossetti and one sculptor, Thomas Woolner.

Chief Characteristics of this Movement
1. Art for Art’s Sake—The Pre-Raphaelites had no moral didactic or Philosophical purposes. The Pre-Raphaelites were the poets of beauty and aimed at achieving that form. Their sole purpose was to depict or create beauty in their works.
2. Medievalism—The Pre-Raphaelites were inspired by Medievalism. These poets provided subtlety and a touch of realistic touch to the Middle Ages. A.C. Swinburne remarks, “by the strong touch of moderness which these poets and the best of their followers introduced into their works, they have given the vivification required.”
3. Picturesqueness—The Pre-Raphaelite poets presented vivid and sensuous word pictures. The purpose of these poets was to create the effect of landscape painting in poetry.
4. Love for Music and Melody—The Pre-Raphaelites had given great attention to vowel music, to artistic metres and choice of musical words. Legouis comments, “Vowels call to vowels, and consonants to consonants and these links often seem stronger than the links of thought or imagery.”

The Pre-Raphaelite Poets
1. Dante Gabriel Rossetti (1828-1882)—Poems (1870), Ballads and Sonnets (1881), Sister Helen, The Staff and Script.
2. William Morris (1834-1896)—The Earthly Paradise, The Defence of Guenevere and Other Poems (1858), The Life and Death of Jason (1866), The Dream of John Ball, News from Nowhere.
3. A.C. Swinburne (1837-1909)—Atlanta in Calydon (1865), Songs before sunrise (1871), Trestram and Other Poems (1882).
Other Poets of this Period are—Elizabeth Barrett Browning (1806-61), wife of the poet Robert Browning. She wrote Prometheus Bound (1833), The Seraphim and Other Poems (1838), Sonnets from the Portuguese (1847), Case Guidi Widows (1851), Aurora Leigh (1857), Christina Georgina Rossetti (1830-94), Younger Sister of the poet D.G. Rossetti. She wrote Goblin Market and Other poems (1881) and Verses (1893).

The Oxford Movement
Oxford movement was a movement for religious reform. It is called ‘Oxford’ because some Oxford professors and scholars were the force on the back of it. It was one of Wordsworth’s disciples, John Kable, Professor of poetry at Oxford, who was the real founder of the Oxford Movement. John Henry Newman (1801-90) was the chief protagonist of the Movement. His poetry includes Dream of Gerontius, Apologia Pro Vita Sua (1864) etc.

Prose Writers of the Victorian Period
1. Thomas Carlyle (1795-1881)—Sartor Resartus, The Life of Schiller (1825), The French Revolution (1837), Oliver Cromwell’s Letters and Speeches (1845), The Life of John Sterling (1851), The History of Frederick II of Prussia, called Frederick the Great (1858-65), Chartism, Past and Present (1843), Latter Day Pamphlets (1850), On Heroes, Hero-Worship and Heroic in History.
2. John Ruskin (1819-1900)—The Seven Lamps of Architecture (1849), The Stone of Venice (1851-53), Two Paths Unto The Last (1861), Munera Pulveris (1862), Time and Tide by Wear and Tyne (1867), Fors Clavigera (1874-84), Seasmame and Lilies (1865), The Crown of Wilde Olive (1866).
3. Matthew Arnold (1822-88)—Culture and Anarchy (1869), Literature and Dogma (1873).
4. Walter Horatio Pater (1839-94)—Studies in the History of Renaissance (1873), Imaginary Portraits (1887), Appreciations (1889), Marcius, the Epicurean (1885).
6. Other Prose Writers—Charles Darwin (1809-82)—His chief works are: The Voyage of the Beagle (1839), On the Origin of Species (1859), The Descent of Man (1871), John Stuart Mill (1806-1873)—His chief work is On Liberty and Representative Government.

The Victorian Period (1850-1900)
Thomas Henry Huxley (1825-95)—His main works are: Man’s Place in Nature (1863), Lay Sermons, Addresses and Reviews (1870), American Addresses (1877).

Novelists of the Victorian Period and Main Novels
1. Charles Dickens (1812-1870)—The Old Curiosity Shop, Barnaby Rudge (1841), American Notes (1842), Martin Chuzzlewit (1843), A Christmas Carol (1843), Dombey and Son (1846), David Copperfield, Bleak House (1842), Hard Times (1854), A Tale of Two Cities, Great Expectations (1860), Our Mutual Friend, The Mystery of Edwin Drood (unfinished).
2. Charles Kingsley (1819-75)—Alton Locke, Tailor and Poet (1850), Yeast, A Problem, Hypatia, Westward Hoe (1855), Two Years Ago (1857), Hereward the Wake, Alton Locke.
3. Charles Read (1814-1884)—A Terrible Temptation (1871), The Cloister and the Hearth (1861).
4. Benjamin Disraeli (1804-1881)—Vivian Grey, Contarini Fleming, A Psychological Autobiography (1832), Henrietta Temple (1837), Coningsby (1844), Sybil (1845), Tancred (1847).
5. Edward Lytton Bulwer (1803-1873)—Falkland (1828), The Last of the Barons (1843), Harold (1848), Zanoni (1842), The Coming Race (1871), Kenelm Chillingly (1873).
6. Wilkie Collins (1824-89)—The Women in the White (1860), Armadale (1866) and the Moonstone (1868).
8. Anthony Trollope (1815-1882)—The Warden (1855), Barchester Towers (1857), Framely Parsonage (1861), The Last Chronicle of Barset (1867), Phineas Finn (1869), The Prime Minister (1876).
10. Geroge Meredith (1828-1909)—The Shaping of Shagpat, The Ordeal of Richard Feveral (1859), Eva Harrington (1861), Sandra Belloni (1864), Rhoda Fleming (1865), Vittoria (1867), Harry Richmond (1871), Beauchamps Career (1876), The Egoist (1879), Diana of the Crossways (1855).
11. Thomas Hardy (1840-1928)—The Return of the Native (1878), The Mayor of Casterbridge (1886), Tess of D’Urbervilles (1891), Jude, The Obscure (1896), The Hand of Ethelberta (1875), A Laodicean (1881), Two on a Tower (1882), Under the Greenwood Tree (1872), Far From the Madding Crowd (1874), A Pair of Blue Eyes (1875), The Trumpet Major (1880), The Woodlanders (1887), The Well Beloved (1897).

Women Novelists of the Victorian Period and Their main Novels
1. Mrs. Elizabeth Cleghorn Gaskell (1810-65)—Mary Barton (1848), North and South (1855), Sylvia’s Lovers (1863), Wives and Daughters, Cranford (1853).
2. Charlotte Bronte (1816-1855)—The Prefessor (1857), James Eyre (1847), Shirley (1849), Villette (1852).
3. Emily Bronte (1818-1848)—Wuthering Heights (1847).
4. Anne Bronte (1820-1849)—Agnes Grey (1847), The Tenant of Wildfell Hall.
5. George Eliot (1819-80)—Adam Bede (1859), The Mill on the Floss (1860), Silas Marner the Weaver of Raveloe (1861), Romola (1863), A Study of Provincial Life (1871-72), Daniel Deronda (1876), Amous Burta.

Drama in the Victorian Period
Robert Browning (1812-1889)—Straford (1837), ABlot in the Scutcheon (1843), Lord Lyton’s Money (1840).

Revival of Drama
The influence of continental dramatists brought about a revolutionary change in British drama. Henrik Ibsen, Hebbel, Dumas, Augier, Gorky, Strindberg and many others made memorable contributions to the rise of realistic drama in Britain.
The Pioneers of Modern British Drama and their main Plays


The Victorian Period (1850-1900)

4. Oscar Wilde (1856-1900)—The Importance of Being Earnest (1895), Lady Windermere’s Fan (1892), A Women of No Importance (1893), An Ideal Husband (1895).

5. G.B. Shaw (1856-1950)—Pleasant and Unpleasment (1898), The Widower’s Houses (1892), Mrs. Warren’s Profession (1894), The Philanderer (1893), Arms and the Man (1894), Candida (1895), The Man of Destiny (1895), You Never can Tell (1897), The Devil’s Disciple (1897), Caesar and Cleopatra (1898), Man And Superman (1903), Major Barbara (1905), The Doctor’s Dilemma (1906), Getting Married (1908), Androcles and the Lion (1912), Pygmalion (1921), Back to Methuselah (1921), St. Joan (1923), The Apple Cart (1929), Too True to be Good (1932), The Millionaire (1936), Geneva (1938), Buoyant Billions (1949).

QUESTIONS

Q. 1. Who was the representative poet of the Victorian Age?
Ans. Lord Alfred Tennyson was the representative poet of the Victorian age.

Q. 2. What are the chief characteristics of the Victorian age?
Ans. The chief characteristics of the Victorian age are self satisfaction engendered by the great increase of wealth, the prosperity of the nation as a whole, scientific development and rise of democracy.

Q. 3. Who are Pre-Raphaelite poets?
Ans. Dante Gabriel Rossetti, William Holman Hurt, Thomas Woolner, John Everett Millais, Frederick George etc. are the Pre-Raphaelite poets.

Q. 4. What is the effect of Darwin’s Theory of Evolution?
Ans. After the publication of the ‘Origin of the Species’, the foundations of the religion started to rock and this created about the authority of the Bible. The doubt and despair occasioned by Darwinian theories can be read in a number of Victorian writers of—Alfred Tennyson, Matthew Arnold etc.

Q. 5. What do you know about The Chartist Movement?
Ans. People’s Charter was drawn up in 1888 and this started the Chartist Movement which demanded universal manhood suffrage. Although this movement remained unsuccessful in the beginning but it aroused the social consciousness which went a long way to reform the living conditions of the working men.

Q. 6. What are the main features of Victorian poetry?
Ans. The main features of Victorian poetry are: (i) A note of pessimism and cynicism which is the result of contemporary conflicts between religion and science, (ii) Elements of Patriotism, (iii) Inheritance of the Romantic poets, modified in certain cases.

Q. 7. What are the most important characteristics of Lord Alfred Tennyson’s poetry?
Ans. The most important characteristics of Lord Alfred Tennyson’s poetry are—(i) Use of music in poetry, (ii) Rictorial beauty, (iii) Superb Craftsmanship, (iv) Choicest diction.

Q. 8. Tell us about criticism against Lord Alfred Tennyson.
Ans. The modern critics have criticized Lord Alfred Tennyson’s mainly as: (i) There is lack of profundity and thought, (ii) Tennyson lacks psychological insight, (iii) Tennyson’s art lacks too much of artificiality. Dr. A.C. Bradley has criticized Lord Alfred Tennyson in his brilliant little essay entitled The Modern Reaction Against Tennyson.

Q. 9. What are the important poetical works of Robert Browning?

Q. 10. What is the theme of Tennyson’s ‘In Memorium’?
Ans. The poem ‘In Memorium’ was written in memory of Arthur H. Hallam. The faith and religion, scepticism and science of Victorian era are
very well represented in this poem. The conflict and the confusion created by Darwin’s theory is the theme of the poem and the poet is so much confused and tormented that he tries to seek some via media between the dogmatic chritianity and and materialitic science.

Q. 11. What is the most important poetic form used by Robert Browning?
Ans. The most important poetic form used by Robert Browning is ‘dramatic monologues.’

Q. 12. Tell us about Browning’s philosophy of life?
Ans. Robert Browning is an optimist in an age of pessimism. Browning believes in God and in the immortality of human soul. He had a very firm faith that life was nothing but struggle, which should be boldly and happily undertaken by everyone who comes in the world. His optimistic views helped him to believe that life was good and fit to be lived. He was perfectly a believer in the existence of God and identified him with love.

Q. 13. What is Robert Browning’s philosophy of love?
Ans. Robert Browning is a great poet of love. His love is endowed with physical passion. Love in his poems is the great magician clothing the barrenness of earth with the glory of summer. The following lines from his poem ‘The Guardian Angel’ will reveal his idealistic conception of love—

“O world, as God has made it all is beauty.
And knowing this, is love, and love is duty.”

He took ‘love’ to be an essential thing for the human beings.

The Victorian Period (1850-1900)

Q. 14. What are the chief defects of Robert Browning’s poetry?
Ans. David Diaches in his book ‘The Critical History of English Literature’ says that nobody now reads the longer philosophic poems of Browning. The charge of obscurity has been brought against the poetry of Browning, it seems to lack a real sense of the evil, though much has been made of the philosophy of life.

Q. 15. Explain the statement, “Robert Browning is a disciple of P.B. Shelley?”
Ans. Like Shelley, Browning uses highest form of imagination and intelligence.

Q. 16. Explain Matthew Arnold’s Statement that ‘poetry is a criticism of life’?
Ans. By this statement Arnold suggested that poetry should be concreted and it must refer the emotions of the poet to the real solid earth.

Q. 17. Name some prose works Matthew Arnold.
Ans. The most important prose works of Matthew Arnold are—Essays in Criticism (1865-1888), The Celtic Literature (1887), Culture and Anarchy.

Q. 18. Give the theme of ‘Thyris’?
Ans. ‘Thyris’ is a monody by Matthew Arnold to commemorate the author’s friend. Arthur High Clough who died at Florence in 1861. This poem is written in Pastoral form and there are many references to ‘Scholar Gipsy’ which combines a lament for the dead friend.

Q. 19. Please quote few lines from the poems of Matthew Arnold?
Ans. “As love, let us be true,
To one another, for the work which seems,
To be before us like a land of dreams,
So various, so beautiful, so new,
Hath really neither joy, nor love,
nor light, nor certitude,
nor peace, nor help for pain,
And we are here as on a darkling plain,
Swept with confused alarms of struggle and fight,
Where ignorant armies cleash by night.”

Q. 20. “in Arnold’s Poetry there is a fine blend of Romanticism and Classicism”. Explain.
Ans. Matthew Arnold’s love for Nature was like romantics and his style was classical. The famous critic Cazamian observes “The irony of fate has decreed that Arnold’s works shall continue to be read because of its inner Romanticism, which precisely was what the poet sternly tried to express. The true note of Arnold’s temperament is sadness, a pensive melancholy essentially Romantic in origin.”

Q. 21. what are the chief characteristics of the Pre-Raphaelite poetry.
Ans. The chief characteristics of the Pre-Raphaelite poetry are—(i) Love
Q. 22. What do you know about the Pre-Raphaelite Movement?
Ans. J.E. Millais founded the Pre-Raphaelite Brotherhood in 1848. Pre-Raphaelite is the name given to a group of young artists and men of letters who, about the year, 1830, united to resist the existing conventions in art and literature by return to art forms as they supposed them to exist in European art before the time of Raphael.

Q. 23. Name the Pre-Raphaelite poets?
Ans. The Pre-Raphaelite poets are—(i) Dante Gabriel Rossetti, (ii) A.C. Swinburne, (iii) William Morris.

Ans. D.G. Rossetti is known for his ‘The Blessed Damozel.’ This poem is sensuous and mystic. This poem deals with the mystical love between a lover on earth and the blessed Damozel in heaven. According to Ifor Evans, “The main purpose of the poem is to praise the human love of man and woman.”

Q. 25. Can you quote few lines from A.C. Swinburne to show his sensuous quality?
Ans. The following lines show the sensuous quality of Swinburn’s poetry—
“Her languid lips are sweeter,
Than love’s who fears to greet her
To men that mix and meet her
From many times and lands.”
—‘The Garden of Proserpine’.

Q. 26. Tell us about Thomas Hardy as a poet.
Ans. The famous novelist Thomas Hardy belongs to the Victorian age. His poetry has a note of cynicism and a deep rooted sense of frustration, pessimism and fatalism.

Q. 27. What are the chief characteristics of the Victorian novel.
Ans. Among the Victorians, there is for the first time a large number of novelists. The Victorian novel has many themes but all of them have common characteristics. There is a moral purpose and deep concern with the social atmosphere of the age.

