AGE OF ROMANTICISM
(1798-1832)

Salient features of Romanticism

Romanticism is the expression in terms of art of sharpened sensibilities and heightened imaginative feelings. Emotion and imagination are the bedrock of romanticism. Combination of strangeness allied with beauty is the essence of the romantic spirit. The two prominent elements of romanticism are curiosity and beauty. Romanticism stands for freedom and liberty and has therefore been designated as ‘Liberalism in literature. It paves the way for wonder and delight and heralds the dawn of a new way of looking at life.

Romantic poetry

The poetry of the Romantic Revival is totally different from the neo-classical poetry. It is the break from the set rules and regulations. The romantics showed interest in country life. In their poetry they discard the glories of artificial life and turn to the elemental simplicities of a life lived in closer touch with the beauties and charm of nature. Romantic poetry was marked by intense human sympathy and a consequent understanding of the human heart. They emphasized liberty and freedom of the individual. In order to escape from the sorrows and sufferings of mundane life of their times they turned to the Middle Ages. The enthusiasm for the Middle Ages satisfied the emotional sense of wonder on the one hand, and the intellectual sense of curiosity on the other.

In place of reason and intellect the romantics accepted imagination, emotion and passion. Supernaturalism is another quality of their poetry. Subjectivity began to have its full play in the romantic poetry. Endless variety was another feature - Lyricism predominates in romantic poetry and gave greater stress on simplicity of style. Thus the poetry of romanticism is characterised by the protest against the bondage of rules, the return to nature and the human heart, the interest in old sagas, the sympathy with the toilers of the world, the emphasis on the individual genius and the return to Milton and Elizabethans for literary models.

☐ The age of Romanticism is from ——

- 1798-1832
Two prominent elements of Romanticism are—
- curiosity and beauty
The supreme Romantic movement in English letters was—
- The Renaissance
Romantic poetry proved to be the poetry of—
- escape
Fed up with contemporary life the romantics turned to—
- Middle Ages.
In Romantic poetry reason and intellect gave way to—
- Emotion and imagination
The Romantic movement was an expression of—
- id
Poetry of the 18th century was essentially the poetry of—
- town
Romantics showed great interest in—
- country
Movement was a revolt against tradition and social authority—
- Romantic
The initial date of English Romanticism is—
- 1798
— was the first articulate protest against the matter and form of the Augustan poetry—
- Lyrical Ballads
The— were the champions of commonsense and reason—
- neo classicists
Dryden and Pope believed that the poet was a—
- civilized man
To the romantics the poet was—
- the guide, prophet and seer
Shelley stated that— was the unacknowledged legislator of mankind—
- poet
The supreme faculty of the romantic poet is—
- imagination
— proved to be a landmark in the history of the revival of the Romantic Movement in England—
- The publication of The Lyrical Ballads.
Romanticism, according to Walter Pater is—
- addition of strangeness to beauty

**Wordsworth (1770 - 1850)**

Wordsworth was born at Cockermouth, Cumberland, in the Lake District, on 7th April, 1770. His father was a law agent and rent collector. He attended the Hawkshead Grammar School and matriculated from Cambridge. His friendship with Coleridge resulted in the publication of *Lyrical Ballads* in 1798. In 1799 Wordsworth and his Sister Dorothy settled in the Lake District. In 1802 he married Mary Hutchinson. In 1843 he became Poet Laureate and for seven years he worked hard till death claimed him in 1850.

**Major poetical works**

*Lyrical Ballads, Preface to Lyrical Ballads, The Prelude, Sonnets, two volumes of poems, The Excursion etc.*

— is one of the Lake poets—
- William Wordsworth

The publication of— ushered in the new era of Romanticism in poetry—
- Lyrical Ballads

The first edition of *Lyrical Ballads* consisted of 23 poems.— from Wordsworth and 4 from Coleridge—
- 19

Wordsworth stated that poetry is the breath and finer spirit of—
- all knowledge

According to Wordsworth poetry is—
- the spontaneous overflow of powerful feelings, taking is origin from emotions recollected in tranquility.
According to Wordsworth, poetic diction is —
- that there is no essential difference between the language of prose and verse.

— is an autobiographical poem of Wordsworth consisting of fourteen books.
- The Prelude

The Prelude was intended to form part of a vast philosophical work called
- Recluse

— is a complete record of Wordsworth's development from his childhood days to the period of his maturity.
- The Prelude

— is based on the poet's love for nature.
- The Excursion

— revived the Petrarchan vogue of writing sonnets.
- Wordsworth

Wordsworth approximately wrote — sonnets
- 500

To Milton is a — of Wordsworth
- sonnet

— is the first great poet of nature and the high priest of nature
- Wordsworth

— is considered as the poet of the town and artificial life whereas Wordsworth is the poet of the countryside
- Alexander Pope

The Prelude is otherwise known as
- Growth of a Poet's Mind

— is Wordsworth's finest poem of portrayal of man seen against a background of nature.
- Resolution and Independence

Wordsworth considered — as the perfect educator of man
- nature

Wordsworth's — poems represents the education of nature
- Lucy poems

The feeling of — does not appear in the heart of Wordsworth when he is with nature
- pessimism

W.H. Hudson says, "— finds a never failing principle of joy
- Wordworth

Wordsworth is fascinated by the —— in the objects of nature just as Shelley was fascinated by the colour in it.
- sound

Wordsworth and —— where the two great poets of child life during the age of Romanticism
- Blake

Wordsworth was a —— poet at heart
- Mystic

**Wordsworth's theory of poetic diction**

Every genius is a rebel and so was William Wordsworth. He protested against the traditions and usages set up by the poets of the pseudo-classical school during the 18th century. The three main principles of his poetic diction are (1) the language of poetry should be the language "really used by men", but it should be a selection of such language. (2) It should be the language of men in a state of vivid sensation. It means that language used by people in a state of animation can form the language of poetry. (3) There is no essential difference between the words used in prose and in metrical composition.

The elements of simplicity and ease that we come across in his poetry are principally due to his adoption of a language well within the reach of common people.

Wordsworth's theory of poetic diction was disproved by Coleridge and in the pages of *Biographia Literaria*, he found numerous defects in Wordsworth's theory. Inspite of his shortcomings, Wordsworth rendered remarkable service to poetry by effectively putting an end to the use of 'false poetic diction'. He brought back the natural beauty and simplicity of poetry.

