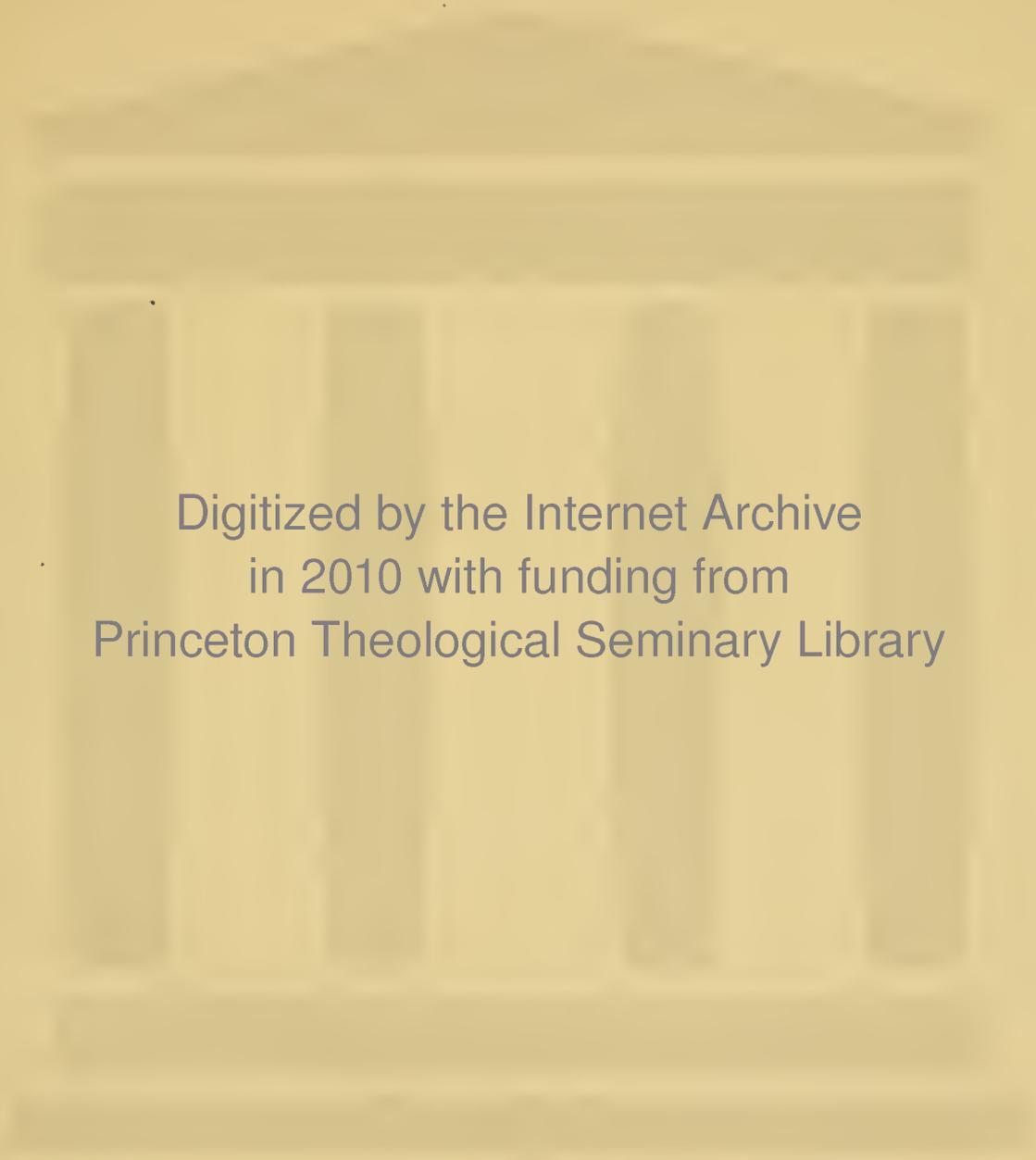


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SYLLABUS IN PROF. AXON'S FIRST TERM SENIOR ENGLISH.

After Shakespeare, the drama grew sensational and bombastic until the closing of the theatres by the Puritans. The restoration under Chas. II. brought a reaction against the bombast of the old school, and an attempt to write clear, concise prose, which however, lost spontaneity, and was not in touch with nature and man. Then followed the revolt of Romanticism.