Ans. The Bronte Sisters, who are called the stormy sister-hood, agewise are charlotte, Anne, Emily and Sume. Anne Bronte wrote tow novels ‘Agnes Grey’and The Tenant of Wildfell Hall. Emily Bronte’s only novel is ‘Withering Heights’. Charlotte Bronte’s best novel is ‘Jane Eyre’.

Q. 29. What are the chief characteristics of the novel of Charles Dickens.
Ans. The chief characteristics of the novel of Charles Dickens are—(i) The novels are journalistic, (ii) They have humour, pathos and depiction of child life, (iii) They are melodramatic.

Q. 30. Tell us about the auto-biographical novels of Charles Dickens.
Ans. The autobiographical novels of Charles Dickens are Nicholas Nickleby, Bleak House, David Copperfield.

Q. 31. Discuss the theme of Thackeray’s novel ‘Vanity Fair’?
Ans. Thackeray’s novel Vanity Fair deals with the corruption in the upper middle classes of the Victorian age. The central character of this novel is Becky Sharp.

Q. 32. Name the important novels of George Eliot.
Ans. The important novels of George are, Felix Hott, The Mill on the Floss, Silas Marner, Amos Burton, Romola etc.

Q. 33. Name the important novels of George Meredith?
Ans. The important novels of George Meredith are—Farina, The Shaving of Shagpat, Orderal of Richard Feveral, Evan Harringion, Rhoda Fleming, Victoria, The Egoist and Diana of the Crossways.

Q. 34. What was Thomas Hardy’s Conception of Fate?
Ans. Thomas Hardy had personified Fate and called it by different names such as Destiny, God, Providence of the immortals. In the novels of Hardy fate always crushes the human being. In this way Hardy is totally pessimistic from the point of view of fate.

Q. 35. Whose novels are called Worsex novels?
Ans. It is said that Thomas Hardy was given to his Dorsetshire the name Wessex. Wessex was his province and all his novels are set in Wessex. He never parted from his Wessex and whenever he did and shifted from the country to the town life he always describe it.
Q. 36. Tell us about Mrs. Gaskell as a novelist.

Ans. The important novels of Mrs. Gaskell are—Ruth, Mary Barton, North and South, Wives and Daughters etc.

**U.G.C -N.E.T -ENGLISH / Ph. D -ENTRANCE–Romantic Age**

May 23, 2010

**THE ROMANTIC AGE (1798-1850)**

OR

**THE AGE OF WORDSWORTH**

The period from 1789 to 1832 in English social history is a period of revolutionary social change which was destined to transform the entire economy and social structure of the country. The romantic movement can not be given a precise date, it developed slowly till it came to a head in the year 1798, and the event that gave the definite shape and direction to the movement was the publication of the Lyrical Ballads. The term ‘Romantic Revival’ indicates a return to literature of those romantic qualities which had characterised the literature of the Elizabethan age.

**Romanticism Defined**

The term “Romanticism” has been variously defined by various critics. Walter Pater calls it the “addition of strangeness to beauty.” Watts Dunton defines it as “the renaissance of wonder”. Goethe the German poet-critic contrasts Romanticism with Classicism and defines it “Romanticism is disease, Classicism is health.” Legous and Cazamian define it “An accentuated predominance of emotional life, provoked and directed by the exercise of imaginative vision.” C.H. Herford defines it “an extraordinary development of imaginative sensibility.” Abercrombie’s definition reads “Romanticism is a withdrawal from outer experience to concentrate on inner experience.” Heines, Beers and Phelps define it as “the re-awakening of the Middle Ages.”

**Romanticism: Its Chief Characteristics**

The Romantic movement is perhaps the most complicated literary movement in the history of English literature. This movement was, in fact, a reaction to the school of poetry which Dryden and Pope had brought into position and fervour. It is very difficult to date any particular movement, it is equally impossible to date the Romantic movement. We have seen how before the death of Pope in 1744, a reaction against the school of poetry was setting in; this reaction gathered strength and became quiet violent during the second half of the 18th century but all the same it is convenient to regard 1798, the year of publication of the “Lyrical Ballads” by Wordsworth, as marking the beginning of new poetry.

To define the word ‘Romanticism’in terms is very difficult. Many critics and writers have tried to define the term “Romanticism” but none of them is completely off the target. First, Watts Dunton’s expressive phrase, “the renaissance of wonder” describes remarkably well this particular phase of the romantic movement. C.H. Herford points out that the romantic movement was primarily “an extraordinary development of imaginative sensibility.”

The various terms are given to the romantic movement. The romantic rise, romantic revival, Renaissance of wonder. The Renaissance is the first romantic period in English literature. The supreme romantic movement in English Letters was the Renaissance. It had brought about a transformation not only in English but also European life. It was flowered by a reaction in which Classicism with its insistent force on reason and logic, passionless order held the supreme sway. Then came the ‘romantic revival’. The beginning of the nineteenth century completed throwing over forces and values that were held dear by Alexander Pope. A new phrase was given to Art and Literature. The poetry of the age witnessed a complete break away from the traditions and usages followed by the pseudo-classicists of the former age. The salient characteristics of Romantic Age are the following—

1. A Revival of the Past—The chief characteristic of the Romantic Age was an abundance of intellectual curiosity and activity. This accounted for a revival of the past, specially of the medieval ages, or a period so full of everything romantic. Medievalism, the spirit of the middle ages, fired the imagination of the romantic poets. The medieval element is thus a prevailing feature of romantic poetry. In the second half of the eighteenth century, a considerable revival of old things took place. Old authors began to be widely studied and imitated, old tales of chivalry and, romance were retold. That is
why Romantic movement is often called the ‘romantic revival’. The Revival of old literature opened up a new world to the imagination of men and popularised metres that challenged supremacy of the heroic couplet.

2. A Revolt against Classical Poetry—The poetry of the romantic age is a revolt against the classical poetry of Pope. In the eighteenth century, Poetry was governed by set rules and regulations, but the poetry of the romantic age protested against the bondage of rules and customs. The classical literature deals with gallant lords and courtiers but the romantic poet took interest in the lives of the common people. The classical literature was intellectual, rational and didactic, but the romantic poetry was imaginative and passionate.

3. Predominance of Imagination and Emotion—In Romantic poetry reason and intellect were subdued and their place was taken by imagination, emotion and passion. In the poetry of all the romantic poets of the age, we have heightened exhibition of emotional sensibilities and imaginative flights of genius. Keat’s imagination catches fire in “The Eve of St. Agnes.”

Full on this casement shown the wintry moon.
And threw warm guels on Madeline’s fair breast.

The Romantic Age (1798-1850)

4. Mysticism and Supernaturalism—One of the chief characteristics of the romantic poetry was a love of the mysterious and the supernatural, the strange and the vague. The mysticism of Wordsworth and Shelley’s poetry laid the supernatural element in that of Coleridge are illustrations of this aspect of the romantic movement. Mark the following lines of Shelley in ‘Adonais’ “The one remains, the many change and pass.”

When in the midst of Nature
Just like a mystic he had vision of—
A presence that destructs we with fine
Of elevated thoughts, a sense sublime.

5. Interest in Country Life—Poetry in the 18th century was concerned with clubs, coffee houses and drawing rooms. It was essentially a poetry of town life. Nature had no place in classical poetry. In the poetry of romantic age the interest of the poets was transferred from town to country life and from artificial decoration of drawing room to the natural beauty and loveliness of nature. Wordsworth was a giant poet of nature. He inscribed the suffering and struggles of human life. He had a like and sympathy for the common people. In the prelude Wordsworth expresses. “And thus my heart was early introduced to an unconscious love and reverence of human nature.”

6. Love for Nature—Nature began to base its own importance in the poetry of this age and Wordsworth was the great poet who revealed the physical and spiritual beauty of nature. Wordsworth found in nature what he sought—

“The silence that is in starry night
The sleep that is among the lonely hills.”
And finds joy in nature,
A poet could not but be gay
In such a jovial company
I gazed and gazed but little thought
What wealth they show to me had brought.
(The Daffodils)

7. Not of Subjectivity—Subjectivity was the chief characteristic of the poetry of this age. The poets were in favour of giving subjective interpretation to the objective realities of life.

Long says, “The Romantic movement was the expression of individual genius rather than of established rules.”

Mark the subjective note in Wordsworth’s is poem “The Education of Nature”.

The Child I to myself will take.
She shall be mine, and I will make
A Lady of my own.
Myself will to my darling be.
Both law and impulse and with me.

8. Love of Beauty—Prof. Herford has said that the Romanticism was primarily “An extraordinary development of imaginative sensibility.”

A love of beauty is so expressed by different poets in different ways. The beauty of nature, both in its wild and domesticated aspect, finds nobel expression in all romantic poetry with poets, however beauty becomes a reflection and is identified by him with truth. To Keats,

Beauty is truth….. Truth beauty.
That is all he know on earth….. and all he need to know."
He expresses….
“A thing of beauty is a joy forever.”

9. Love of Liberty and Freedom—In Romantic poetry emphasis was
laid on liberty and freedom of the individual. Romantic poets are rebel against
tyranny and brutality exercised by tyrants over human beings. In the poetry of
Romantic poets, we note a wave of liberty and freedom. Freedom is the breadth
in which the Romantic poets breathed well and freely.

10. Lyricism—in Romantic poetry lyricism predominates. All the
Romantic poets were great lyrical poets. Shelley was the most lyrical poet of
this Age. His lyrics were famous functions for their spontaneity and simplicity.
In the “Ode to the West Wind” he expresses, “Wind! make me thy lyre”
O Lift me! as a wave, a leaf a cloud,
I fall upon the thoms of life! I bleed.”

11. Simple Diction and Natural Style—in Romantic poetry, use paid we
find simple Diction and natural style. All Romantic poets express their thoughts
and emotions in natural diction and spontaneous way. Mark the simplicity in
the following lines of Wordsworth, “For oft when on my couch I hie, In vacant
or in pensuasive mood”
They flash upon that in ward eye which is the bliss of solitude
and then my heart with pleasure fills and dances with the dafodills.”

Poetry in The Romantic Age
1. William Wordsworth (1771-1850)—Descriptive Sketches, Evening
Walk, Lyrical Ballads, Lines Written A Few Miles Above Tentern Abbey.
Michael, The Old Cumberland Beggar, She Dwelt Among The Untrodden
Ways, Strange Fits of Passion and Nutting, The Prelude. The Solitary Reaper,
The Green Linnet, I Wandered Lonely As A cloud, Ode on Intimations of
Immortality, Resolution and Independence, Ode to Duty, The Excursion, The
White Doe of Ryestone, The Waggoner, Peter Bell, Yarrow Reisited.
The Romantic Age (1798-1850)
61. 62.
A HAND BOOK OFVIVA-VOCE
Page 32
2. S.T. Coleridge (1772-1834)—The Rime of the Ancient Mariner,
Christable Part-I in 1797, Part-II in 1800, Kubla Khan 1798, First at Midnight,
France : An Ode.
3. SirWalterScott (1771-1832)—Minstrelsy of the Scottish Border, The
Lay of the Last Minstrel (1805), Marmion (1808), The Lady of the Lake (1810),
The Bridal of Triermain (1813), The Lord of Isles (1814).
4. George Gordon, Lord Byron (1788-1824)—The Curse of Minerva
(1812), The Waltz (1813), The Giaour (1813), The Bride of Abydos (1813),
The Corsair (1814), Lara (1814), Hebrew Melodies (1814), Parisina Manfred,
Cain and the unfinished Don Juan.
5. P.B. Shelley (1792-1822)—Queen Mab (1813), Alastor (1815),
Prometheus Unbound, Ode to the West Wind, ToASkylark, The Cloud, Adonais
and Epeprychidion, The Revolt of Islam (1818) (it is passionate plea for
freedom). Julian and Meddale (1818), Lines written Among the Euganean Hills,
Prometheus Unbound (1818-19) (a superb lyrical drama), The Cenci, The Witch
of Atlas, Hymn to Apollo (1820).
6. John Keats (1795-1821)—Lmitation of Spenser (1813), I Stood Tip
Toe Upon A Hill, Sleep and Beauty, Endymion 1818, Isabella or The Pot of
Basil (1818), The Eve of St. Agnes (1819), The Eve of St. Mark and Hyperion.
Keat’s Great Odes are—To a Nightingale, On a Grecian Urn, To Psyche,
On Melancholy, ToAutumn. His sonnets are On First Looking into Chapman’s
Homer, When I Have Fears, Bright Star.

Other Poets
Robert Suthey (1774-1843) is remembered for Joan of Arc (1798), Thalba
the Destroyer (1801), The Curse of Kehama (1810), Rodrick, The Last of
the Gothis (1814), Thomas Moore (1779-1852) is remembered for his Lalla Rookh
(1817).
Thomas Campbell (1717-1844) wrote Gertrude of Wyoming (1809), The

Prose in the Romantic Age
The Edinburgh Review was established in 1802 by Jeffre, Sydney Smith.
The Quarterly was started by William Gifford and Lockhard as the mouth
piece of Tory Party. Black wodo’s Edinburgh Mazazine was launched in 1817
by Wilson, Lockhart and Hoggy. There was also London Magazine to which
charles Lamb, Hazlitt and De Quincey contributed.

1. Charles Lamb (1775-1834)—Tales From Shakespeare with his sister.
Specimen of English Dramatic Poets, Who Lived About the Time of
Shakespeare (1818), Rosamund Gray.
Adventures of Ulysses, John Woodvil (1802), Essays of Elia (1823), The Last Essays of Elia (1833).

2. William Hazlitt (1778-1830) — Characters in Shakespeare’s Plays (1817), The English Poets (1818), The English Comic Writers (1819), The Dramatic Literature of the Age of Elizabeth, The Round Table (1817), Table Talk or Original Essays on Men and Manners (1821-22), The Spirit of the Age on Contemporary Portraits (1825).

3. Thomas De Quincey (1785-1859) — The Confession of An Opium Eater. The Dialogue of Three Templars, Literary Reminiscences, On the Knocking at the Gate in Macbeth (1823), Murder Considered as one of the Fine Arts (1827), Letters to a Young Man (1823), Joan of Arc (1827), The Revolt of Tartars (1840), The English Mail Coach (1849), Susperia de Profundis (1845).

Novel in the Romantic Age

2. Jane Austen (1775-1813) — Pride and Prejudice (1796-97), Sense and Sensibility (1797-98), Northanger Abbey (1798), Mansfield Park, Emma (1815), Persuasion (1815-16).

3. Maria Edgeworth (1767-1849) — Castle Rackrent (1800), The Absentee (1809), Ormond (1817), Belinda (1801), Leonora (1806), Patronage (1814), Harrington (1817).

4. Thomas Love Peacock (1785-1866) — Headlong Hill (1816), Melin Court (1817), Nightmote Abbey (1818), Maid Marian (1822), The Misfortunes of Elphin (1829), Crotchet Castle (1831), Gryll Grange (1860).

Drama in the Age of Romanticism
The Romantics were attracted towards poetry and fiction. Most of the Romantics were introverts, whereas drama needs extroverts.

P.B. Shelley some poetic plays. They are Prometheus Unbound (1819), The Cenci (1820) and Hellas (1822), Wordsworth wrote Borderers, S.T. Coleridge Remorse, Byron Marino Faliero and John Keats Cetho, The Great. The Romantic Age (1798-1850)

A HAND BOOK OF VIVA-VOCE

QUESTIONS

Q. 1. What is the importance of the ‘Lyrical Ballads’in the history of English Poetry?
Ans. The Lyrical Ballads published in 1798 by William Wordsworth and S.T. Coleridge. This work started the New Era of Romanticism.

Q. 2. What was Wordsworth’s theory of poetry given in the Preface to the ‘Lyrical Ballads’?
Ans. William Wordsworth propounded that “Poetry is the breath and finer spirit of all knowledge and poetry in the spontaneous overflow of powerful feelings. It takes its origin from emotion recollected in tranquility.”