Wordsworth sets out his theory of poetry in —
- The Preface to the second edition of the Lyrical Ballads
The three poems ______, ______, ______ represent the fullest expression of Coleridge's peculiar visionary imagination.

- Kubla Khan; Christabel and Ancient Mariner

Biographia Literaria is a work in ______

- prose

______ is a dream fragment of Coleridge

- Kublakhan

Kubla Khan's stately pleasure dome is in ______

- Xanadu

______ is one of the finest and best poems in English narrative poetry

- The Rime of the Ancient Mariner

______ marks the consummation of Coleridge's poetic career

- The Rime of the Ancient Mariner

The Rime of the Ancient Mariner is in the form of a ______

- ballad

The most significant quality of the Ancient Mariner is its ______

- supernaturalism

The poem ______ tells the story of Christabel who was visited by a demon, Geraldine, in the shape of a beautiful lady.

- Christabel

Main features of Coleridge's poetry are

- Element of mystery, imaginative power, supernaturalism, dream quality, medievalism, humanitarianism, music, and narrative skill.

______ is the poet of supernaturalism.

- Coleridge

______ is the supreme master of the art of story telling, and Ancient Mariner is an example

- Coleridge

Coleridge believed in pantisocracy. It means ______

- all - equal rule

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- These are poems composed according to the principle of emotion recollected in tranquility
  - Tintern Abbey, The Daffodils, Solitary Reaper etc.

- took upon himself to make natural things look supernatural and Coleridge took the supernatural to the level of the natural.
  - Wordsworth

- "Every great poet is a teacher. I wish either to be considered as a teacher, or as nothing" is a famous quote of ______
  - Wordsworth

- 'Live and let live' is the principle followed by ______
  - Wordsworth

S.T. Coleridge (1772-1834)

Samuel Taylor Coleridge was born in 1772; was educated at Christ's Hospital and Jesus College, Cambridge. He formed a close friendship with Robert Southey, whose sister-in-law, Sarah Fricker, he married. The turning point in his career came when in 1797, he met Wordsworth. The two planned together the Lyrical Ballads which appeared in 1798. This collection of poems, together with its Preface, is a land mark in the history of the Romantic movement in English poetry. Coleridge's principal contribution to the volume was The Ancient Mariner. His most important prose work The Biographia Literaria, containing some of his best criticism, appeared in 1817.

Major Poetical works

The poetic career of Coleridge can be divided into four periods. The early period extends from 1794 to 1796 and includes The Song of the Pixies, Lines on an Autumnal Evening etc. The second period extending from 1797-98, is the blossoming period of Coleridge. The chief works of this period are Ode to the Departing Year, Ode to France, The Line Tree Bower, Frost at Midnight, Fears in Solitude etc. The third period extends from 1798 to 1800. It represents the flowering of his genius at his best. Ancient Mariner, Christabel and Kubla Khan belong to this period. The last period was a period of decline in Coleridge's poetic genius Ode to Dejection and Love and Hope belong to this period.
Coleridge surpassed Wordsworth in the qualities of melody, narrative skill and high imaginative power.

When compared together both Coleridge and Wordsworth shared some qualities. They are they appreciated nature, touch of humanitarianism and mutual respect.

Coleridge's poetic career was noted for his scanty poetic production. The reasons are Coleridge's ill health, his idleness, lack of will power, domestic unhappiness and effects of opium eating.

Walter Scott (1771-1812)

Sir Walter Scott was a great historical novelist. He composed a number of verse tales and lyrics, and it is upon them that his fame as a poet rests.

Major Poetical Works

The Minstrelsy of the Scottish Border, The Lay of the Last Minstrel, Marmion, The Lady of the Lake, Lyrics, and other poems.

Walter Scott was a narrative poet and a master of lyrics. He was a revivalist and his main efforts lay in reviving the old spirit of Chivalry. He had great gift in recreating the history of the past. Scott’s passionate attachment for the past of his country was blended with his attachment to soil and locality. Romanticism is the keynote of his poetry.

Lord Byron (1788-1824)

George Gordon, Lord Byron was born in London; the only child of a profligate father and a vain, hysterical mother. His upbringing made him introspective, precocious, self-centred, eager for love and admiration. He inherited his title when he was ten, and at thirteen went to Harrow and later to Trinity College, Cambridge. He travelled with the Shelles, and later identified with the cause of Italian liberation.

Major poetical works

Hours of Idleness, Childe Harold’s Pilgrimage, The Poetic Tales, The Vision of Judgement, Beppo, The Prisoner of Chillon, Don Juan etc.

Byron is a paradox to romanticism. His poetry lacks reflectiveness and imagination but he was a realist. He was a great satirist in verse. His first satire is Hours of Idleness. The Vision of Judgement is a satire directed against George III and is a direct retort to Southey’s praise of the king. Don Juan is an epic satire.

Byron was one of the proudest revolutionary poets and the poets of freedom and liberty that England ever produced. He was the great advocate of the outcast and downtrodden people. Byron was equally revolutionary in his attitude towards the evils and vices of his age. He was a social revolutionary in his attitude towards the evils and vices of his age and ruthlessly exposed and attacked, the philistinism of the upper English class, the aristocracy and the monarchy. He exposed the hypocrisy, the senseless cruelty, the snobbery, the fraud, the cant and the indolence of the upper classes in society.

The real name of Lord Byron.