Q. 3. Tell us about the Sonnets of Wordsworth.
Ans. William Wordsworth has written 523 sonnets and he followed the Petarchan form in them. The important sonnets of William Wordsworth are—
(1) The World Is Too Much With Us (2) To Milton, (3) To London.

Q. 4. What are Wordsworth’s views on Poetic diction.
Ans. Wordsworth said that poetry should be written in a selection of the real language of man in a state of vivid sensation. According to Wordsworth, “There neither is nor can by any essential difference between the language of prose and metrical composition.”

Q. 5. Name some of the works and their writers that heralded the coming of Romanticism?

Q. 6. What is the difference between Fancy and Imagination according to S.T. Coleridge?
Ans. For S.T. Coleridge fancy and imagination were two different things. By fancy he meant a mode of memory independent of time and space. This node according of him was always dependent on the poet’s choice. He was of the opinion that imagination was of two types—Primary and Secondary. The
first one he took to be the instrument of human perception and the second, the
believed, was the echo of the first one. This all dissolved, diffused and dissipated
and finally did its function which has to recreate.
Q. 7. What is Coleridge’s criticism of Wordsworth’s theory of poetic
diction.
Ans. S.T. Coleridge has criticized Wordsworth’s Theory of Poetic Diction
in his book Biographia Literaria. Coleridge said that Wordsworth was wrong
in making a sweeping generalisation for all types of poetic thoughts to be
rendered in the language of common speech. Coleridge clarified that the use
of metre in poetry was necessary and therefore the use of a language was also
necessary.
Q. 8. What was the difference between the attitudes of Wordsworth
and Coleridge towards Nature?
Ans. According to Wordsworth Nature was a philosopher, friend and guide.
S.T. Coleridge finds in nature the supernatural and he presents this supernatural
as purely natural.
Ans. Wordsworth believed that there was a divine spirit working through
all the objects of nature. Wordsworth was a high priest of Nature. In his long
poem, Tintern Abbey, Wordsworth has described the various stages in the
development of his attitude towards Nature. His appreciation of Nature began
with the physical plane and ended with the mystical and spiritualistic
interpretation of Nature.
Q. 10. Name two works of S.T. Coleridge as a critic.
Ans. S.T. Coleridge has written two works Biographia Literaria and
Lectures on Shakespeare.
Ans. Wordsworth was primarily attracted by the mystical and philosophical
strains in the carefree life of a child as mentioned in the following quotes from
his poems :
(1) "Mighty prophet, seer blest,
On whom those truths, do rest,
Which we are toiling all our lives to find."
(2) "Child is the father of man."
(3) "Heaven lies about us in our infancy."
Q. 12. What are main characteristic features of the poet, S.T.
Coleridge.
Ans. S.T. Coleridge was a supernatural poet. In this way his supernaturalism
appears to be natural. His other qualities are—His imaginative power.
Medievalism, love for Nature and simplicity of diction.
Ans. S.T. Coleridge with his imagination creates a willing suspension of
disbelief. In his works Ancient Mariner and Christabel, the supernatural effect
is achieved by delicate suggestion. The supernaturalism of S.T. Coleridge is
very different from the crude sentimentalism of the terror novelists.
Ans. Kubla Khan was written under the influence of drug. After that S.T.
Coleridge fell asleep and during the three hours that he slept he saw a vision of
rare beauty and charm. After that S.T. Coleridge wrote about his vision. This
poem is a delightful mixture of imagination, emotion, mystery, sensuousness,
romantic description, sweet melody and exquisite words.
The Romantic Age (1798-1850)

Q. 15. Tell us about the ‘Rime of Ancient Mariner’ and ‘Christable’.
Ans. The Rime of Ancient Mariner is a ballad while Christabel is a
remarkable poem by S.T. Coleridge dealing with the theme of super-naturalism.
This poem is also a ballad, Christabel is a tale of mystery and this poem evokes
a weird sensation in the mind of the reader.
Q. 16. Wordsworth and S.T. Coleridge both were the poets of Nature?
What is the difference between their attitudes?
Ans. According to William Wordsworth, Nature was a philosopher, friend
and guide. During childhood, Nature turns into “The Light of the common
day, and then in the “Still, sad music of humanity.”
On the other hand, S.T. Coleridge finds in Nature the supernatural element.
Q. 17. Tell us about John Keats as a poet of beauty.
Ans. John Keats says in his ‘Ode On A Grecian Um’.
“Beauty is truth, truth beauty—that is all,
Ye know on earth, and all ye need to know.”
John Keats was primarily a poet of beauty. There is an element of hellenism
and sensuousness in this poetry. Again in 'Ode on a Grecian Urn' he writes about the concept of beauty—

“She cannot fade, though those hast not the bliss,
For ever wilt then love, and she be fair.”

Q. 18. Tell us about P.B. Shelley as a lyrical poet?
Ans. P.B. Shelley has been regarded as the greatest lyrical poet of England. A.C. Swinburne has called him ‘the perfect singing god’. The lyrical quality is present in all the longer poems of P.B. Shelley like Alastor, Prometheus Unbound. The Witch of Atlas. He has also written fine lyrics-like Ode to the West Wind, Stanzas Written in Dejection Near Naples etc. The main qualities of P.B. Shelley’s lyrics are spontaneity, pessimism, and emotional ecstasy.

Q. 19. Can you quote few lines to show the pessimism in P.B. Shelley?
Ans.
1. “O lift me as a wave, a leaf, a cloud,
I fall upon the thorns of life, I bleed.”
—“Ode to the West Wind.”
2. “Alas ! I have nor hope nor health
Nor peace within nor calm around
Nor that content surpassing wealth
The sage in meditation found
Nor fame, nor power, nor love,
nor leisure
Others I see whom these surround
To me that cup has been
Dealt in another measure.”
—Stanzas in dejection near Naples.

Q. 20. What are the chief characteristics of John Keats’s Poetry?
Ans. The chief characteristics of John Keats poetry are Hellenism, Sensuousness and pictuersqueness.

Q. 21. Quote few lines from the poems of John Keats to show his sensuousness.
Ans. (1)
“My heart aches and a drowsy numbness pains,
My sense, as though of hemlock I had drunk,
Or emptied some dull opiate to the drains,
One minute past and Lethe Worlds had sunk.”
—Ode to A Nightingale.
(2)
“Pillowed upon my fair love’s
ripening breast,
To feel for ever its soft fall
and swell.”
—Ode to a Nightingale.

Q. 22. Tell us about John Keats’s ‘Negative Capability’?
Ans. Keats has an impulse to interest himself in anything he saw on heard. He accepted it and identified himself with it “If a sparrow come before my window, says Keats, I take part in its existence and pick out the grave.” A poet, he says, has no identity. He is continually in for and feeling some other body. Keats says of the poetic character it has no self, it is everything and nothing. For Keats, the necessary quality of poetry is a submission to things as they are, without any effort any effort to intellectualise them into something else.

Q. 23. Who has commented about P.B. Shelley, “He is a beautiful and ineffectual angel, beating in the void his luminous wings in vain”?
Ans. Matthew Arnold made this comment about P.B. Shelley.

Q. 24. What is about Keat’s ‘conception of poetry’?
Ans. John Keats believed that poetry should come as naturally to the poet as leaves to a tree and that if poetry comes not as naturally as the leaves to a tree, it had better not come at all. John Keats was against the didactic note in poetry.

Q. 25. What are important poetical works of Sir Walter Scott.
Ans. The important poetical works of Sir Walter Scott are—The Ministrelsy of the Scottish Border. The Lay of the Last Minstrel, Marmion. The Lady of the Lake.

Q. 26. Which is famous lyrical drama of P.B. Shelley.
Ans. The famous lyrical drama of P.B. Shelley is Prometheus Unbound. This drama is full of allusions and allegorical references. This drama provides expression to Shelley’s love of liberty.

The Romantic Age (1798-1850)
67.
68.
A HANDBOOK OF VIVA-VOCE
Q. 27. Clarify Matthew Arnold's Statement about P.B. Shelley "a beautiful and ineffectual angel beating his luminous wings in the void in vain".

Ans. According to Matthew Arnold, the poetry of P.B. Shelley lacks a criticism of life; it is ethereal, unreal and unsubstantial. This statement of Arnold is not correct as Shelley's poetry contains better criticism of life and Arnold himself seems to be influenced by P.B. Shelley.


Ans. P.B. Shelley is the least pictorial of Nature poets. Shelley intellectualises Nature and his observation is scientific. Shelley uses natural objects as symbols of destruction and creation. Shelley's treatment of Nature is not only scientific but also philosophical.

Q. 29. Tell us about Keats's Hellenism.

Ans. Hellenism means Keats' love of Greek literature, mythology and life. John Keats was affected by Greek sculpture and he tried to produce the same effect in his poems. John Keats has taken themes from Greek literature in all his major works like Endymion, Hyperion, Lamia, Ode on a Grecian Urn and Ode to Psyche. P.B. Shelley once called John Keats, "A Greek."

Q. 30. Quote few lines from John Keats on beauty.

Ans. (1) "Beauty is truth, truth beauty—that is all
Ye know on earth, and all ye need to know.
—Ode on a Grecian Urn."

(2) A thing of beauty is a joy for ever,
Its loveliness increases, it will never,
Pass into nothingness, but still will keep,
A bower quiet for us, and a sleep,
Full of sweet dreams, and health and quiet breathing.
—Endymion.

Q. 31. Tell us about Charles Lamb as an Essayist.

Ans. Hugh Walker has commented about Charles Lamb in these words “There are essayists like Bacon of more massive greatness and others like Sir Thomas Browne who can attain Inferior heights of eloquence but there is no other who has in an equal degree the power to charm.” All of Charles Lamb’s essays are autobiographical and he is regarded as the prince of English essayists of the 19th century.

Q. 32. Name the autobiographical essays of Charles Lamb.

Ans. The autobiographical essays of Charles Lamb are: Dream Children, The South Sea House, Poor Relations, Christ an Hospital, The Old Benchers of the Inner Temple, Imperfect Sympathies, The Confessions of a Drunkard.

Q. 33. Tell us about the prose style of Charles Lamb?

Ans. According to Compton Rickett, “The prose style of Charles Lamb is a mixture of many styles, it is a chemical blend, not a mechanical mixture.” Lamb has used obsolete and archaic words and he quotes frequently from his favourite authors. His style is a mixture of poetic and pictorial quality.

Q. 34. Name the Important Prose writers of the Romantic Age.

Ans. The important prose writers of the Romantic age are—Henry Hallam (1717-1859), Francis Jeffrey (1773-1850), George Grote (1794-1871), John G. Lockhard (1794-1845), William Cobbett (1762-1835) etc.

Q. 35. Name the important literary Journals of the 19th century?


Q. 36. Tell us about Jane Austen’s rage?

Ans. Jane Austen has presented the feminisatio of English novel. She has written about female world. There is lack of natural scenery in her novels. Her novels lack passion. She writes as woman about women and on the themes that are of the first importance to a woman.

Q. 37. Tell us about the minor novelists of the Romantic period.

Ans. The minor novelists of the Romantic period are—Mary Godwin Shelley (1797-1851), William Harrison, Ains Worth (1835-82), George P.R. James (1801-60), Frederick Marryat (1792-1840), Thomas Love Peacock (1785-1866).

Q. 38. Tell us about P.B. Shelley's dramas?

Ans. P.B. Shelley has written some poetic plays in English. They are Prometheus Unbound (1819), The Cenci (1820) and Hellas (1822).

Q. 39. Tell us about Lake poets.

Ans. The term Lake Poets is used for three poets—S.T. Coleridge Robert Southey and William Wordsworth.

Q. 40. Tell us about Hazlitt’s remark about Charles Lamb.

Ans. Hazlitt is remark about Charles Lamb reads, “The streets of London
Q. 41. What do you know about Byronic hero?
Ans. The Byronic hero is gloomy, weary, restless, stricken with grief and wonder.
Q. 42. What do you know about ‘Essays of Elia’?
Ans. ‘Essays of Elia’ is a collection of essays by Charles Lamb. All these essays are autobiographical.
Q. 43. What are the important novels of Sir Walter Scott?
Ans. The important novels of Sir Walter Scott are The Bride of the Romantic Age (1798-1850).

U.G.C -N.E .T -ENGLISH / Ph. D -ENTRANCE-18

century questions
May 23, 2010

THE AGE OF DR. JOHNSON
Chief Characteristics of the Age
1. The French Revolution—The French Revolution of 1789 was only the climax to a long and deeply diffused unrest. Revolutionary ideas gave birth to democratic and humanitarian feelings. The period is characterised by the rapid growth of democracy. People became familiar with the notion of equality, liberty and brotherhood.
2. Age of Transition—On the one hand we have poets like Dr. Johnson and Oliver Goldsmith, who slavishly follow the Augustan tradition, and, on the other hand, we have poets like William Blake and Burns who herald the ‘New Age of Romanticism’ and have nothing in common with Augustan School of poetry. Between these two extremes, we have poets like Thomas Gray and Collins, who are both romantic and classical.

Poetry in the Age of Transition
(A) The Augustan Poets
(1) Dr. Samuel Johnson (1709-84)—London, The Vanity of Human Wishes.
(2) Churchill (1731-64)—His best work is The Rosciad.
(B) The Transitional Poets
1. James Thomson (1700-48)—Season (1726), The Caste of Indolence (1748), Liberty (1735).
2. Oliver Goldsmith (1728-74)—The Traveller (1764), The Deserted Village (1770), The Hermit, On the Death of a Mad Dog.
4. William Collins (1721-59)—Oriental Eclogues (1742), Ode to Evening, Ode to the Popular Superstitions of the High Lands, Ode To Simplicity, To Fear, To the Passion.
6. George Crabbe (1754-1832)—The Library (1781), The Village (1783), The Borough (1810), Tales (1812).
10. William Blake (1757-1827)—Poetical Sketches (1783), Songs of Innocence (1789), The Book of Thel (1790), The French Revolution (1791), The Visions of the Daughter of Abbion (1793), America (1793), Europe (1794), Songs of Experience (1794), The First Book of Urizen (1794), The Book of Ahania (1795), The Book of Los, The Song of Los (1795).

Prose in the Age of Transition
Edward Gibbon (1737-94) wrote History of the Decline and Fall of the
Roman Empire (1776).
David Hume (1711-76) wrote a History of England in six volumes, A
Edmund Burke (1729-97) wrote philosophical writings like A
Vindication of Natural Society (1756), A Philosophical Inquiry into the Origin
of Our Ideas of the Sublime and Beautiful (1756), American Taxation (1774),
On Condition with the Colonies (1775).
Warren Hastings famous pamphlets are Thoughts on the Cause of Present
Discontent (1770), Reflections on the Revolution of France (1790), A Letter
to a Noble Lord (1795), Letters on Regicide Peace (1797).
Adam Smith (1740-95) wrote the famous biography of Dr. Samuel Johnson
named Life of Samuel Johnson (1791).

Novel in the Age of Transition
Malory’s Morte D’Arthur is a romance. Nash’s The Unfortunate Traveller
or the Life of Jack Wilton (1594) is an early source of the realistic novel of
today. Byron’s The Pilgrims Progress and The Life and Death of Mr. Badman
The Age of Transition (1750-1798)

51.
52.
A HAND BOOK OF VIVA-VOCE

Page 27
come nearer to modern novel. Daniel Defoe’s Robinson Crusoe can be
considered the real beginning of the English novel. Addison and Steele
contributed much to the evolution of realistic novel. Richardson’s Pamela (1740)
can be considered the first true novel.
1. Samuel Richardson (1689-1761)—Pamela (1740-41), Clarina or the
History of A Young Lady.
2. Henry Fielding (1707-54)—Joseph Andrews, A Journey From This
World to the Next, Jonathan Wild the Great, Tom Jones, Amelia, Voyage to
Lisbon, Sir Walter Scott has called Henry Fielding “the father of English novel.”
3. Tobias Smollett (1721-71)—The Adventures of Roderick Random
(1748), The Adventures of Peregrine Pickle (1750), The Expedition of Humphry
Clinker (1771).
4. Laurence Sterne (1713-1768)—The Life And Opinions of Trister and
Shandy (1760), A Sentimental Journey Through France and Italy.
5. Oliver Goldsmith (1728-74)—The Vicar of Wakefield (1766).
7. William Godwin (1756-1813)—Caleb William or Things As They
Are (1794).
8. Miss Fanny Burney (1752-1842)—Evelina (1778), Cecilia (1782),
Camilla (1796), The Wanderer (1814).
10. Mrs. Ann Radcliffe (1764-1832)—She was the most popular of terror
novelists, The Mysteries of Udolpho (1794), The Italian (1794).
11. William Beckford (1760-1844)—The History of the Caliph Vathek
(1786).

Drama in the Age of Transition
The Sentimental Comedy
This type of comedy had two main features—first, an excessive display of
sensibility by the chief characters and secondly, the strong homiletic strain
in their utterances. The famous critic ANicol observes, “In the place of laughter,
they sought tears, in the place of gallants and witty damsels, pathetic damsels
and serious lovers.”
1. Oliver Goldsmith (1728-74)—In his essay ‘The Present State of
Political Learning’ he attacked the sentimental dramatists. In the preface of his
anti-sentimental comedy, The Good Natured Man (1768), Goldsmith exposes
the hollowness of the sentimental comedy. She Stoops to Conquer (1773).
2. R.B. Sheridan (1751-1816)—Rivals (1774), St. Patricks is Day or
The Scheming Lieutenant (1775), The Duenna (1775), The School For Scandal
(1777), The Critic or A Tragedy Rehearsed (1779) was an attack on the popular
sentimental drama.

QUESTIONS
Q. 1. What were the chief characteristics of The Age Of Transition?
Ans. The Age of Transition showed a double tendency, the writers of this
period adhered to the classical rules but their spirit was towards romanticism.
Q. 2. What are the chief features of the poetry of the Romantic Revival
during the eighteenth century?
Ans. The chief features of the poetry of the Romantic Revival during the
eighteenth century are: (1) There was a reaction against the poetic forms of
the Augustan Age, (2) There was a re-admission of emotion into poetry, (3)
There was a renewed appreciation of Nature.
Q. 3. What is the significance of James Thomson’s poems?
Ans. James Thomson showed the appreciation of Nature. In his poems,
The Seasons, Winter, Autumn, he showed a genuine love for Nature which
was unknown to the poetry of 18th century.
Q. 4. What do you understand by the Graveyard School of Poetry?
Ans. In the eighteenth century, some of the pre-Romantic poets showed
an inclination towards melancholy and the graveyard. The line of these poets
begins with Edward Young (1638-1765) and his famous work Night Thoughts.
Thomas Gray has also written ‘An Elegy Written in a Country Churchyard.’
Which has remained popular to this day.
Q. 5. Name the poetic works of Dr. Johnson.
Ans. The important poetic works of Dr. Johnson are London (1738), The
Vanity of Human Wishes (1749).
Q. 6. What is the significance of Percy’s ‘Work Reliques’?
Ans. Percy’s ‘Work Reliques’ is of great importance because this work
quickened the impulse towards Romanticism by virtue of their native feeling
and simple passionate expression.
Q. 7. Name important poetical works of Oliver Goldsmith.
Ans. The important poetical works of Oliver Goldsmith are, The Traveller
(1764), The Deserted Village (1770).
Q. 8. What are the chief characteristics of The ‘Elegy Written In A
Country Churchyard’?
Ans. The poem ‘An Elegy Written In A Country Churchyard’ describe
the simple lives close to the soil and expresses deep sympathies. It is
The Age of Transition (1750-1798)
53.
54.
A HAND BOOK OFVIVA-VOCE

Page 28

caracterized by the humanitarian and the democratic sentiments of the great
romantic poets.
Q. 9. Clarify the statement “Gray never spoke out”.
Ans. Thomas Gray was born in the age of Classicism in which there was
on place for romanticism. Gray tried to create on atmosphere of romanticism
but his poems were nipped in the bud by the cold winds of the classical ideals.
Q. 10. How can you prove that Thomas Gray was a precursor of the
romanticism?
Ans. Dr Johnson has called Thomas Gray a romantic snake on a classical
grass’. Gray’s poems The Elegy, The Bard and The Progress of Poesy have the
characteristics of Romanticism. Gray’s poetry has love for Nature, a feeling of
melancholy and a sense of historical past.
Q. 11. Trace out the mystical elements in the poetry of William Blake.
Ans. William Blake’s world was the world of thoughts, ideas and visions.
Like all mystic poets, he emphasised the momentariness of the body and the
immortality of the soul. His works Songs of Innocence (1789) and Songs of
Experience show his mysticism.
Q. 12. What is the different types of prose in the Age of Transition?
Ans. The following types of prose were written in the Age of Transition.
1. Periodical Essays—The Rambler, The Idler by Dr. Johnson and
Goldsmith.
2. Critical Prose—Lives of Poets and Preface to Shakespeare by Dr.
Samuel Johnson.
3. Novels—Richardson, Henry Fielding, Smolett and Sterne wrote novels.
4. Biographical Prose—Life of Dr. Johnson by Dr. Johnson.
Q. 13. What is the importance of Dr. Jonson’s The Lives of the Poets
in the history of English Criticism?
Ans. This work of Dr. Johnson marks the beginning of biographical-cum-
critical criticism. Dr. Johnson has presented fifty two poets in three volumes.
Q. 14. What the limitations of Dr. Johnson as a critic?
Ans. Dr. Johnson judged everything from set principles of his own and in
this way his judgements are sometimes narrow and superficial. He has several
prejudices. He judged poets only against the background of the eighteenth
century.
Q. 15. What do you know about ‘The Citizen of the World’?
Ans. Goldsmith’s famous book of prose is ‘The Citizen of the World’
(1759). This book has series of imaginary letters from a China-man.
Q. 16. What do you know about ‘Life of Dr. Johnson’?
Q. 17. What do you know about the rise of Sentimental Comedy in the 18th century?
Ans. Sentimental comedy was a type of pathetic play which reflected the false sensibility of the rising 18th century middle class. It showed the weakness of mankind in such a way as to enlist the sympathy of the audience and to appeal to their bitter instincts and nobility of heart. Sentimental comedy was first introduced by Sir Richard Steele and developed by Colley Cibber, Hugh Kelly and Richard Cumberland.

Q. 18. What were the main defects of the Sentimental Comedy?
Ans. In sentimental comedy they atmosphere is sombre and it lacked the atmosphere of humour and gaiety.

Q. 19. What were the reactions against the sentimental comedy during the 18th century.
Ans. Goldsmith and R.B. Sheridan revived the true comedy containing humour and laughter. Oliver Goldsmith criticized the sentimental comedy in his Essays on the Theatre or A comparison between Laughing and Sentimental Comedy (1772). Sheridan also showed his reactions by writing such plays like The Rivals and The Critic.

Q. 20. Name some important plays of Oliver Goldsmith.
Ans. The important plays of Oliver Goldsmith are The Good Natured Man and She Stoops to Conquer.

Q. 21. In which play of Goldsmith appear these characters 'Mr. Honeywood, Sir William Honeywood, Miss Richard and Leontine'?
Ans. The name of the play is the Good Natured Man.

Q. 22. In which play of Sheridan appear such characters like Mrs. Malaprop and Sir Anthony Absolute?
Ans. These two characters Mrs. Malaprop and Sir Anthony Absolute appear in Sheridan’s play ‘The Rivals’.

Q. 23. Which play of R.B. Sheridan is a satire against the sentimental Comedy?
Ans. ‘The Critic’ is a satire against the sentimental comedy.

Q. 24. What were the reasons responsible for growth of novel in the eighteenth century?
Ans. The decline of drama was the major factor responsible for the growth of novel in the 18th century. The Periodical Essays written by Addison and Steele contained the origin of the novel because these papers created a taste for domestic novels. The rise of the common people and the middle class was also responsible for the growth of novel in the eighteenth century.

Q. 25. Name some women novelists of the eighteenth century.
Ans. The important women novelists of the eighteenth century were Mrs. Radcliffe, Fanny Burney and Maria Edworth.

The Age of Transition (1750-1798)

Q. 26. Tell us about ‘Pamela’ or Virtue Rewarded.
Ans. The novel ‘Pamela’ written by Richardson marks the beginning of epistolary fiction in English. It is written in the form of letters.

Q. 27. Whom do you consider the father of the English novel?
Ans. Henry Fielding can be considered the father of the English novel.

Q. 28. Who has defined novel as ‘a comic epic in prose’?
Ans. Henry Fielding has defined novel as a comic epic in prose.

Q. 29. What is Henry Fielding’s chief contribution to the English novel?
Ans. Henry Fielding's chief contribution lies in the field of realism, humour, characterisation and plot construction. He constructed plots according to the principles of dramatic action. His characters form a complete picture of human life and the workmanship of his plot-construction is excellent.

Q. 30. Name some important novelists of the Gothic Tradition.
Ans. The important novelists who wrote Gothic novels were—Horace Walpole (1717-97), Mrs. Ann Radcliffe (1764-1823), Mathew Gregory Lewis (1775-1811), Charles Robert Maturin (1782-1824), Mary Shelley (1797-1851) and Miss Clara Reve (1729-1807).

Q. 31. What are the important characteristics of the Gothic Novel?
Ans. The scenes of the Gothic novel are invariably laid in haunted castles and ruined buildings and they produce an impression of terror and fear. In this way Gothic and novel is full of mysteries, supernaturalism and out of the way things.

Q. 32. Name the main novels of Mrs. Ann Radcliffe.
Ans. The main novels of Mrs. Ann Radcliffe are—A Sicilian Romance,
The Romance of the Forest, The Mysteries of Udolpho and The Italian.

Q. 33. What are the important works of James Thomson?
Ans. The important works of James Thomson are The Season, Winter and the Castle be of Indolence.

Q. 34. Who is the prominent novelist of the Terror School?
Ans. The prominent novelist of the Terror school is Matthew Gregory Lewis. His main work is The Monk (1795).

Q. 35. Who has written the novel The Castle of Otranto?
Ans. Horace Walpole has written the novel 'The Castle of Otranto'.

Q. 36. Name some other important novelists of the Terror School.
Ans. The other important novelists of the Terror School are—Miss Clara Reve’s—The Old English Baron, Mary Shelley’s—Frankenstein, Robert Bage’s—Man as He is, Charles Robert Maturin’s—Melmoth the Wanderer.

Q. 37. What do you understand by the term ‘Oriental Romance’?
Ans. The ‘Oriental Romance’ deals with the stories of eastern countries. Eastern countries had a great attraction for the English people. Addison and Steele were the writers, who presented oriental sketches in the periodical The Spectator. Dr. Johnson presented the story of an Abyssinian prince in search of happiness in ‘Rasselas’.

Q. 38. Name the Pindaric Odes written by Thomas Gray.
Ans. ‘The Progress of Poesy’ and ‘The Bard’ are the Pindaric Odes written by Thomas Gray.

Q. 39. Trace out the shortcomings of Thomas Gray’s poetry.
Ans. The shortcomings of Thomas Gray’s is poetry are obscurity, lack of imaginative heart, lack of inspiration, and artificiality of style and artificial poetic diction.

Q. 40. What has Saintsbury to say about William Collins?
Ans. Saintsbury has commented about Collins, “That almost everything that is good in Collins belongs to the men, almost everything that is not good belongs to the time.”

Q. 41. What has Dr. Johnson to say about Metaphysical Poets?
Ans. Dr. Johnson said that metaphysical poetry was wanting in emotional effect for the treatment of these poets was impersonal. “Their courtship was void of founders and their lamentations of sorrow. They attained the heights of sublimity of thoughts that filled the mind with rapture and astonishment. Moreover what they lacked in was greatness of thought, they attempted to supply by means of hyperbole which gave to the work an air of excess and unreality.”

Social Background of the Age

During this time first Queen Anne and then the three Georges ruled over England. Saintsbury refers to the Age as ‘The Peace of the Augustans’.

(1) The Rise of the Political Parties—The two political parties, the Whigs and the Tories rose at the Age. Everyone was either a Whig or a Tory. Political debates often took on a hostile turn, much heat was generated by personal abuses. Literature was honoured not for itself but for the sake of the party. The politics of the period helped to make it an Age of political pamphleteering and the writers were only two willing to make the most of it. We find in this age the rise of the periodical essay and journalism, which required neat, lucid clear and simple prose style.

(2) Clubs and Coffee Houses—John Dennis observes “Books were seldom judged on their merits, the praise or blame being generally awarded according to the political principles of their authors.” The Coffee Houses were the popular haunts of famous writers and they figure prominently in the writings of the day. These Coffee Houses gave rise to purely literary association such as the famous Scribberies and Kit-Cat Clubs.

Literary Characteristics of this Age

The poet Goldsmith was the first to call it “The Augustan Age.”
An Age of Prose and Reason—Matthew Arnold called the Age “The Age of Prose and Reason.” The greatest names in the period are the names of prose writers—Addison, Steele, Swift, Defoe, Gibbon and Edmund Burke. Indeed poetry itself becomes prosaic, for it is used not for creative works of imagination, but for ethical essays, for satire and for criticism. It is used for purpose which are suitable for prose and not for poetry.

Rise of Satire—W.G. Long observes, “Now satire, a literary work which searches out the faults of men or institutions in order to hold them up to ridicule, is at best a destructive kind of criticism. A satirist is like a labourer who clears away the ruins and rubbish of an old house before the architect and builders begin on a new and beautiful structure. The work may sometime be necessary, but it rarely arouses our enthusiasm. While the satire of Pope, Swift and Addison are doubtless by the best in our language, we hardly place them with our great literature, which is always constructive in spirit, and we have the feeling that all these men were capable of better things than they ever wrote.”

The Rise of the Novel—In the field of literature the most important phenomenon is the complete collapse of drama and the rise of the novel. This new kind of prose fiction reflects the life of the middle classes and is distinguished from the earlier romances by its realism. We have four outstanding novelists in this Age—Henry Fielding, Richardson, Smolette and Sterne.

Neo-Classicism: Its Characteristics
The 18th century is called the classical age in English literature because the writers of this age were governed by set principles and rules laid down by the Ancient classical writers. The term ‘Neo-classicism’ implies not only Neo-classicism but also false classicism. The writers of the 18th century did not try to reproduce the essential spirit of the great classics whom they imitated. Moreover their inspiration came from the French writers and not direct from the Greek and Latin writers.

Hence the term Neo-classicism is applied to the 18th century literature. This Age is characterised by intellect, reason, satire and, as opposed to enthusiasm, freedom of romanticism. The other literary features of the age are zealous pursuit of the ideals of wit and commonsense, absence of passion for lyricism, sharpness and over-mastering desire for neatness and correction in style and an unflinching devotion to the Heroic Couplet.

Contribution to English Literature: An Age of Prose
Most of the features of the Age helped the development of prose. This age marks the triumph and dominance of prose. The great names of this period—Addison, Steele, Defoe, Swift are those of great prose writers.

In the field of poetry the tendency towards prosaic, which we noticed in the Age of Dryden, became far most marked and deep. Correctness, neatness and polish came to be more highly valued than practical favour and passion. Matthew Arnold regarded Pope and Dryden as “classics not of our poetry but of our prose.”

Sir Leslie Stephen rightly says of Pope, “Most of the works may be fairly described as rhymed prose differing from prose not in substance or tone or feeling, but only in the form of expression.”