- George Noel Gordon

- Hours of Idleness

- Childe Harold’s Pilgrimage
Percy Bysshe Shelley

- is one of the finest of English political satires.
  - *The Vision of Judgement*

- was the most effective and vigorous satire in the English language.
  - *Don Juan*

*Don Juan* is a kind of — novel cast into verse.
  - *picaresque*

Byron's poetic career began as a — and ended as a satirist.
  - *satirist*

Byron's last epic satire is —
  - *Don Juan*

—— is the hero of *Don Juan*
  - *Don Juan*

—— was one of the proudest revolutionary poets from England.
  - *Byron*

Byron's poetry is — in tone
  - *confessional*

—— element is prevalent in Byron's poetical works
  - *Autobiographic*

Byron had a peculiar fascination for the poetry of — and considered him a prince among English poets
  - *Pope*

"I awoke one morning, and found myself famous" was — opinion of his popularity.
  - *Byron's*

*Don Juan* is written in the verse form —
  - *Ottava rima*

—— considered Byron a great English poet.
  - *Voltaire*

Byron was attracted mostly towards — in nature and his descriptions of Rhone, Rhine, and the ocean are fine pieces of nature description in Romantic poetry.
  - *Water*

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**Shelley (1792-1822)**

Percy Bysshe Shelley was the son of Sir Timothy Shelley. He went to Oxford but was expelled from there for refusing to admit authorship of *The Necessity for Atheism*. He made a run-away marriage with Harriet Westbrook and led a financially harassed life. Shelley spent his lifewriting, cultivating friendship and struggling with financial. He was drowned in 1822 when his small yacht encountered foul weather.

**Poetical works**

*Queen Mab, Alastor, The Revolt of Islam, Rosalind and Helen - a Tragedy, The Cenci - a Tragedy, Prometheus Unbound, Epipsychidion, Hellas and Adonais.*

- Shelley's —— is an attack on dogmatic religion, government, industrial tyranny and war.
  - *Queen Mab*

—— is a revolutionary poem exhibiting Shelley's revolutionary ardour and Utopian suggestions for the regeneration of mankind.
  - *Queen Mab*

*Alastor* of Shelley was subtitled as ——
  - *The Spirit of Solitude*

*Alastor* is a spiritual autobiography of
  - *Shelley*

The original title of *The Revolt of Islam* was
  - *Laon and Cythna*

*The Cenci* is a tragedy written by —— in the style of Shakespeare.
  - *Shelley*

*Prometheus Unbound* is the —— of Shelley
  - *lyrical drama*

—— is the example of Shelley's thirst for freedom.
  - *Prometheus Unbound*

—— is a pastoral elegy written on the death of John Keats.
  - *Adonais*
John Keats (1795-1821)

John Keats was born on 31st October 1795. A chance reading of Spenser's *Epithalamion* became the turning point in his life and then on he devoted to poetry. The early death of his parents, his brother and his own ill-health haunted him one after another. He had fallen deeply in love with Fanny Browne, which gave rise to more unhappiness. This ill-health worsened due to consumption, and he died in 1821 at the age of 26.

Keats, the great poet of the romantic period, produced all his great work from 1817 to 1820. He died very young leaving behind beautiful and charming poetry for posterity.

**Major Poetical Works:**

- *Sleep and Poetry*, *Endymion*, *Isabella*, *Hyperion*, *Lamia*, *The Eve of St. Agnes*, *The Eve of St. Mark*, *Odes*, *Sonnets* etc.

- **John Keats**

- **Shelley**

- **Melancholy**

- **Prometheus Unbound** was the modified version of the legend of Prometheus. The earlier version was of

  - *Aeschylus's Prometheus Bound*

- **The Cenci**

- **Keats**

- **Shelley**

- **Melancholy**

- **Prometheus Unbound** was the modified version of the legend of Prometheus. The earlier version was of

  - *Aeschylus's Prometheus Bound*

- **The Cenci**

- **Keats**

- **Shelley's** — is a stirring manifesto of poet's function.

  - *Defence of Poetry*

- **Keats**

- **Shelley's** — has been considered as a visionary idealist who all his life had been weaving dreams of a happy world.

  - *Shelley*

- **Shelley's** lyrics concerning his own life are marked with a note of —

  - **Melancholy**

- **Shelley** borrowed from Plato certain ideas which influenced him strongly. They are

  - General, religious and philosophic ideas
  - Cosmic speculations
  - Social and political ideas
  - The theory of love

- **Keats**

- **Shelley** — was hailed as the least selfish man, motivated always by the highest integrity.

  - *Shelley*

- **Prometheus Unbound** was the modified version of the legend of Prometheus. The earlier version was of

  - *Aeschylus's Prometheus Bound*

- **The Cenci**

- **Keats**

- **Shelley's** — is a verse drama, the tragedy, which is the defeat of love by incest and revenge.

  - *The Cenci*

- **Shelley** recognized the greatness of — and said that it was the critics who hating instead of loving killed him.

  - *Keats*

- **Shelley's** — is the poem that launched Keats into prominence.

  - *Sleep and Poetry*

- **Keats** was a lover of — mythology.

  - *Greek*

- **Keats** is a long narrative poem in four books.

  - *Endymion*

- **The poem, Isabella, is also known as —**

  - *The Pot of Basil*

- **Keats** is considered the best among Keats narrative poems.

  - *The Eve of St. Agnes*

- **Keats** is a love story of Madeline and Porphyro.

  - *The Eve of St. Agnes*

- **On First Looking into Chapman's Homer** is a — by Keats

  - *sonnet*

- **Ode on a Grecian Urn** is regarded as the finest ode written by

  - *Keats*

**Prominent features of Keatsian Poetry**

Keats was neither a reformer nor a revolutionary idealist. He was an artist, pure and simple, and kept himself studiously aloof from the cross currents and sweeping waves of revolutionary idealism. Keats is the only romantic poet in whose works even the faint rumbling of revolutionary thunder is not heard.

Keats took his inspiration from the Greeks as well as the Elizabethans and in his poetry traces of Hellenic art as well as Eliz-
Keats’s personal life was one of despair and suffering and echoes of that despair and gloom are found all over his works. Keats, like Shelley, was overpowered by the feeling of pessimism and melancholy and both these poets invited death to come and take away the sorrows of their miserable existence. Keats was a lover of nature and in the presence of the beautiful aspects of nature he almost forgot all his sorrows and sufferings. Keats had a style of its own and used words with artistry and delicacy.