Comparing the poetry and prose of the 18th century W.J. Long observes “Now for the first time we must chronicle the triumph of English prose A multitude of practical interest arising from the neo-social and practical conditions demanded expression, not simply in books, but more specially in pamphlets, magazines newspapers. Poetry is inadequate for such a task, hence the development of prose, of the word.” Unfettered Dante calls it a development The Age of Neo-Classicism (1700-1750)

A HAND BOOK OF VIVA-VOCE

Page 23 which astonishes us by its rapidity and excellence, the graceful elegance of Addison’s essays, the artistic finish of Fielding’s novels. There was no parallel in the poetry of the Age. Which indeed, itself became prosaic in this respect that it was used not for creative work of imagination but for really the same practical ends as was prose. The poetry of the first half of the century is polished and witty enough, but artificial, it lacks fire, deep feeling, enthusiasm, the glow of Elizabethan age and the moral earnestness of Puritanism. In a word, it interests us as a study of life, rather than delights, or conspires us by its appeal to the imagination. The variety and excellence of prose works and the development of a serviceable prose style, which had begun by Dryden, until it served to express clearly every human interest and emotion. These are the chief literary glories of the 18th century.

The Chief Characteristics of the Neo-classicism
In 18th century, the literature is marked with the following characteristic
(1) Respect for Classical Rules—The ancient Greek and Latin classics were the highest models of this Age. To copy them now became the poet’s chief endeavour and to be able to do so he must adhere to the principles on which they were written. The coming of Charles II to the throne of England was compared to the Restoration of Augustun Caesar in Rome in 31 B.C. Dryden wrote.

“Oh happy age! oh times like alone
those by fate reserved for great Augustus throne!
When the joint growth of arms and arts
Forsweth the world of monarch, and the monarchy.”

In this way each kind of poetry came to have rules of its own. Homer and Virgil provided the model for the epic, Theocrites for the pastoral, Pindar and Horace for the Ode and so on. the writers of this age imitated all these ancients.

(2) Stress on Reason or Good Sense—The writers of this Age insisted on clarity of thought and feeling. They did not favour mere hints, suggestions or half-statements particularly fancied by the Metaphysicals. The poetry of this age is “so well expressed”that it makes an instant expression. This quality came to be called wit and it is in this that Neo-classical poetry is particularly rich. Pope himself expressed the fact thus,

“True wit is nature to advantage dressed,
What often thought but never so well expressed.”

(3) Treatment of Town Life—Classical poetry is almost exclusively a town poetry made out of the interests of society in the great centres of culture. This poetry is concerned with clubs, coffee houses, courts scenes, and drawing rooms. Pope, a representative poet of this Age, gives us a faithful image of contemporary life but he holds his mirror no where except in the drawing rooms. The humbler aspects of life are disregarded in it, and classical poetry shows no real love for nature or country life. W.H. Hudson remarks “There is no place of nature and no expression of it.”

(4) Didacticism—With the intellectual turn now given to poetry, its teaching function came to be emphasised upon no less than pleasure giving. Every kind attempted—the lyrics, the ode, satire, the epic—was valued for the lesson it conveyed or the virtue it extolled. If it happened to be a verse title there must be poetic justice in it i.e., virtue rewarded and vice punched.

(5) Set Poetic Style—Clarity was the chief object. The plain statement “A close naked, natural way of speaking” was preferred to the ornate with every poet doing so. A set style of poetry soon developed. Its chief characteristics were direction, and elegance. To secure the former, it eschewed of the way expressions like courage and to achieve the latter, it avoided everyday turns of speech, which are so common to appear graceful, middle vocabulary neither too familiar nor too remote was evolved.

(6) The Rise of the Heroic Couplet—Of all the stanza forms used so far, the Heroic Couplet proved the most suited to the poetry of the day. It accorded well with the intellectual temper of the age and it proved an effective medium for the form now favoured most, the satire. It tended to be self-contained, or closed, with each of its two lines also generally conveying its sense alone. This not only regarded the length of the idea to be conveyed at a time but its greater concentration and free, without which no satire can succeed. It also gradually came to have rules of its own.

Poetry in Neo-Classical Age
1. Alexander Pope (1688-1744)—Pastorals (1709), An Essay in Criticism (1711), Windsor Forest (1713), The Rape of the Lock, (this is a mock-heroic poem), Eloisa to Aberlard, Elegy to the Memory of an Unfortunate Lady, To Lord Bathurst, Of the Use of Riches, Of the knowledge and character of Man, Of the Characters of Women, An Essay on Man. The purpose of the Essay is, in Alexander Pope’s words, “to vindicate the ways of God to man.”

Satire and Epistles of Horace Imitated Epistle to Dr. Arbuthnot, The Dunciad.

2. Mathew Prior (1664-1721)—His parody of Dryden’s The Hind and the Panther entitled story of the country Mouse, Alma the Progress of the Mind (1718), Solomon on the Vanity of the World (1718).

3. John Gay (1685-1732)—Fables (1727), the Beggar’s Opera (1728), Gay’s chief poetic works are the Rural Sports (1713), The Shepherds’Week (174), Trivia or the Art of Walking the Streets of London (1716).

4. Edward Young (1683-1765)—Last Day (1714), The Force of Religion (1714), The Love of Fame (1725-28), The Age of Neo-Classicism (1700-1750)
5. Dr. Johnson (1709-84)—His two verse satires are London (1738) and the Vanity of Human Wishes (1746).

Prose is Neo-Classical Age

The Periodical Essay was the peculiar product of the eighteenth century. Defining the periodical essay William Hazlitt remarks, “It makes us familiar with the world of men and women record their actions, assigns their motives, exhibits their whims, characterises their pursuits in all their singular and variety, redicules their absurdities, exposes their inconsistencies, holds the mirror up to nature.”

1. Daniel Defoe (1661-1731)—As a pioneer in journalism as well as in the novel, Defoe enjoys an important place in English literature. The germs of the periodical essay are found in Defoe's Review. The Review came to an end in 1712. His fictional works include Robinson Crusoe (1791), Duncan Campbell Memoirs of a Cavalier, Captain Singleton (1720), Moll Flanders, A Journal of the Plague Year, Colonel Jacques (1722), Roxana (1724). A New Voyage Round the World (1725).

2. Jonathan Swift (1667-1745)—He wrote a few papers for the Tatler and the Spectator. The Battle of Books (1704), A Tale of A Tub (1704), rank among the finest prose satires in English literature. Gulliver Travels.

3. Sir Richard Steele (1672-1729)—He founded the periodical ‘The Tatler’ on April 12, 1709 and it was discontinued on Jan. 2, 1711. Steele started with Addison. ‘The Spectator’ in 1711.

4. Joseph Addison (1672-1719)—In the Spectator Addison appears as a perfect painter of contemporary life and manners. According to Courthope “Addison may be said to have almost created and wholly perfected English prose as an instrument for the expression of social thought.”

According to Dr. Johnson, “Addison’s prose is the model of the middle style, on great objects not formal, on light occasions, not grovelling, pure without scrupulosity, and exact without elaborate elaboration, always equable and always easy without glowing words or pointed sentences.”

The Spectator has been rightly called the forerunner of novel. It has all the elements of Social Comedy, except a harmonious plot. Addison and Steele show a sure sense of characterisation in The Spectator which is essential for the novel. The Spectator has discussed a vivid and realistic picture of contemporary society.

Other Prose Writers

John Arbuthnot (1667-1735) has written Memoirs of Martinus Scribleses (1709), The History of John Bull (1712) and the Art of Political Lying.


George Berkeley (1685-1753)—The Principles of Human Knowledge, Dialogues between Hytles and Philosnous and Alciphrone or the Minute Philosopher.

Drama in the 18th Century

The area of drama is blank in this period. Addison’s Cato is the only noteworthy work in the field of tragedy. George Lillo’s (1693-1739) famous works are London Merchant and Fatal curiosity.

QUESTIONS

Q. 1. What do you understand by the term Neo-classicism and why is this applied to the literature of the 18th century?

Ans. The 18th century is called the Age of Neo-classicism because the writers of the age imitated only the rules of the great ancient classics but not the essential spirit of the classics.

Q. 2. What are the literary characteristics of the Neo-classical age?

Ans. The age of Pope is called the Neo-classical Age in English literature. It is characterized by restraint, reason, predominances of prose literature, absence of passion for lyricism, over mastering desire for neatness, sharpness and correctness in style and an unflinching devotion to heroic couplet.

Q. 3. Why is the eighteenth century called ‘The Augustan Age’ in English literature?

Ans. During the period of Roman Emperor Augustus Caesar (27 B.C.- A.D. 14) Virgil, Ovid, Horace and other great poets lived and wrote. The writers of the eighteenth century tried to imitate these classical writers. In the same way the Age of Queen Anne is called the Augustan Age in English literature.

Q. 4. Tell us the important historical events of the Eighteenth Country

Ans. The important historical events of the eighteenth century are (1) War of the Spanish Succession, (2) Rise of political parties (3) Passing of the Act of Settlement and (4) Succession of the House of Hanover.

Q. 5. What was the most important form of literature which was used in the Eighteenth Century?

Ans. Satire was the most important form of literature used in the eighteenth century.
Q. 6. Name the satirists of the Eighteenth Century.
Ans. The important satirists of the eighteenth century are Dr. Johnson, Swift and Addison and Steele.

Q. 7. What was the important poetic form used by the poets of the Eighteenth Century?
Ans. The important poetic form used by eighteenth century poets was the heroic couplet.
The Age of Neo-Classicism (1700-1750)

Q. 8. What are the important poetic works of Alexander Pope?

Q. 9. What is the theme of Alexander Pope’s poem ‘The Rape of the Lock’?
Ans. What is the theme of Alexander Pope’s poem ‘The Rape of the Lock’ shows the fashions and manners of the polite society of Alexander Pope’s time. The poem is a light satire on the upper class. The poem is based on the incident that occurred in the Roman Catholic Church Society in which Lord Petre cut a lock of hair from the head of a young beauty named Arabella Termour (Belinda of the poem). This practical joke led to a quarrel between the two families and Alexander Pope was appealed to by a common friend, John Carlyle to throw out the troubled waters by turning the whole affair in a light manner. The result was ‘The Rape of the Lock’.

Q. 10. What kind of poem is ‘The Rape of the Lock’?
Ans. ‘The Rape of the Lock’ is a mock-heroic poem.

Q. 11. Tell us about the ‘machinery’ of The Rape of the Lock.
Ans. Alexander Pope introduced Rosicrucian machinery in ‘The Rape of the Lock’. According to this system, there are four types of spirits—slyphus, nymphs, gnomes and salamanders which live in air, water, earth and fire.

Q. 12. Matthew Arnold commented, “Pope is a classic, but a classic of an age of prose”. Explain the statement.
Ans. The qualities that we find in the poetry of Alexander Pope are not the qualities of true poetry, but the qualities of Pope. A good prose has terseness, neatness, finish, condemnation and elegance but the poetry of Pope contains all these qualities. In this way, he has been considered the classic of prose because his language is falsely and his poetry is cold and unemotional.

Ans. ‘Essay on Criticism’ was written in heroic Couplets in 1711. Pope’s aim was to restate the rules of the ancients “What often was thought but never so well expressed.”

Q. 14. Who were the chief prose writers in the 18th century?
Ans. The chief prose writers in the 18th century were Daniel Defoe (1661-1781), Swift (1667-1745), Joseph Addison (1672-1719), Sir Richard Steele (1672-1729), John Arbuthnot (1667-1735).

Q. 15. Tell us about the rise of periodicals in the eighteenth century.
Ans. The eighteenth century saw the rise of periodicals. In 1702 the first daily newspaper was published. In 1704 Daniel Defoe brought out his ‘Review’. Its opponent was ‘The Examiner’ in which Jonathan Swift and Prior contributed. In 1709 Richard Steele started ‘The Tatler’ and ‘The Spectator’ was started by Joseph Addison and Richard Steele in 1711.
The Age of Neo-Classicism (1700-1750)

Q. 16. Tell us the importance of ‘The Spectator’.
Ans. ‘The Spectator’ was started in March 1711 by Richard Steele and Joseph Addison. Joseph Addison contributed 274 essays out of 555 essays. ‘The Spectator’ has presented a true picture of the eighteenth century society. The aim of ‘The Spectator’, as pointed out by Joseph Addison himself, was to bring “Philosophy out of closets and libraries, schools and colleges, to dwell in clubs and assemblies, at tea-tables and coffee-houses.”

Q. 17. What do you understand by ‘The Coverley Paper’?
Ans. The Coverley Papers were a part of the Periodical ‘The Spectator’ and it contained 35 papers. In these papers, Joseph Addison presented such character sketches like Sir Roger De Coverley, Sir Andrew Freeport, and Templers. On the basis of these papers, Joseph Addison has been called the forerunner of the English novel.

Q. 18. Who has called Addison’s prose style as ‘middle style’?
Ans. Dr. Johnson has called Addison’s prose style as ‘middle style’.
Q. 19. What comment has Dr. Johnson made regarding the style of Addison?
Ans. Dr. Johnson has commented, “Who ever wishes to attain an English style, familiar but not coarse, and elegant but not ostentatious, must give his days and nights to the volumes of Addison.”
Q. 20. Tell us about the prose writings of Daniel Defoe.
Ans. Defoe’s political writings include Review (1704), The Shortest Way, The Dissenters (1702), The True-born Englishman (1701), His fictions include Robinson Crusoe (1719), Duncan Campbell, Memories of a Cavalier, Captain Singleton (1720), Moll Flanders, A Journal of the Plague Year, Colonel Jacque, Roxana (1724), A New Voyage Round the World (1725).
Q. 21. Tell us the theme of Robinson Crusoe.
Ans. Robinson Cursoe is a famous novel by Daniel Defoe. It narrate beautifully the adventures of Robinson Crusoe on a desert land. This novel is based on the real experiences of Alexander Selkirk.
Q. 22. What is the most famous book by Jonathan Swift?
Ans. The most famous book by Jonathan Swift is Gulliver’s Travels.
Q. 23. Why did Joseph Addison create a fictitious name of Sir Roger de Coverley?
Ans. The name Sir Roger de Coverley is the fictitious name of Toby Squire. The purpose behind depicting the picture was to lessen and remove finally the then existing social evils like dwelling and gambling.
Ans. The Battle of the Books is a famous work of Jonathan Swift. It was published in 1704. It is a burlesque of the famous controversy on the relative merits of the Ancients and the Moderns (poets).

U.G.C -N.E .T -ENGLISH / Ph. D -ENTRANCE–the age of Milton
May 23, 2010

The Age of Milton (1625-1660)
35.
36.
A HAND BOOK OF VIVA-VOCE

Page 19
(iii) The Influence of the French—The influence of France counted for much as Charles II had spent most of his time of exile in France. When Charles II and his companions returned to England, they criticized old poetic tradition and demanded that poetry and drama should follow the style to which they had become accustomed in the gaiety of Paris. English writers imitated the French blindly. The influence of French comedy is seen in the coarseness and indecency of Restoration. Comedy of Manners of Dryden, Wycherly and Congreve. The combined influence of French and Classical models of tragedy is seen in the new genre, the heroic tragedy.
The French influence is also responsible for the growth and popularity of opera. Germy collier in 1698 vigorously attacked the immorality and indecency of the evil plays and the playwrights of the day.
(iv) An Age of Prose and Reason—Arnold says that the Restoration marks the real moment of birth of our modern English prose. In Dryden’s Age, English prose begins definitely to find its feet, and a prose style is gradually evolved which is admirably suited to the miscellaneous needs of everyday life. The critical temper of the age, the growth of science and religious and political controversies all fostered the rise of prose.
(v) Realism and Formalism—There was a reaction against the excess and extravagances of both the Elizabethan and the ‘metaphysicals’ headed by John Donne. Emphasis was laid on a correct adherence to the rules of the ancients as interpreted by the French. This tendency is admirably summed up by Pope in his famous couplet.
“Those rules of old discovered not devised
Are nature still but nature Methodised.”
W.G. Long observes, “The early Restoration writers sought to paint realistic picture of corrupt court and society, and, as we have suggested, they emphasized vices rather than virtues and gave us coarse, low play without interest or moral significance. Like Hobbes they saw only the externals of man,
his body and appetites, not his soul and his ideals, and so like most realists, they resemble a man lost in the woods, who wanders aimlessly around in circles, seeing the confusing trees but never the whole, forest, and who seldom thinks of climbing the nearest high hill to get his bearings."

It is largely due to Dryden that “Writers developed formalism of styles that precise, almost mathematical elegance, miscalled Classicism, which ruled the English literature for the next century.”

(vi) Rise of satire and the Heroic Couplet—The best poetry of the era is satirical. Dryden’s ‘Absalon and Achitophel’ is an excellent example of political satire his ‘Mac Flecknoe’ that of personal satire. Another significant contribution of the Age is growth and perfection of the Heroic Couplet.

Poetry is the Restoration Period

1. John Dryden (1631-1700)—Heroic Stanzas (1659), a series of heroic stanzas on the death of Cromwell. His Astraea Redux (1660), a poem is celebration of Charles II’s return. Annus Mirabilis (1667), Absalom and Achitophel (1681), Mac Fleckone (1682). This is a scathing personal attack on a former friend, Thomas Shadwell. In the second part of Absalom and Achitophel (1682), Dryden contributed a violent attack on Shadwell giving him the name of Og. Religio Laici (1682), The Hind and the Panther, The Fables (1699), Song for St. Cecilia is Day (1687), On Alexander’s Feast (1697).

2. Samuel Butler (1612-1680)—His Hudibras is a pointed satire on Puritans. The other poets of this age are John Oldham’s who has written three satires—satire Against Virtue, satire upon a woman, satire upon Jesuits. Bishop Ken’s Morning and Evening Hymns is a new type of religious poetry.

Prose in The Restoration Period

1. John Dryden (1631-1700)—Dryden’s well known Essay on Dramatic Poetry is the model of the new prose.


3. Lord Halifax (1633-1695)—His small volume called Miscellanies contains a number of political traits.

4. Sir William Temple (1628-1699)—Memories (1691), Miscellanea.


7. The Diarists—Samuel Pepys (1633-1703) and John Evelyn (1620-1706) are two famous diarists of this period.

Restoration Drama

A. Restoration Tragedy

1. John Dryden (1631-1700)—Tyrannic Love or the Royal Martyr (1669), Conquest of Granada (1670), All for Love (1667), The Indian Emperor, Aurengzeb. All for Love which is subtitled as The world Well Lost heralded the emergence of the new sentimental tragedy on the she tragedy. It is called she tragedy because in it the central figure is a woman.

2. Thomas Otway (1651-1685)—Alcibiades (1675), Don Carlos (1676), the Orphan (1680), Venice Preserv’d (1682).

3. Nathaniel Lee (1653-1692)—Nero (1674), Sophioisha (1676), The Rival Queens (1677), Methridates (1678).

The Restoration Period (1660-1700)

A HANDBOOK OF VIVA-VOCE

Page 20

The other dramatists are Elkanaoh Settle (1648-1724) who has written the Empress of Morocco (1674), John Crowne (1640-1703). His well known tragedy is Caligula (1698) and Thyestes. Nicholas Rowe (1674-1718). His best known plays are Tamerlane (1702), The Fair Penitent (1703) and John Shore (1714).

Germ Collier reacted against the Restoration Comedy by his pamphlet. ‘A Short View of the Immorality and Profaneness of the English Stage’ (1698). He attacked the dramatists of the Restoration period, including Dryden, Wyckerley and Congreve.

B. Restoration Comdey of Manners

1. William Congreve (1670-1729)—The Old Bachelor (1693), The Double Dealer (1693), Love for Love (1695), The Mourning Bride (1697), The Way of the World (1700).

2. George Etheregege (1635-1691)—The Comical Revenge or Love in a Tub (1664), She won’t if She could (1668), The Man of the Mode or Sir Fopling Flutter (1676).

2. Sir John Van Brugh (1644-1726)—The Relapse (1696), The Provoked Wife (1697), and Confederacy (1705).

QUESTIONS
Q. 1. What do you understand by the term Restoration?
Ans. The term Restoration means the restoration of monarchy after the execution of Charles I. Oliver Cromwell became the Lord Protector of England, Scotland and Ireland. Charles II was called back to restore the monarchy. In this way this age is called ‘Restoration’.

Q. 2. When did Charles II return to the throne of England?
Ans. Charles II returned to the throne of England in 1660.

Q. 3. What do you understand by the statement that the Restoration Age saw the birth of the new classicism?
Ans. The Restoration literary scene is characterized by a revival of the classics. The Restoration writers looked to the Latin poets and dramatists for inspiration. They developed their rules based on their study of the Classics. New classicism was evolved during the Restoration age.

Q. 4. Why was John Dryden called the representative of the Restoration period (1660-1700)?
Ans. John Dryden was the representative of the Restoration period. His poetry presents all the qualities of this age. As the restoration period saw the rise of the new prose. So also it saw the real beginning of modern criticism and Dryden the first great prose writer and also the great critic.

Q. 5. What are the chief characteristics of the Restoration Age?
Ans. The Restoration Age was a result of the reaction against the Puritan check. The French influence in brought by the King and popularised by the court. The Political scene is dominated by the conflict between the Whigs and the Tories. The most important feature of the Restoration age was the foundation of the Royal society in 1662.

Q. 6. What were the circumstances responsible for the popularity of the Satire?
Ans. Restoration period was a period of bitter personal and political contention, of easy morals and subdued enthusiasm of sharp wit and acute discrimination. Condemning became common in the society of this age and this habit went a long way to encourage the satirical writings.

Q. 7. What are the important prose works of John Dryden?
Ans. John Dryden’s important prose works are the Essay of Dramatic Poetry (1667) and the Preface to the Fables, and Essay of Heroic plays (1672).

Q. 8. What are the important poetic works of John Dryden?
Ans. The important poetic works of John Dryden are Astrea Redux (1660), Annus Mirabilies (1667), Absalom and Achitophel (1681), Religio Laici (1682), The Hind and the Panther (1667).

Q. 9. What is the theme of Dryden’s Essay of Dramatic Poetry?
Ans. John Dryden’s Essay of Dramatic Poetry is a dialogue among four persons who discuss whether the ancients were superior to the moderns. The main purpose of the essay is to support the use of rhyme in drama and establish the superiority of the English stage over the French.

Q. 10. What is the theme of Mac Flecknoe?
Ans. In this poem ‘Mac Flecknoe’, Dryden satirizes Thomas Shadwell.

Q. 11. Name the satires of John Oldham?
Ans. John Oldham has written two satirical works, Satire Against Virtues and Satire Against Jesuits.

Q. 12. What are the chief demerits of the poetry of Dryden?
Ans. Dryden lacks higher flights of imagination and the real creative force. His poetry does not suggest and has no overtones or undertones.

Q. 13. What is Matthew Arnold’s opinion about Dryden as a poet?
Ans. Matthew Arnold considers him to be a classic of prose and not a classic of poetry. His poetry has all the qualities of a good prose.

Q. 14. Who introduced the Heroic Couplet?
Ans. Edmund Waller is the innovator of heroic couplet but Cowley and Denham really introduced heroic couplet. The Restoration Period (1660-1700)

Q. 15. What does Hazlitt have to say about Dryden as a poet?
Ans. Hazlitt commented that Dryden is the greatest of the artificial clan of poets.

Q. 16. In which year Theatres were closed in England?
Ans. The Puritans succeeded to persuade the Parliament to close the theatres and they were closed in 1642.
Q. 17. In which year the Theatres opened again?
Ans. The theatres opened again with the Restoration of Monarchy in 1660.

Q. 18. What are the chief characteristics of the ‘heroic tragedy’ of the Restoration Age?
Ans. The chief characteristics of the ‘heroic tragedy’ of the Restoration Age are—(i) generally written in the heroic metre rather than in the usual blank verse, (ii) their characters are usually super-human, (iii) their scenes are laid in distant lands such as Peru or Egypt, and (iv) their subject is the theme of love and honour.

Q. 19. Name some important Heroic Tragedies by Dryden.
Ans. The important heroic tragedies by Dryden are The Indian Emperor, Conquest fo Granada, Aureng-zeb, All For Above.

Q. 20. What were the important writers of heroic tragedy during the Restoration Age?
Ans. The important writers of heroic tragedy during the Restoration Age are Robert Boyal, Lee, Otway, Thomas Sontherne, Rowe, Crowne, Settle and John Dryden.

Q. 21. What do you understand by the term ‘Comedy of Manners’?
Ans. Comedy of Manners means the type of Comedy which treats of the surface, the behaviour mostly artificial of a particular period or society. The chief characteristics of the Comedy of Manners are brilliant dialogues, wit, humour, polished style.

Q. 22. Name some of the important writers of the Comedy of Manners during the Restoration age?
Ans. The important writers of the Comedy of Manners during the Restoration Age are William Congreve, Wycherley, Sir George Etherge, Sir John Vanbrugh, George Farquhar and Thomas Shadwell.

Q. 23. Who has been called the founder of the Restoration Comedy of Manners?
Ans. William Wycherley has been called the founder of the Restoration Comedy of Manners. His best known plays are The Country Wife and The Plain Dealer.

Q. 24. Name some important prose writers of the Restoration period.
Ans. The important prose writers of the Restoration period are Dryden, Rymer, Collier, SirWilliam Temple, Halifax, Thomas Sprat and Tellotson. The Restoration Period (1660-1700)

41.

42.

A HAND BOOK OF VIVA-VOCE
There are also fiction writers like Mrs. Behn and John Bunyan and two best known diarists Pepys and Evelyn.

Q. 25. Name some important plays of Congreve.
Ans. The important comedies of Congreve are ‘The Way of World’ and ‘Double Dealer’. His other two plays are the ‘Old Bachelor’ and ‘Love for Love’.

Q. 26. What is your opinion about John Dryden as the father of modern English Criticism?
Ans. John Dryden has been regarded as the father of modern English criticism because it is with him that this branch of criticism started. Dryden is the first critic, who introduced the comparative methods of criticism.

Q. 27. What is the famous remark of John Dryden about Geoffrey Chaucer’s ‘The Canterbury Tales’?
Ans. John Dryden has commented “Here is God's Plenty.”

Q. 28. What is the theme of John Bunyan’s The Pilgrim’s Progress?
Ans. The Pilgrim’s Progress deals with the experiences of a true Christian. Most of the characters of the novel are allegorical in nature.

Q. 29. What are the chief characteristics of Restoration Tragedy?
Ans. The Restoration Tragedy was equally artificial, its most popular form was that of the Heroic Drama in which love, gallantry and courage were depicted on a gigantic scale. Its main emphasis was on valour, beauty and love. It was written in a bombastic style and was spectacular in production.
THE AGE OF MILTON OR THE AGE OF PURITANISM (1625-1660)

Chief Characteristics of the Age

(1) Rise of Puritan Movement—According to W.J. Long, “The Puritan movement may be regarded a second and greater Renaissance, a rebirth of the moral nature of man following the intellectual awakening of Europe in the fifteenth and sixteenth centuries.” The Puritan movement was the greatest movement for moral and political reform. Its aims were (i) religious liberty i.e. that men should be free to worship according to their conscience. (ii) civil liberty i.e., they should enjoy full civil liberty. The Puritans wanted to make men honest and free.

Though the spirit of the Puritan movement was profoundly religious, the Puritans were not a religious sect, neither was the Puritan a narrow minded nor a gloomy dogmatist. The influence of Puritanism upon English life and literature was profound. Puritanism sought to confine human culture within the circumscribed field of its own particular interests. Puritanism created confusion in literature. Sombreness and pensiveness pervades poetry of this period.

W.J. Long observes, “Poetry took new and startling forms in Donne and Herbert, and prose became as sombre as of Burton’s The Anatomy of Melancholy. The spiritual gloom which sooner or later fosters upon all writers of this age, and which is unjustly attributed to Puritan influence, is due to the breaking up of accepted standards in religion and government. This so called gloomy Age produced some minor poems of exquisite workmanship and a great master of verse, whose work would glorify any age or people—John Milton, in whom the indomitable Puritan spirit finds its noblest expression.”

(2) The Metaphysical School—R.G. Cox rightly observes that the main agents of change and the dominant moulders of the new tradition are john Donne and Ben Jonson and of the two, Donne’s originality is by far the more spectacular. One aspect of Donne’s originality, in fact, is that he gave to the short lyric something of the flexibility, the urgent and profound expressiveness that came to be developed in dramatic blank verse. John Donne’s poetry is remarkable for its fusion of passionate feeling and logical argument. John Donne is the greatest of the religious poets of the century and following his example, the metaphysical style is used for religious poetry by such poets as George Herbert, Henry Vaughan, Richard Crashaw and many others.

Characteristics of the Metaphysical Poetry

Metaphysical poetry began early in the Jacobean Age i.e. in the last stage of the Age of Shakespeare. John Donne was the leader and founder of the metaphysical shool of poetry. He led he new way of writing poetry as a reaction against the conventional poetry of the spenearians. It was Dr. Johnson who christened Donne and his followers, “The metaphysical poets”. This title was browed by Dr. Johnson from Dryden’s famous phrase, “Donne affects the metaphysical, not only in his satires but in his amorous verses.”

Dr. Johnson condemned this school of poets, because of the habit, common to this school of poets, of always seeking to express something after, something behind the simple obvious first sense of a subject. They were affected by the ingenuity, the subtlety and what Johnson calls the “Watch for novelty,” which distinguished Donne for instance, from the straightforward sentiment and lucid imagery of the Elizabethans. The following are the main characteristics of the metaphysical poetry of this Age.

(1) Display of Learning—The metaphysical poets were men of learning and to show their learning was their chief object. In metaphysical poetry we come across obscure references and the vast learning is twisted in such a manner that it becomes very difficult for a reader to follow what the poet really intends to say.

(2) Intellectual Poetry—Metaphysical poetry was purely intellectual and leaves a modern appeal to the intellectual. The thoughts of the metaphysical poets are often new, but seldom natural. They saw beneath the surface of life and illuminated the deeper places with reading, flashes, and devoting their intellect and imagination to reflection upon god and their relation to him. They produced what is by no means common in our literature, great religious poetry. For religious poetry of such intensity and spiritual insight as this group of poets wrote, we can turn only to such isolated poets as Francis Thomson and Alice Meynell. (W.H. Hudson)

(3) Far fetched Images—Metaphysical poets saw acute resemblances in things apparently unlike. They introduced far fetched images which could not be easily understood by the reader. Their constant aim was to produce something and for this purpose they introduced images of an extraordinary character which could not be understood easily.

(4) Wit and Conceit—Donne was the great metaphysical poet who taught his followers to indulge in conceits and witticism in poetry. The metaphysical
conceits arose from intellectual process of thinking figures conceit is an instrument by which a metaphysical poet reveals his wit. We can easily present some of the conceits of metaphysical poetry from Donne's poetry. In the poem, “Autumnall Donne compares Mrs. Herbert’s wrinkles to love’s graves, for love sits there like an anchorite in a trench. He is of opinion that love is not there digging grave but building dome because when she dies love will die consequently. Again his poem “The Sunne Rising” is full of metaphysical conceits. In his poem “Twicknam Gardan”, the lover’s tears are the wine of love which is very strange. He invites the lovers to come with phials and collect his tears. In the “Song,” he employs fantastic conceit”.

Ride ten thousand daies and nights,
Till-age snow which haries on thee.”