- Hyperion was left incomplete, because Keats felt that a Miltonic study had something in its very nature and scheme too artificial, and he himself believed that poetry should come as naturally as do leaves to a tree.
- The main theme and motif of Ode to Autumn.
  - Ripeness in all
- The poem of Keats which is regarded as the most Shakespearean.
  - Ode to Autumn
- The imagery of Ode on a Grecian Urn was suggested to Keats by
  - The Elgin Marbles
- The poem of Keats whose title means the “beautiful, pitiless Lady” is
  - La Belle Dame Sans Merci
- is observed as St. Agnes Eve.
  - 20th January
- The Greek style is objective and romantic style is subjective.
- Keats is different from his contemporaries in two respects. They are
  - his attitude to nature
  - his attitude to contemporary social and political questions
- Keats's poems based on Greek stories and legends are
  - Endymion, Hyperion, Lamia, Ode to Psyche
- In the Ode to ——, the poet accepts the impermanence of beauty unwillingly.
  - Melancholy
- St. Agnes referred to in The Eve of St. Agnes represents
  - a virgin martyr who suffered martyrdom; because she steadfastly refused to marry Sempronius, the prefect of Rome and adhered to her religion inspite of repeated temptations and threats.
The importance of the ritual in *The Eve of St. Agnes* is - according to tradition maidens could dream of their future husbands on the eve of St. Agnes (Jan 20), provided that they obeyed certain rules, such as going to bed fasting, repeating the Lord’s Prayer and not looking either to the right or left when preparing to go to sleep.

**Keats’s Hellenism**

The word Hellenism is derived from the word ‘Hellen’ which means Greek. Hellenism therefore stands for Greek culture and Greek spirit. Shelley once said, ‘Keats was a Greek’. The Greek influence came to Keats through his reading of (1) translation of Greek classics (2) Lempriere’s *Classical Dictionary* and (3) through Greek sculpture and above all his own tendency and nature.

One of his friends Cowden Clarke lent him a copy of Chapman’s translation of Homer. Keats was fascinated by the new world of wonder and delight, which was revealed to him. Its effect upon him is in the sonnet *On First Looking into Chapman’s Homer*. His study of Lempriere’s *Classical Dictionary* fully acquainted him with the Greek mythology. The stories of *Endymion*, *Lamia*, and *Hyperion* are based on Greek legends.

The sonnet, *On Seeing the English Marbles*, indicates his emotional reaction to the sculptured ‘wonders’ of ancient Greece. He felt in them the calm grandeur of Greek art, its symmetry and simplicity and lastly sense of proportion, its subordination of parts to the whole. The Greeks were lovers of beauty and so is Keats. To him, the expression of beauty is the aim of all art. It was the perfection of loveliness in Greek art that fascinated Keats. In him we find a happy blending of the romantic ardour with Greek strain of romantic freedom with classical severity.

Keats is a Greek in his manner of personifying the powers of nature.

The quantities and characteristics of Keat’s Hellenism or ‘Greekness’ can be summarised thus:

1. His love of beauty - his spontaneous response to it in all forms.
2. His pagan delight in Nature and in the physical side of life.
3. His manner of personifying the phenomena of Nature
4. His interest in the subject matter of the old Greek Writers, and in the Greek mythology
5. His feeling for form and clearness and directness of expression
6. Concrete imagery instead of abstract ideas

Keats was born in ——
- 1795

The lines "Heard melodies are Sweet, but those unheardSweeter" appears in
- *Ode on a Grecian urn*

Keats dealt with the supernatural in his poem ——
- *La Belle Dame Sans Merci*

Keats’s —— was savagely attacked by reviewers.
- *Endymion*

‘Here lies one whose name was writ in water’ is the epitaph written on the tomb stone of ——
- *Keats*

The epitaph on Keats’s tomb was written by
- *Keats*

Keats was buried in ——
- *the Protestant cemetery in Rome*

Keats died of ——
- *consumption*

‘Negative capability’ is the phrase coined by
- *Keats*

Negative capability means
- *Self-annihilation or disinterestedness*

‘Sensuousness’ in romantic poetry means
- *Poetry which is devoted not to an idea or philosophical thought but giving delight to the senses.*

Keats is a poet of —— rather than of contemplation
- *perceptions*
**Robert Southey (1774-1843)**

His poems, which are of great bulk, include *Joan of Arc*, *Thalatha the Destroyer*, *The Curse of Kehama*, and *The Last of the Goths*. Typically romantic in theme, most of the poems were too ambitious for a poet of Southey's limitation. In style they are straightforward and unaffected. His numerous prose works include *The History of Brazil*, *The History of the Peninsular War* and *The Life of Nelson*.

**Leigh Hunt (1784-1859)**

Hunt does not rank highly as a poet. His best long poem *The Story of Rimini* is an Italian tale modelled on Dante's lines on Paolo and Francesca. Hunt is seen at his best in his shorter pieces, such as his sonnets *The Nile* and *Abou Ben Adhem*. His chief importance as a poet is historical. He wrote a novel *Sir Ralph Esher* and a very readable book on London called *The Town*. Hunt is not a genius, but he is useful and amiable second rate writer.

**Impact of the Middle Ages on the romantic poetry**

Medievalism was one of the main tendencies of the English Romantic movement. The romantic poets were dissatisfied with the then existing modes of literature and the dreariness of life and therefore turned towards the Middle Ages for inspiration and novelty. Middle Ages influenced the romantics more profoundly through architecture than through literature.

In romantic poetry the ballad became very popular. Another feature of medievalism was the revival of Celtic antiquity, followed by supernaturalism, melancholy and sentimentalism. Besides having a love of adventure and romance, the people of the Middle Ages had a faith in religious cermonials, rituals and superstitions. The age was characterized by the dominance of the Catholic Church. The middle Ages were regarded with a fresh sympathy with accurate understanding.

- In romantic poetry —— was very popular.

- Bishop Percy's —— became the most important influence and guideline in writing ballads

- *Reliques of Ancient English Poetry*

- Wordsworth, Shelley and —— were the least influenced by the middle ages.

- Byron

- ——, —— and —— were the adorers of the middle ages.

- Coleridge, Scott, Keats

- *Christabel* is an example of medievalism in —— poetry

- Coleridge's

- *The Ancient Mariner* is a ——

- ballad

- Crime and penance is a catholic idea, which is the central point in the poem ——

- *The Ancient Mariner*

- Scott's —— is an example of his medievalism

- *The Lay of the Last Minstrel*

- —— of Keats is a superb ballad which revived the medieval life

- *La Belle Dame Sans Merci*

**PROSE OF THE AGE OF ROMANTICISM**

**Charles Lamb (1775-1834)**

Charles Lamb was born in London, in 1775. He formed a lifelong friendship with Coleridge at Christ's Hospital. His first literary appearance was a contribution of four sonnets to Coleridge's *Poems on Various Subjects*. Lamb experimented both in prose and verse, sonnet making, etc.