(5) The Mystical and Religious Note—Most of the metaphysical poets are often called Mystical poets. In the poetry of Donne, Herbert, Crashaw, Vaughan and Traherne, there is an expression of a communion with God. These mystic poets have sense of unity of all life. They believe that the spiritual is alone, the real word and the things of this world are mere shadow. There mystic vision pierces through the shadows of the world and interprets them as symbols. Donne’s religious poetry has all the qualities we have detailed above. Hebert followed Donne in most respects. He has been called ‘the saint of the metaphysical school’. This approach to God and Christ is full of what Edmund Gosse calls, “Intimate tenderness”. Herbert has two distinguished followers Vaughan and Crashaw. They acknowledged their debt to Herbert, but they had tempers fundamentally their own. Vaughan is temperamentally a mystic though he uses conceits after the manner of Donne and Herbert Crashaw was the only Roman Catholic among the metaphysical poets.

(6) Diction and Versification—In style and language, Donne and his followers reacted against the sweetness and harmony of the School of Spenser. The metaphysicals deliberately avoided conventional poetic expressions as they had lost their meaning through overuse. The metaphysicals employed very prosaic words as if they were scientists or shopkeepers. The result is that in their work we often stumble against unpoetic words, we seldom expect in serious pretty. The versification of metaphysical is also like their diction coarse and jerky as contrasted to the honeyed smoothness of Elizabethan poetry. Their revolt, according to Grieron, is due to two motives.

(1) Their desire is startling.
(2) Their desire to approximate poetic to direct, unconventional colloquial speech.

Decay of Drama—In this period drama decayed. The civil disturbances and the strong opposition of the Puritans was the main cause of the collapse of the drama. The closing of the theatres in 1642 gave a final jolt to the development of drama.

Poetry in the Age of John Milton (1608-1674)
John Milton—Paradise Lost (1667), Paradise Regained (1671), Samson Agonistes (1671), L’Allergro, Il Penseroso, ‘His Lycidas’ is a monody on the death of Edward king, Milton’s college friend. His famous masque was comus.
The Age of Milton (1625-1660)
29.
30.

A HAND BOOK OF VIVA-VOCE

Page 16

His famous sonnets are His Deceased wife, To a Nightingale, The Massacre in Piedmont, On His Blindness. His prose work is of Education and Aeropagitica.

Metaphysical Poets
(1) John Donee (1537-1631)—His best known poems are: A Nocturnal upon St. Lucie’s Day, A Valedictin : Forbidding Mourning, The Extasie, A Hymn to Got the Father, Of The Progress of the Soul.
(2) George Herbert (1593-1633)—The Temple (1633).
(3) Richard Crawshaw (1613-1649)—Steps to the Temple (1646).
(4) Henry Vaughan (1622-1695)—His book include Poems (1646), Olor Iscanus (1651), Silex Scintillans (1650), Thalia Radiviva (1678).
(5) Thomas Carew (1544-1639)—Carew’s Poems (1641).
(6) Abraham Cowley (1618-1667)—He wrote an epical romance Pyramus and Thisbe (1628), Constantia and Philatus. His well known poems are the Mistress (1647), The Daviddles (1656), The Pindaric Odes.
(7) Andrew Marvell (1621-1678)—Garden, Upon the Hill, The Gallery, To His Coy Mistress, Cromwell’s Return from Ireland.

Cavalier Poets
(i) Robert Herrick (1594-1674)—He has written two volumes of poems ‘The Noble Numbers (1647), Hesperides (1648), To Anthena, To Julia and Cherry Pipe are his best known shorter poems.
(ii) Richard Lovelace (1618-1658)—Lucasta (1649), To Althea from
Prison To Lucasta, Going to the Wars.
(iii) Sir John Suckling (1609-1642)—Ballad upon a wedding, ‘Why so
Pale and Wan, Fond Lover.
Other Important Poets
(i) Edmund Waller (1606-1687)—The Bud, Go Lovely Rose, On A
Girdle.
(ii) Denham (1615-1669)—Copper is Hill (1642) Windsor Forest.
Prose Writings
(1) Religious Prose—Jermy Taylor (1613-67) wrote the Liberty of
Propheaying (1647), Holy Living (1650), Holy Dying (1651).
(2) Thomas Fuller (1608-61) has written the following religious books
prose : the History of the Holy war (1639), The Church History of Britain
(1655), His Pamphlets include Good Thoughts in Bad Times (1645), An Alarm
to the countries of England and Wales (1660), The Worthiers of England.
The Essay Writing
(1) Abraham Cowley (1618-1667)—Of Myself.
(2) Owen Felltham (1602-1668)—Resolves : Divine, Moral, Political.
(3) William Drummond (1585-1649)—A Cypress Grave.
(4) Edward Hyde, Earl of Clarendon (1609-1674)—Contemplation and
Reflections upon the Psalms of David and Essays : Divine and Moral.
(5) Games Howell (1594-1666)—Epestolae Hoe.
(6) Lord Halifax (1633-1695)—The character of A Trimmer, Advice to
a Daughter, The Lady’s New Years, Gift or Advance, To A Daughter.
(8) Sir Thomas Browne (1605-1682)—Religio Medici (1635),
Pseudodoxia Epidemica or Vulgar Errors (1646), Hydrotaphia or Um Burial
(1658), The Garden of Cyrus (1658), Christian Morals.
QUESTIONS
Q. 1. Who were Puritans?
Ans. The Puritans were against excess of sensuality and Renaissance
pastine such as theatre and dramatic performances. The true descendent of
Wyclif and Lolards were greatly influenced by famous John Calvin of Geneve.
These dissentients were hostile to episcopal form of government.
Q. 2. What was the chief historical event of the Age of Milton?
Ans. There was the civil war which was decidedly the most important
phenomenon of the age.
Q. 3. What do you know about Cavaliers?
Ans. The Cavaliers represented the sect opposite to the Puritans. The
Cavaliers were related to the court and they led a happy and gay life.
Q. 4. Name the important Metaphysical poets?
Ans. The important Metaphysical poets are John Donne, George Herbert,
Henry Vaughan, Cowley and Crashaw.
Q. 5. What are the chief characteristics of the Metaphysical poetry?
Ans. The chief characteristics of the Metaphysical poetry are (1) Display
of learning (2) Far-fetched Images (3) Use of Conceits (4) Dominance of fancy
rather than imagination.
Q. 6. What do you know about L’Allegro and II Penseroso written
by John Milton?
Ans. L’Allegro and II Penseroso are idyllic poems by John Milton. They
have charming contrasted pictures of man and nature. In both these poems
there is little that is characteristically Puritan because the poet deals upon
the pleasures of romance and rustic life upon the play house and the Greek drama
and upon the beauty of church architecture and music.
Q. 7. Which are the two epics written by John Milton?
Ans. John Milton wrote two epics in English literature, which are Paradise
Lost and Paradise Regained.
The Age of Milton (1625-1660)
31.
32.
A HAND BOOK OFVIVA-VOCE

Page 17
Q. 8. What do you know of Lycidas?
Ans. Lycidas is a monody on the death of Milton’s college friend, Edward
King.
Q. 9. What is the theme of ‘Paradise Lost’?
Ans. Paradise Lost is an epic written by John Milton which depicts the
fall of man. Its theme is to justify the ways of God to Man. This epic shows us
how man’s first disobedience brought sin and death in its train. The fall of the
rebel angels, the creation of the world and man, the temptation of Adam and
Eve and their expusion from the garden of Eden.
Q. 10. What the famous critic T.S. Eliot has to say about the poet
John Donne?
Ans. T.S. Eliot says that John Donne yokes opposite image and qualities together. This is a tribute to Donne’s poetical genius.

Q. 11. Please tell us about John Donne as a love poet.
Ans. John Donne is far more impressive and interesting as a love poet than as a religious poet. Passion, feeling and sensuality are all combined in his love poetry. He is more often than not cynical and sceptical even in his love poems. But this very cynicism and scepticism makes him all the more interesting to the modern reader of poetry.

Q. 12. What do you know about the sonnets of John Milton?
Ans. The best known sonnets of John Milton are ‘On His Blindness’, ‘On the Late Massacre in Piedmont’. When the Assault was intended on the city, John Milton has written all these sonnets on the pattern of Petrarchan model.

Q. 13. What does S.T. Coleridge mean when he says that John Milton is in every line of ‘Paradise Lost’?
Ans. When S.T. Coleridge said that John Milton is in every line of ‘Paradise Lost’, he meant that the poem is thoroughly autobiographical.

Q. 14. Who commented that Milton was of the Devil’s party without knowing it? And what did he mean by it?
Ans. This statement of William Blake means that John Milton sympathised Satan rather than Adam. But this is incorrect.

Q. 15. What do you know about John Milton as a writer of prose?
Ans. John Milton’s famous prose work is ‘Aeropagitica’. This work is one of the greatest prose works of English. The prose style of John Milton is characterized by scholarship, gravity, seriousness, eloquence and persuasiveness. John Milton wrote chiefly rhetorical prose. Is sentences are much too long and are based on the Latin periodic structure.

Q. 16. What do you understand by the title Religion Media?
Ans. This title means the religion of a medical man. Sir Thomas Browne was a medical practitioner of Norwich.

Q. 17. What do the modern critics say about John Milton?
Ans. Tow Modern critics T.S. Eliot, and F.R. Leavis have commented on John Milton. T.S. Eliot has commented “Milton invites attention only to the ear, and that he lacks in visual imaginary, that he uses proper names for their own sake and for their musical values.”

Q. 18. What are the chief defects of John Milton’s poetry?
Ans. John Milton is sometimes over scholastic and seems to parade his knowledge of the classics, the Bible and the mytholoy. He also lacks a sense of humour.

Q. 19. What is a masque? Tell us about comus as a masque?
Ans. Masque is a kind of drama brought into England from Italy. A masque has songs, dances and elaborate costumes. Comus is a masque and its story is a simple story of a lady lost in the woods. The lady is lured in the woods by Comus and his band of revellers and rescued by her brother. The poem is allegorical in the sense that virtue is attached by sensuality and is conquered by deemed aid.

Q. 20. Name important Caroline Prose Writers.
Ans. Important Caroline Prose Writers are Jeremy Taylor, Richard Baxter, Thomas Fuller, Sir Thomas Browne, Izaak Walton.

Q. 21. What are the chief characteristics of Francis Bacon as an essayist?
Ans. All the Bacon’s essays are whether in an aphoristic style. Bacon has filled the sea in the nutshell. All of them are full of practical wisdom and epigrammatic brevity.

Q. 22. What do you know about Richard Baxter as a writer of prose?
Ans. Richard Baxter’s the best known work is Saint Everlasting Rest.

Q. 23. What is the important prose work of Izaak Walton?
Ans. The important prose work of Izaak Walton is ‘The Complete Angler’. This book reflects the author’s philosophical personality and it is full of anecdotes and poems, borrowed and adapted.

Q. 24. What are the chief characteristics of Sir Thomas Browne as a writer of prose?
Ans. The prose of Sir Thomas Browne is marked by musical cadence a certain sublimity and a deep personal note that takes the reader into confidence almost immediately. The style of Sir Thomas Browne was imitated by De Quincey, Charles Lamb and John Ruskin.

Q. 25. What are the important prose works of Sir Thomas Browne?
Ans. They are Religio Medici and Urn Burial.

The Age of Milton (1625-1660)

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Q. 3. Name some of the important song writers of the age of Elizabeth.
Ans. The important song writers of the age of Elizabeth are—Christopher
Marlowe, Drayton, Shakespeare, Ben Jonson, Edward Spenser.
Q. 4. What are the chief features of the age of Elizabeth?
Ans. The chief features of the age of Elizabeth are spontancity, lyricism,
spirit of adventure, love pageantry, unsatiated delight in beauty, roaring
imagination and a pervading patriotism.
Q. 5. Name some important historical events of the age of Elizabeth.
Ans. The influence of the Renaissance gave rise to humanism and
ultimately to Reformation. It went a long way to improve the system of
education. It provided the contemporary men of letters with a Renaissance of
wonder, a background which made them look at the world all anew, the Brave
New World.
Q. 7. What is the plan of ‘Shepherd’s Calender’?
Ans. Shepherd’s Calender is divided into twelve parts, one for each month
of the year Edmund Spencer writes on his unfortunate love for a certain
mysterious Rosalind. The Shephard’s Calender is a pastoral poem of artificial
kind.
Q. 8. Who called Edmund Spenser ‘the poets’ poet’?
Ans. Charles Lamb called Edmund Spenser the poets’ poet.
Q. 9. What is the plan of ‘Faerie Queene’?
Ans. Edmund Spenser explains the plan of the ‘Faerie Queene’ in a
prefatory letter to his friend Sir Walter Raligh. The plan called for a twelve
day feast held by Glouana, Queen of Fairyland, on each of these days a certain
knight at her command undertook a particular adventure. Spenser projected
ten books but only six were published during his lifetime and portions of
the seventh were published after his death.
Q. 10. What is the theme of the ‘Faerie Queene’?
Ans. The main aim of the Faerie Queene, says Spenser, is to fashion a
gentleman or noble person in virtuous and gentle discipline. The Book is an
allegory and can be treated on different levels. The plan called for a twelve
day feast held by the Queen of Fairyland.
Q. 11. What is the political and historical significance of Spenser’s
‘The Faerie Queene’?
Ans. At the political level the main theme of Spenser’s The Faerie Queene
is the glorification of Queen Elizabeth and the State. Edmund Spenser follows
the contemporary practice of flattering the Queen.
Q. 12. What is a Spenserian Stanza?
Ans. spenserian stanza is a nine line stanza rhyming ab ab bc bcc. The last
time is called Alexanderine. It is a line of six iambic feet instead of five.
Q. 13. What are the demerits of Spenser’s poetry?
Ans. The chief demerits of Spenser’s poetry are lack of humour, want of
dramatic constructive power, and deficiency in realism. Spenser shows an
excessive flattery of the Queen. His diction is archaic and is sometimes cloying.
Q. 14. What is the plan of Amoretti?
Ans. Amoretti has a group of eighty eight sonnets describing the progress
of the poet’s love for Elizabeth Boyle whom he married in 1594.
Q. 15. What do you know of Spenser’s Epithalamion?
Ans. Epithalamion is the finest of Edmund Spenser’s smaller poems. It is
the noblest wedding poem in the language written on the marriage of Spenser
to Elizabeth Boyle.
Q. 16. Name the collections in which Sir Philip Sidney’s sonnets are
found.
Ans. The sonnets by Sir Philip Sidney are collected in Astrophel and
Stella inspired by the daughter of Lord Essex.
Q. 17. Who are called the University Wits?
Ans. John Lyly, Thomas Kyd, Robert Greene, George Peele and
Christopher Marlowe are called University Wits.
Q. 18. What are the important plays of Christopher Marlowe?
Ans. The important plays of Christopher Marlowe are—Tamburlaine the
Great, The Tragical History of Doctor Faustus. The Jew of Malta, Edward II
and The Tragedy of Dido, Queen of Carthage.
Q. 20. What do you know about Old Wives Tale?
Ans. Old Wives Tale is written by George Peele. This play is full of dramatic
irony and its diction is realistic.
Q. 21. Tell us the importance of Christopher Marlowe’s Edward II.
Ans. Edward II is the first Elizabethan drama, which paved the way for
the historical plays of Shakespeare.
Q. 22. What do you mean by ‘Marlowe’s Mighty Line’?
Ans. About Christopher Marlowe’s blank verse, Ben Jonson coined the phrase ‘Marlowe’s Mighty Line’.

Q. 23. Can you justify the statement, ‘No Marlowe, No Shakespeare’?
Ans. William Shakespeare borrowed blank verse and the conception of tragedy from Christopher Marlowe and became what he could not have become.

Q. 24. What are the main characteristics of Shakespeare’s Comedies?
Ans. The Comedies of Shakespeare are a peculiar blend of realism and romance, of tragedy and comedy. They are full of music and song, fools and clowns, love and humour. They are in fact tragi-comedies rather than pure comedies.

Q. 25. What is Shakespeare’s Conception of Tragedy?
Ans. A Shakespearean tragedy represents a tale of suffering and calamity, ultimately leading to the death of the hero. The tragedy arises out of a particular flaw in the character of the hero, which is called ‘fatal flaw’. In this way the hero falls because he has some marked imperfection or defect.