His work as a poet mainly consists of short pieces of moderate ability including the well known *The old Familiar Faces* and *To Hester*. His work as a story teller is confined to *Tales from Shakespeare*, written in collaboration with his sister Mary, *Adventures of Ulysses*, *Mr Leicester's School* etc. His work as a dramatist consists of *John Woodvil*, a tragedy in the style of his favourite Elizabethan playwrights.

As a critic of literature Lamb is known by his *Specimens of English Dramatic Poets Contemporary with Shakespeare*. Together with it is Lamb's *Essays on the*
Tragedies of Shakespeare and On the Genius and Character of Hogarth. As an essayist, Lamb is famous for the Essay of Elia. This established Lamb as the prince of English essayists. As a novelist Lamb is known by Rosamund Grey.

- Lamb is the pen name assumed by Charles Lamb.
- Elia
- The year in which the first edition of Lamb's Essays was published was 1823.
- Charles Lamb is famous as the writer of Essays.
- Christ's Hospital is a Charity School founded by Edward VI.
- Lamb is known as the 'prince of Essayists'.
- Lamb
- The dominant note found in the essays of Lamb is pathos and humour.
- Lamb
- The epithet used to describe Lamb is gentle.
- Lamb
- The name of the great grand mother mentioned in the essay Dream Children : A Reverie is Mrs Field.
- Lamb
- was the greatest practitioner of the genre 'personal essay'.
- Lamb
- Dream Children : A Reverie is an essay by Lamb. The dream children are John and Alice.
- John and Alice
- The art of roasting pigs originated in China.
- China
- John and Alice are the figments of Imagination.
- Lamb's
- is the best prose style of Lamb.
- Simple

Lamb as an essayist

Charles Lamb was one of the greatest essayists of the 19th century. He was essentially an artist in the field of essay writing. He was neither a moralist nor a psychologist but an artist, pure and simple. His finest essays are the nearest of all to poetry. A confidential note pervades through the essays of Lamb. He takes the reader into confidence and reveals to him with disarming frankness his personal memories. An air of friendliness and personal intimacy moves through his essays.

Lamb stands at the head of personal essayists. His essays are personal and autobiographical, subjective and egotistical. Each of his essay is a fragment of the spiritual history of his inner life. Fact and fiction have been very cleverly blended in the essays of Lamb. The same capacity is found in the portrayal of other familiar characters.

His essays are retrospective in character and cast back their gaze to the past memories of life. He was also a great humorist. Allied with humour is Lamb's pathos. From a man whose life was largely affected by melancholy, despair and pathos are inevitable.

His prose style is old fashioned bearing echoes and odour from older writers. He is a master of pictorial quality. A striking feature of Lamb's style is its allusiveness and use of quotations. He quotes from his favourite authors, preferably old but at times quotes from his own poems. Critics are of the opinion that Elia's style is the only thing in English prose that can be called absolutely perfect. He has a charm of his own and his style is eminently suited for the matter at his command.

- is the novel written by Lamb, Rosamund Gray
- was the cousin Bridget in Lamb's essays, His sister Mary Lamb
- Tales from Shakespeare is a joint venture of Lamb and Mary Lamb
- of Lamb became a children's classic, Tales from Shakespeare
- is a five-act tragedy by Lamb which was published in 1802, John Woodvil
- Fairwell to Tabacco is a famous poem of Lamb
The first series of Essays of Elia contained 25 essays.

"Lamb was the most delightful, the most provoking and sensible of men. He always made the best pun and the best remark in the course of the evening" is the remark of William Hazlitt.

The Specimens of the English Dramatic Poets in written by Charles Lamb.

Mrs. Battle's Opinions on Whist, an essay that has delighted generations of readers, is written by Charles Lamb.

Cousin Bridget is a Character figuring in the works of Charles Lamb.

Essays of Elia first appeared in London Magazine.

Hazlitt (1778-1830)

William Hazlitt was an essayist and a critic. The turning point in his intellectual development was his meeting with Coleridge in 1798. Essay on the Principles of Human Action is his first book which was followed by various other philosophical and political essays. About 1812 he became parliamentary and dramatic reporter to the Morning Chronicle, a contributor to the Edinburgh Review and published a volume of literary sketches, The Round Table.

Hazlitt was one of the greatest essayists of the 19th century. He was a romantic essayist. He has hardly a touch of humour and had caustic scorn for the world and himself. The range of subjects in his essays is greater than in Lamb's. He was a perfect egoist, and a perfect essayist. He is a writer of miscellaneous essays — On Going a Journey and On the Fear of Death. The Indian Juggles' are some of them.

He was given to philosophical speculation and so was a thinker. Hazlitt's intellectual interest in philosophy gave him an analytical insight into human motives and intentions. His essays have striking and even startling opening paragraphs. In his essays Hazlitt is everywhere autobiographical. He is his own eternal subject and self revelation is the main charm of his essays.

Hazlitt was influenced by Montaigne and Rousseau. Hazlitt was attracted by Montaigne's courage to say as an author what he thought and felt as a man. Rousseau was his beloved above all writers. Hazlitt was an egoist but was not selfish. His indulgence in autobiography adds an intimate colour to his essays. His essays reflect a glimpse of his complex personality — the austere Puritanic and the sensuous. He was a lover of books and nature.

He is a satrast. He attacks learned authors and readers. His essays are equally eulogistic. He will be remembered always as the author of critical essays. His style is concrete, vivid, personal and vigorous. His essays contain the fire of intellectual penetration than surging emotions.

— is popularly known as 'Critic's Critic'.

The Dramatic Literature of the Age of Elizabeth is written by Hazlitt.

The best criticism of Hazlitt is contained in his The Dramatic Literature of the Age of Elizabeth.

The meeting with — became a turning point in Hazlitt's life.

Table Talk and Round Table, are the essays of Hazlitt in the — category.

Hazlitt was deeply influenced by the writings of Bacon, Locke, Hume.

Hazlitt's intellectual interest in — gave him an analytical insight into human motives.

Hazlitt opens his essays with — which gives a vigorous buffet to our preconceptions.
Hazlitt was attracted by — courage to say as an author what he thought and felt as a man.
- Montaigne's

— was the beloved writer of Hazlitt.
- Rousseau

*My First Acquaintance with Poets* of Hazlitt is an example of his
- autobiographical element

Hazlitt is great in his — essays
- critical

The prose style of Hazlitt is —
- concrete, vivid, personal and vigorous

Hazlitt adheres to the — century tradition of plainness, in style.
- 18th

"An author is bound to write well or ill, wisely or foolishly; it is his trade" is the famous quotation of
- Hazlitt

Hazlitt was admirer of — and from him he imbibed the habit of dilating.
- Burke

**Thomas De Quincey (1785-1859)**

Thomas De Quincey is one of the greatest prose writers of the Romantic Age. The aristocratic 'De' was assumed by himself. His true literary career began in 1821 with the publication in the *London Magazine* of *The Confessions of an English Opium Eater*. Thereafter he produced a long series of articles like *Murder Considered as One of the Fine Arts*, *Suspiria De Profundis*, *The Spanish Military Nun*, *The English Mail Coach*, and *Vision of Sudden Death* etc.

De Quincey was a voluminous writer. Most of what he wrote was of a journalistic character and was completed under financial pressure. He was a writer of great versatility and he could harness his pen effectively in turning out an article on almost any subject. The result was that he turned out matter that is often quite ephemeral in character.

The book that made his name famous is his *Confessions of an English Opium Eater*. The work is chaotic in its general plan, and represents a series of visions that melt away in the manner of dreams. De Quincey ventured upon a new domain of imaginative prose characterized by the eloquence and fervour of the Elizabethan writers.

The most important work of De Quincey is —
- *Confessions of an English Opium Eater (1821)*

*Confessions of an English Opium Eater* first appeared in — in 1821
- *The London Magazine*

The three notes seen in De Quincey's works are —
- meditative, analytical, descriptive

— was the natural theme on which De Quincey wrote with enthusiasm
- *Night*

In style, De Quincey was influenced by the prose writings of — and —
- *Bulwar-Lytton and Ruskin*

**The Growth of Reviews and Magazines**

An important feature in the history of prose literature during the period of the Romantic Revival was the rise of the modern review and magazine. The function of the former was to survey politics, literature, science and art, the latter a storehouse of literary and antiquarian learning with an infusion of more fanciful prose and verse. The reviews and magazines were largely controlled by publishers who employed hack writers to puff their wares and disparage those of others. The ill paid hacks did not dare to criticize adversely.

**The Edinburgh Review (1802)**

*The Edinburgh Review* was founded by Francis Jeffery, Henry, Sidney Smith and other prominent men of letters of the Whig party. Francis Jeffery was the guiding force behind it. Called by his admirers 'the Arch Critic' and by his victims 'Judge Jeffrey,' he contributed some 200 articles to it. He may be regarded as the most influential though not the greatest critic of his time. The repute of the *Edinburgh* was enhanced by the policy of anonymity. The voice was not that of an individual, but of a group, a party, one half England.

**The Quarterly Review (1809)**

The Tory Party was behind the establishment of *The Quarterly Review* in 1809. John Murray was the
publisher and William Gifford was its first editor. Scott wrote frequently for it and Southey so voluminously that William Gifford regarded him as ‘the sheet anchor of the Review’.

**The London Magazine (1820)**

The London Magazine was established in 1820 and continued until 1829. It was liberal in outlook and had sympathy with the Romantics. Its editor John Scott succeeded in having Lamb, Hazlitt and De Quincey among its contributors.

The reviews of the early 19th century were the arbiters of public taste. Their power was very great and to be on their columns was to command the most direct channel for the spread of opinions and the shortest road to influence and celebrity.

- **The Edinburgh Review** was founded by ——
  - Francis Jeffrey, Henry Brougham and Sidney Smith
- Francis Jeffrey was called by his victims —— was the motive force behind The Edinburgh Review.
  - Whig Party
- —— was the ‘sheet anchor’ of The Quarterly Review.
  - Southey
- ——, —— and —— were the contributors of The London Magazine.
  - Lamb, Hazlitt and De Quincey
- Walter Scott opined, “No genteel family can pretend to be without it.” he was mentioning ——
  - Edinburgh Review
- The most serious rival of The London Magazine was ——
  - Colburn’s New Monthly Magazine

**Romantic Criticism**

Early in the 19th century there arose a new school of criticism which covered a period of twenty-five years. It began with Wordsworth’s *Preface to the Second Edition of The Lyrical Ballads* in 1800 and ended with Hazlitt’s *The Spirit of the Age* which was published in 1825.

The first among the romantic critics is Wordsworth, *His Preface to the Lyrical Ballads* is a critical work of great significance. It brought out Wordsworth’s theory of poetry and poetic diction. It may be regarded as the manifesto of the Romantic movement in poetry. By pleading for the choice of subjects of poetry from common life, it vitalised poetry by opening new vistas.

Coleridge was the greatest exponent of English romantic criticism. His fame as a critic rests on *Biographia Literaria* and *Lectures in Shakespeare*. A true romantic, Coleridge revolts against the Augustan conception of poetry as an art to instruct. For him the aim of poetry is to provide pleasure — pleasure ‘through the medium of beauty’. In the XIII chapter of *Biographia Literaria* Coleridge makes a subtle distinction between imagination and fancy. He says that imagination is of two types and primary imagination and secondary imagination. The primary imagination is the power of perceiving the objects of sense, and to have a clean picture of them; it is that power which ennobles the mind to perceive the unity and system which are in all God’s creation.

The secondary imagination is the conscious use of this power and is dependent upon human will. Coleridge regards fancy as inferior to imagination.

Shelley’s fame as a critic rests on his essay *The Defence of Poetry*. The work is a strong exposition of the Romantic point of view. Shelley emphasised on the inspiration and divinity of poetry and regarded it as a great source of moral edification.