Q. 26. What do you mean by Alexanderine?
Ans. Alexanderine is an iambic line of twelve syllables.

Q. 27. Name some poets who used the Spenserian stanza?
Ans. P.B. Shelley, John Keats, and Lord Alfred Tennyson are such poets.

Q. 28. What did Arnold mean when he said that ‘others abide our question but Shakespeare is free’?
Ans. By this statement, Mathew Arnold means that Shakespeare is beyond the marks of interrogation and Arnold wants to emphasize Shakespeare’s universality. Ben Jonson also commented, “Shakespeare was not of an age but of all ages.”

Q. 29. Ruskin has commented that Shakespeare has no heroes but only heroines? Do you agree?
Ans. This statement is true about his comedies. The tragic heroes of Shakespeare are great and noble and far more impressive, if a comparison is made at all.

Q. 30. Name the important dramatists of the Post-Shakespearean period.
Ans. The important post-Shakespearean dramatists are—Champan, Marston, Thomas Dekker, Thomas Heywood, Thomas Middleton, Francis Beaumont, John Fletcher, Cyril Tourneur and John Webster.

Q. 31. What were the reasons responsible for the decline of drama during the Jacobean period or during the post-Shakespearean period?
Ans. The reasons for the decline of drama during the post-Shakespearean period—are loss of national appeal, exhaustion of creative spirit, the Puritan opposition and moral decline.

Q. 32. What do you know about Ben Jonson’s Theory of Drama?
Ans. Ben Jonson forced on following the three Unities, viz. Unity of Time, Unity of Place, Unity of Action. He based his dramas on the medieval theory of humours.

Q. 33. What do you know about Sir Philip Sidney’s Arcadia?
Ans. Sir Philip Sidney wrote ‘Arcadia’ a pastoral romance for the purpose of amusing his friends.

Q. 34. Name some important prose writers of the Elizabethan Age?
Ans. The important prose writers of the Elizabethan Age are Elyot, George Cavendish, Cheke, Sir Thomas Wilson and Roger Ascham.

Q. 35. What do you know about John Lyly as a writer of Prose?
Ans. As a prose writer John Lyly has written two works, Euphuerus and His England.

Ans. In this book Sir Philip Sidney goes on to defend poetry against the charges brought against it by various critics, the most important of them is that a poet is a liar. At this charge Sir Philip Sidney says that the poet is not a liar for Sir Sidney is full of virtue breeding delightfulness.

Q. 37. What Sir Philip Sidney has to say about Stephen Gesson’s attack on poetry?
Ans. Sir Philip Sidney’s Apologie for Poetrie was compiled as an answer to Stephen Gesson’s attack that poet is liar. Sir Philip Sidney has defended poetry with some really important and significant practical criticism.

Q. 38. Name some Elizabethan Critics.
Ans. The famous elizabethan critics are—Sir Thomas Elyot, Stephen
Q. 39. Name the last plays of Shakespeare.
Ans. Shakespeare's last plays are Cymbeline, The Tempest, The Winter's Tale, Pericles, and Henry VIII.

Q. 40. What is Comedy of Manners?
Ans. The Comedy of Manners was originated in France. Molière said that the matter of true comedy must be correction of social absurdities. The amusement arises mostly from the portrayal of current foibles or minor abuses. Ben Jonson is the real founder of the Comedy of Manners because he gives a heightened picture of sixteenth century society.

Q. 41. What are the important characteristics of Euphism?
Ans. 1) There are many classical allusions, mostly from Roman and Greek allusions.
2) There are a number of rhetorical devices such as alliteration and antithesis. There is excessive use of antithesis in which the opposite idea is emphasised by balance of sharply contrasting words, sentences or clauses.

Q. 42. What is the difference between Comedy of Manners and Comedy of Humours?
Ans. A Comedy of Humours presents the oddities and idiosyncrasies of a character. On the other hand, a Comedy of Manners, represents the vices of the society and exposes the hypocracies and shame of the individuals.

The Age of Shakespeare (1558-1625)

Q. 43. Which are other writers of romance besides John Lyly and Sir Philip Sidney?
Ans. Thomas Lodge and Green are other important writers of romance besides Sidney and Lyly.

Q. 44. What were the forms of prose in the age of Shakespeare?
Ans. In the age of Shakespeare, there were dramas, prose romances, literary criticism, essays and history.

Q. 45. Why is Francis Bacon called 'the wisest, the brightest and the meanest of mankind'?
Ans. Francis Bacon was the wisest of mankind because he had written his essays full of wisdom. He was the brightest because he was an innovator of the prose style. Bacon was also charged with taking bribes and practising corrupt dealings. For this reason he was called the meanest of mankind.
Pagan antiquity, and it presented writers with literary masterpieces which they might take as models for their own efforts."

1. The revival of Classical Learning—G.H. Mairobserves, “The reading of the ancients awakened new delight in the melody and beauty of language man became intoxicated with words.” The Classical revival of learning influenced the content, style and technique of literature. “The sonnet and the blank verse are the imported metres which were used with artistic adroitness and excellence in Elizabethan literature, various poetic genres, writes Legouis, “in which the ancients and the moderns had won distinction, pastorals, epics, comedies, tragedies, lyrics of every kind, every kind of prose romances, criticism, history and philosophy were skilfully and successfully attempted.”

2. Influence of Humanism—W.H. Hudson observes “An appetite for literature was thus fostered and an immense impetus was given to the sense of beauty and everything that made for the enrichment of life.”

3. Renaissance and Reformation—W.H. Hudson writes, “While the Renaissance aroused the intellect and the aesthetic faculties, the Reformation awakened the spiritual nature, the same printing press which diffused the knowledge of the Classics put the English Bible into the hands of the people, and the spread of an interest in religion was inevitably accompanied by a deepening of moral earnestness.”

4. Spirit of Discovery and Adventure—New lands had been discovered and new territories were opened up. Italy was the home of the Renaissance. It was the brilliant centre of art and literature and journey to Italy was a craze with the Elizabethans. The voyagers themselves wrote down the account of their adventures, and two of these accounts proved very popular—that of Haklyt’s voyage and Discoveries and Purchase ‘Pilgrimage’s. The famous critic G.H. Mairobserves, “The voyagers are teh makers or our modern English prose and some of its noblest passages.”

5. The Influence of Plato—Plato was one of those ancients, who inspired Elizabethan England. The Platonic doctrine that divinely inspired the poets was well-known even to the man in the street. According to Legouis, “This high conception of poetry aided by the rising tide of patriotism swept England onward to attempt all these genres in which the ancients and the moderns had won distinction—pastoral, epics, comedies and tragedies, lyrics of everykind, every kind of prose-romances, criticism, history and philosophy. The writers of this period aimed at producing a literature that will surpass the literatures of ancient Greece and Rome.”

Characteristics Of Poetry Of The Age of Skakespeare

Poetry was considered as a dignified and elevated form of literary expression. Sir Philip Sidney says, “of all science is our poet the Monarch.” Edmund Spenser proclaimed that heroes and famous poets are born together. Spenserinsisted that “Poetry is a divine gift and heavenly instinct not be gotten by labour and learning, but adorned with both, and poured into the wit by a certain enthusiasm and celestial inspiration.”

(1) Silver Poets of the 16th Century—Gerald Bullet refers to Sir Thomas Wyatt, Henry Howard, Earl of Surrey, Sir Philip Sidney, Sir Walter Raleigh and John Davies as the Silver Poets of the 16th century, for their poetry is characterised by silver-tongued eloquence.

(2) Narrative Poetry—

(i) Samuel Daniel (1562-1619)—Daniel has to his credit a sonnet series called Delia (1592) a romance called The Complaint of Rosamond (1592), a long historical poem The Civil Wars (1595) and a large number of masques of which The Queenes Wake (1610) and Hymen’s Triumph (1615) are important.

(ii) Michael Drayton (1563-1631)—He wrote a number of long historical poems which included England’s Heroical Epistles and The Baron’s Wars. His

(iii) Edmund Spenser (1553-1559)—Edmund Spenser is a typical
representative of this age. His poetry combines the best of both the Renaissance Reformation. He is rightly called “the poets' poet” because all great poets—Milton, Donne, Dryden, Pope, Wordsworth, Shelley, Keats, Tennyson, The Pre-Raphaelites and many other—are indebted to him. Spenser also has been called the poet of the Renaissance and the Reformation.

His work Amoretti, is a collection of eighty-eight Petrarchan sonnets, which describe the progress of his love for Elizabeth Boyle. His 'The Shepherd’s Calendar (1579) is modelled on the artificial pastoral popularised The Tears of the Muses, The Fate of the Butterfly. His most autobiographical poem is Collin Clouts Come Home Again. His Epithalamion (1595) shows happily the sensuous sweetness and the rapture of love. It is a marriage hymn. His Prothalamion is his another marriage hymn. Astrophel (1596) are written in honour of love and beauty. His The Faerie Queene is the finest and the most important of this works. The Faerie Queene appeared in instalments. The first three books were published in 1589-90 and the second three books appeared in 1596. Two cantos and two odd stanzas of Book VII appeared in 1609 posthumously.

The symbolical representations of the books are given below.

Book I
The Legend of the Knight of Redcross. —Holiness

Book II
The Legend of Sir Guyon
—Temperance

Book III
The Legend of Britomatis
—Chastity

Book IV
The Legend of Cambel and Triamod
—Friendship

Book V
The Lenend of Artegall
—Justice

Book VI
The Legend of Sir Calidore
—Courtesy

Edmund Spenser introduced Spenserian stanza, which has been admired by countless critics and imitated by all poets since its introduction. It is his most remarkable contribution. Spenserian stanza is nine-line stanza rhyming ab ab bcb cc, the last line being what is called an Alexandrine, or line of six iambic feet, instead of five.

Edmund Spenser is the ‘poets' poet’ and the ‘second father of English poetry' because it was he, and not Chaucer, who gave to the poets not only of his own age but of all ages, a high and noble conception of their calling.

(4) William, Shakespeare (1564-1616)—He has composed one hundred and fifty four sonnets in English. He has also composed narrative poems Venus and Adonis (1593) and The Rape of Lucrece (1594).

(5) Christopher Marlowe (1564-1593)—His notable poem is Hero and Leander.

(6) Sir Philip Sidney (1554-86)—His sonnet sequence is entitled Astrophel and Stella in (1594), It marks the real beginning of Elizabethan sonnet.

Minor Poets
1. William Browne (1591-1643)—His famous work is Britannia’s Pastorals.
2. Giles Fletcher(1588-1623)—His famous poem is Christ's Victory and Triumph.
3. Phineas Fletcher (1582-1650)—His masterpiece is Piscatorie Eclogues.

Prose in the Age of Shakespeare (1560-1625)

The essay was started in France by Montaigne. The Oxford English Dictionary defines the essay on “a composition of moderate length on any particular subject, or branch of a subject, originally implying want of finish” an irregular, indigested piece. According to Dr. Samuel Johnson, “An essay is a loose sally of mind, indigested piece, not a regular and orderly performance.”

(1) Sir Francis Bacon (1561-1626)—Bacon, who has been called the father of English essay, published ten essays in the year 1597. He had written fifty eight essays by 1625. Alexander Pope has written about Bacon—“It part allure three, think, how Bacon shined. The wisest, the brightest and the meanest of mankind.”

(2) Ben Jonson (1573-1637)—He was a great dramatist and poet, who wrote appropriate essays entitled ‘The Timber of Discoveries’.

(3) John Selden (1584-1654)—His famous collection of essays are Table Talk (1689), The Titles of Honour (1614), History of Tithes (1618).
47 scholars, nominated by James I, over whom Bishop Lancelot Andrews prescribed, Richard Hooker's (1554-1600) famous religious book is The Laws of Ecclesiastical Polity.

Literary Critical Essays
The notable collection of literary critical essays are Stephen Gosson's The school of Abuse (1579), William Webb's Discourse of English Poetry (1586) George Rutenham's Art of Poesie (1589) and Sidney's Defence of Poesie (published posthumously in 1595).

Other Essayists
The other notable essayists of this period are Robert Burton (1576-1640) (The Anatomy of Melancholy) (1621), Thomas Fuller (1608-1661), (The Holy The Age of Shakespeare (1558-1625)

A HAND BOOK OF VIVA-VOCE

Page 11
War and Profane State), Joseph Hall (1574-1656) (Virtues and Vices), George Herbert (1593-1633) A Priest to the Temple on A Country Parson.

Drama in The Age of Shakespeare (1568-1625)
(1) The University Wits
1. John Lyly (1554-1606)—An Excellent Comedy of alexander and campaspe and Diogenes (1584), Sapho and Phao (1584), Gallathea (1588), The Man in the Moon (1588), Midas (1589), Mother Bombie (1590), Love's Metamorphosis (1590), The Woman in the Moon (1597).
2. George Peele (1557-1597)—The Assignment of Paris (1581), the Battle of Alcazar (1594), The Famous Chronicle of King Edward I, The Love of King David and Fair Bethsabe and The Old Wives Tales (1595).
4. Thomas Lodge (1558-1625)—The Wounds of Civil War.
5. Thomas Nash (1558-1625)—Dido, The Isle of Dogs.
6. Thomas Kyd (1558-1694)—The Spanish Tragedy.

(2) William Shakespeare
(ii) The Second Period (1596-1600)—The Merchant of Venice, The Taming of the Shrew, The Merry Wives of Windsor, Much Ado About Nothing, As You Like It, The Twelfth Night, Henry IV, Part I & II, Henry V.
(iii) The Third Period (1601-08)—Hamlet, Macbeth, King Lear, Othello, Julius Caesar, All's Well That Ends Well, Measure for Measure, Troilus and Cressida.

Post : Shakespeare an Drama (1625-42)
1. Ben Jonson (1573-1637)—His famous plays are The Case is Altered (1598), Every Man In His Humours (1598), The Cynthia's Revels (1600), The Poetaster (1600), Everyman Out of His Humour (1599), Volpone or the Fox (1605), Epicoene or the silent woman (1609). The Alchemist (1610), The Bartholomen fair, The Devil is An Ass (1616), The Staple of New (1625), The New Inn or the Light Heart (1629), The Magnetic Lady of Humour Reconciled (1632), ATale of a Tub (1633). He also wrote masques. His best known masques are The Satyr, The Penates, Masques of Blackness, Masque of Beauty, The Masque of Queens.
2. John Webster (1575-1624)—The White Devil and The Duchess of Malfi are his two tragedies.
3. Francis Beaumont (1584-1616) and John Fletcher (1579-1625)Their typical comedies are A King and No King (1611), The Knight of the Burning Pestle (1607), The Scomful Lady (1613-16), The Maid's Tragedy (1610) Philaster (1611), The Faithful Shockerdess.
4. George Chapman (1559-1634)—His famous plays are The Blind Beggar of Alexandria (1596), Bussy'd Ambois (1604), Charles Duke of Byron (1608), The Tragedy of Chabot (1613). His two comedies are All Fools Day (1605), Eastward Hoe ! (1605)
Although many blogs are often rarely updated, boring or filled with useless rubbish, we have managed to find some that are generally interesting and should give you a good picture of university life. If you have a good blog or website documenting your time at university, then please get in touch at info@studential.com. 


6. Thomas Heywood (1575-1650)—A Woman killed with Kindness (1603), The Loyal King and The Loyal Subject (1602), King Edward the Fourth (1597-99) The Captive (1624), The English Traveller (1633).
7. Thomas Dekker (1572-1632)—Shoe Maker’s Holiday (1602).
8. John Marston (1575-1634)—And Cyril tourneur (1575-1626). Marston’s famous tragedies are Antonio and Mellida (1599), Antonio’s Revenge (1602), Tourneur wrote The Revenge’s Tragedy (1600), The Atheist is Tragedy (1607-11).

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