**The London Group of Critics**

Charles Lamb, William Hazlitt, Thomas De Quincey and Leigh Hunt were called the London critics. Except De Quincey they lived in or near London. They found compensation in literature, which they approached with sympathetic appreciation and with romantic enthusiasm. They humanized literary criticism by introducing an autobiographic and personal element, by making it the story of their own adventures in the realm of books, and an account of what they found there. Their main concern was to appreciate creative writings and to see what particular contribution was made by that creative work.

Lamb was a critic of repute. In his critical work *Specimens of English Dramatic Poets Who Wrote about the Time of Shakespeare* (1808), he did much to spread the knowledge of older English playwrights. It is remarkable for its delicate insight and good literary taste.
Hazlitt was a critic by profession. His fame as a critic rests on *Characters of Shakespeare's Plays*, *The English Poets*, *The Dramatic Literature of the Age of Elizabeth* and *The Spirit of the Age*. This writing is remarkable for its fearless expression of an honest and individual opinion, he is unsurpassed in his ability to communicate his own enjoyment and in his gift for evoking unnoticed beauties.

**Leigh Hunt**

Leigh Hunt holds a distinctive place among the men of his time. His taste was very eclectic, and breadth of his sympathies is a pleasant feature of his criticism, but his tendency was towards romanticism. His critical opinions are solid and sensible though often half-informed.

De Quincey was a prolific writer. Among the best of his critical essays are *Note on the Knocking at the Gate in Macbeth and Murder considered as One of the Fine Arts*. The most famous of his critical works is his *Literary Remains*. This contains brilliant appreciations of Wordsworth, Coleridge, Lamb, Shelley, Keats, Hazlitt, and Landor. His opinions are often half formed and show an evidence of ignorance.

- Romantic criticism covers a period of 25 years. It is from —
  - 1800 - 1825
- Romantic criticism began with the publication of
  - Wordsworth's Preface to the Second Edition of Lyrical Ballads
- Romantic Criticism ends with the publication of
  - Hazlitt's *The Spirit of the Age*
- —— is an explanation and criticism of Wordsworth's theory of poetry
  - *Biographia Literaria*
- —— is the plea for the avoidance of arbitrary rules which for two centuries had stood in the way of literary criticism of Shakespeare.
  - *Lectures on Shakespeare*
- Coleridge revolts against the —— conception of poetry as an art to instruct.
  - *Augustan*
- In the thirteenth chapter of —— Coleridge makes a subtle distinction between imagination and fancy.
  - *Biographia Literaria*
- Coleridge regards —— inferior to imagination
  - *Fancy*
- Shelley's famous critical work is
  - *The Defence of Poetry*
- The London group of critics are
  - Lamb, Hazlitt, De Quincey and Leigh Hunt
- *Specimens of English Dramatic Poets Who Wrote about the Time of Shakespeare* is the critical work of
  - Charles Lamb
- *Characters of Shakespeare's Plays* is the critical work of
  - William Hazlitt
- *Note on the Knocking at the Gate in Macbeth* is the critical essay written by
  - De Quincey
- The most famous work of De Quincey is
  - *Literary Remains*

**NOVEL OF THE AGE OF ROMANTICISM**

**Jane Austen (1775-1817)**

Jane Austen was born in the parsonage of Steventon in London. She was born into a large family, with her sisters. She was educated at home and passed her life quietly. She began to write at an early age. With the publishers she had little success. *Pride and Prejudice* went begging for 16 years. An anonymous article in the *Quarterly Review*, following the appearance of *Emma* in 1815, full of appreciation of the charm of the new writers was the beginning of Jane Austen's fame. She learned much later that, the friendly and discerning critic was Walter Scott. He continued to be her admirer until her death.

Jane Austen wrote six novels in about 27 years. They are *Sense and Sensibility*, *Pride and Prejudice*, *Mansfield Park*, *Emma*, *Northanger Abbey* and *Persuasion*. She was an artist and took particular care in writing her novels. All her novels are modelled on one
particular pattern so that there is little difference in her art in all the novels she wrote.

**Sense and Sensibility**

This novel is satirical in tone and Miss Austen ridicules sentimentalists. Elinor represents sense and her sister Marianne stands for sensibility. The style is forcefully ironical and the dialogues through which the comedy is represented are piquant and trenchant.

**Pride and Prejudice**

*Pride and Prejudice* is considered to be the finest novel of Jane Austen and is the work of art in the history of English fiction. It is modelled on Shakespeare's *Much Ado About Nothing*. In this novel we have the exhibition of Pride and prejudice, and their ultimate union at the end. Pride is represented by Darcy and Prejudice by Elizabeth.

**Northanger Abbey**: This book begins as a burlesque of the Radcliffian horror novel, which was then all rage. The incidents of the novel are commonplace, and the characters flatly average.

**Mansfield Park**: This novel is a study of the inhabitants of the house of that name, the country place of Sir Thomas Bertram. The central character of the novel is Fanny Price who represents to a considerable degree the values held dear by Jane Austen.

**Emma**: Emma shows an important development by combining the gaiety of the earlier books with the gravity of later ones. Its heroine, Emma Woodhouse lacks Elizabeth's intelligence but for that reason is nearer to average womanhood.

**Persuasion**: It is the last work of Jane Austen. Satire and ridicule take a milder form in this novel. The tone of this novel is warmer and the portraiture of the character of Walter Elliot is sympathetic.

- It is said that Jane Austen wrote —— novels.
- *Sense and Sensibility* —— represents sense and sensibility.
- *Pride and Prejudice* is modelled on Shakespeare's *Much Ado About Nothing*.

The title characters of *Pride and Prejudice* are

- Darcy (Pride) Elizabeth Bennet (Prejudice)

— is primarily a comic version of the Gothic romance and is thus to be classed with great burlesques — Don Quixote and Joseph Andrews.

- *Northanger Abbey*

The novel —— is the reaction of Jane Austen to the wave of Evangelism.

- *Mansfield Park*

Emma Woodhouse is the central character of the novel

- *Emma*

— is the last work of Jane Austen

- *Persuasion*

**Jane Austen as a novelist**

Jane Austen was the greatest woman novelist during the first quarter of the nineteenth century. In her limited range she has performed miracles and so often her name is compared with Shakespeare. She was a supreme artist in fiction. She wrote her novels with care. She has been considered as a writer of the ‘pure novel’.

The limited range of her novels is due to the fact that she drew all her material from her own experience. Her novels do not represent stormy passions and high tragedy of emotional life. Her novels would be recognized as "domestic" or "the tea-table novels. She lived through the French Revolution and the Napoleonic wars but no Shadow of this storm is allowed to confuse the firm bright clarity of her vision.

She was a realist. Her stories are all drawn from the life that she knew. The ordinary commonplace incidents and the day-to-day experiences formed the warp and woof of her novels. Her great skill lies in plot -construction. Her skilfully constructed plots are the highest object of artistic perfection. They are simple but pervasive. The place of action is taken up by conversation and scene after scene is built up by the power of conversation.

The characters of Jane Austen are minutely portrayed and accurately described. She has the power to create living characters, and they are not types but individuals. Her male characters have a softness of temper but the female characters are almost perfect. She avoids jarring characters and had a knack in portraying
moral aspects of her characters. She does not idealise her characters. She presents them with all their warts and foibles, their vices and virtues. She does not repeat her characters.

She is a satirist as well as a moralist. Taste, sense and virtue are the three principal elements in Jane Austen's ethics. She hates folly, irresponsibility and lack of self-control. She developed the dramatic method both in the presentation of her plots and characters. She makes them reveal themselves in their actions and speeches. Her attitude towards life as presented in her novels is of a 'humorist'. She never leaves the realm of comedy.

She has an easy, flowing style. Her novels present beautifully the manners in southern England of the 19th century and the picture of the entire English society of the upper middle class. The clergy and the country gentlemen is brought forth with all comic aspects in her novels. She presents remarkable psychological studies of men and women avoiding passion and prejudice. She is the greatest English novelist because of the queenliness of her craftsmanship, purity and simplicity of her style and themes.

- The Age in the history of English literature to which Jane Austen belongs.
  - Pride and Prejudice
- The prominent locale of action of Jane Austen's novel pride and prejudice ——
  - Hertfordshire
- 'It is a truth universally acknowledged that a single man in possession of a good fortune must be in want of a wife'. Which of Jane Austen's famous novels opens with this line ?
  - Pride and Prejudice
- The first published novel of Jane Austen.
  - Sense and Sensibility
- The title of the first draft of the novel Pride and Prejudice.
  - First Impressions
- —— is the original title of Jane Austen's novel Northanger Abbey.
  - Susan
- —— was published posthumously in 1818.
  - Persuasion
- —— is considered as a classic novel of Jane Austen.
  - Pride and Prejudice
- A woman in 18th century English law was almost non-existent, hence —— is not a matter of romance and day dreams but an urgent economic necessity
  - Marriage

**Sir Walter Scott**

Sir Walter Scott, poet and novelist, was born in Edinburgh. He was a lawyer by profession and literary work occupied his leisure time. The *Lady of the Last Minstrel*, and *The Lady of the Lake* are some of his poetical works. He wrote a number of novels. Waverley, *Guy Mannering*, *The Antiquary*, *The Heart of Midlothian*, *The Abbot*, *The Kenilworth*, *Ivanhoe* and *The Talisman* are some of his novels.

*Ivanhoe* deals with the 12th century. In this we have a brilliant picture of medieval life at the time when the Norman conquerors and the Saxon conquerors were beginning to amalgamate into a nation. In *Talisman*, Scott presents the most interesting of medieval events, the third Gusad. *The Heart of Midlothian* tells of events about 80 years prior to Scott's writing.

It was to the credit of Sir Walter Scott that he gave birth to the historical novel. He conceived of a novel in which history would be allied with romance, and in which the part would be created with all the vigour and liveliness of the past. He successfully recreated the life of the past in his novels. He presented the past history of France, England and Scotland in a life-like and realistic manner. In *Kenilworth*, we live during the period of Queen Elizabeth, in *Quentin Durward*, the times of Louis-XI in France, in *Waverley*, we move with the followers of James II.
Scott coloured the historical facts with his romantic imagination. His novels present a host of characters both men and women. In his characters the interest is on nationality rather than on individuality. For him, 'national character is destiny'. His characters are extremely complex. He is deficient in the presentation of spiritual characters and also in psychological insights and analysis.

He presents his characters for the sake of delight. He does not aim at any social reformation through his characters. He is good in presenting eccentric and old characters. He revelled in the humour of personal incongruities and the clash of heterogeneous temperaments. Scott is a failure in sketching convincing female characters. Their fault is their faultlessness. Scott is more careful that we respect and admire them rather than understand them.

Scott's male characters are living men, whether coarse or noble. Their powerful portrayal compensates the weakness in the depiction of the heroines. Scott's dialogues in the novels are fine. He reveals his characters through dialogues. His style is graceful. Being a quick and prolific writer, he could not bring the subtle adjustments of word and phrases which are found in the great masters of English prose. His novels do not go deeper and they seldom have deep penetrating insight of a great writer. With all the defects Scott is a great English novelist.

- Scott's *Ivanhoe* deals with the — century.
  - 12th
- The third Crusade is presented in —
  - *Talisman*
- — is a masterpiece of Scott.
  - *Old Mortality*
- — is a historical monument written by Scott.
  - *Old Mortality*
- The aim of the historical novelist is to present life and manners, the ways and feelings of the people of a particular period chosen by him for his delineation.
  - Historical novel
- — is just a magnetized history.
- — gave birth to the historical novel.
  - *Walter Scott*
- In *Kennilworth* Scott presents the period of
  - *Queen Elizabeth*
- In Scott's characters the interest is on — rather than on individuality.
  - nationality
- According to Scott — is destiny
  - national character
- Scott's characters are extremely complex. In this regard Scott is compared to
  - Dostoyevsky
- Scott is deficient in the presentation of — characters
  - spiritual
- Scott is a failure in sketching convincing — characters
  - female
- Scott is the novelist of the — life
  - Scottish
- — has been called the king of romancers
  - Scott
- Scott reveals his characters through —
  - dialogues
- — wrote *Frankenstein*
  - *Mary Shelley*
- The other title of *Frankenstein* is —
  - *The Modern Prometheus*
- In recognition of his literary work, Scott was made a baronet in
  - 1819
- Scott's novel — was published anonymously
  - *Waverley*
- Scott's novels are collectively called
  - *the Waverley novels*
- — invented the historical novel
  - Scott