ENGLAND UNDER JAS. I. AND CHAS I. :- Under Elizabeth there had been a feeling of national unity, but at her death, England being safe from the danger of Spain from without, and of Catholicism ~~in~~ within, internal differences arose, which were increased by James' doctrine of divine right. The pending conflict was to be between the authority of the King and Establish Church on one hand, and the authority of the people and Puritanism on the other. Charles I. could not meet the situation wisely; though irreproachable in private life, he was rotten in public life and his promises could not be trusted. He convoked and resolved three parliaments, then governed without one. His ministers, Wentworth and Archbishop Laud used most rigorous measures to make the King's will supreme by levying ships money and forcing a ritual on the Scotch Church. Then came the civil war which ended in the beheading of Charles and government of Cromwell. The Cavaliers were fearless, reckless and loyal. The roundheads were grim, determined with a deep spiritual conviction.

RESTORATION TRAGEDY.

Puritan dominance had meant the suppression of joy. At the death of Cromwell, England was glad to welcome Charles II. The restoration meant the return of mirth.

I. Literary Method was imported from France, where the great classical school - Corneille, Racine and Moliere - were then writing. It was an age of genius, but genius working by rule and method. Ordinarily English genius will not accept a fixed method, but it was accepted at this time because:-

- (1) All things French were popular.
- (2) The impassioned language of the Elizabethan Era had degenerated into bombast and needed reforming.

(3) Modern Science was beginning, and an intellectual, scientific style was needed.

(4) The failure of a great ideal (I. E. Puritanism and Democracy) resulted in a lack of ideas; hence method took the place of inspiration.

II. So called "Classicism" was pseudo - classicism. Real classicism is passion under the restraint of art and method such as in Milton, but the restoration writers had merely the method without the passion. They did not go directly to Greek and Latin Models but got their classicism indirectly through France.

III. The characteristic drama of the period was comedy

IV. But Tragedy developed first and

V. Shows the negative effects of the Moral Revolt in its air of insincerity, and indifference.

VI. Theatres were reopened at the Restoration 1660 (they had been closed by law since 1642).

1. Old plays were performed first:-

Plays of Beaumont and Fletcher and Shakespeare were adapted to suit the people's taste by introducing dances and music.

2. "Siege of Rhodes" 1662 by Sir Wm. Davenant, was the first original play.

VII. Restoration Theatre unlike the Elizabethan Theatre, was a respectable place in the centre of the town with a fashionable audience. There was elaborate scenery, and women acted for the first time. In order to please the fashionable taste play wrights wrote on high life; hence the theatre ceased to be representative of English life as a whole.

VIII. Idea of "Heroic Drama" given in Dryden's Prefaces, is that it should be like Heroic (I. E. Epic) poetry; as a result of this:-

1. The Hero should be done in large and general outline.

2. The form should be Rhymed Couplet because

(a) that was a French Form (b) and less like the speech of ordinary life, above which tragedy should be lifted.

3. There should be elaborate scenic effects on stage. He criticized Shakespeare for mingling Comedy and Tragedy and covering too much time in one play.

IX. In theory and practice Dryden was an "Eclectic". I. E. He was neither a Classicist or a Romanticist but chose what he wanted from each school. The Greek idea was unity of plot, time and place, and total separation of tragedy and comedy. In theory Dryden took from this the unity of time and separation of Tragedy from Comedy, and from the Romanticists the scenic effects; for his practice we examine:-

X. "The Conquest of Granada" 1670 in which a truculent hero offers his services to the King of Spain, falls in love, wins battles, and marries in the end. The only classic element is lack of Comedy. The non-classic elements are (1) three plots badly confused (2) place changes from Granada to Spain (3) time occupies eight months.

The restoration tragedy was without human interest, without the passion of the Romantic drama of Shakespeare, and without the power of the French drama; hence it lasted only twenty years.

XI. "The Rehearsal" 1671, a burlesque play, written by Duke of Buckingham laughs this sort of Heroic tragedy off the stage. The character Bayes, a conceited playwright, is a composite portrait of Dryden and Davenant. It is a plea for common sense on the stage.

XII. Now Dryden changed to Blank Verse from the rhymed couplet and wrote one great play in it.

XIII. "All for Love" was that play. It treats the story of Antony and Cleopatra; and has a more unified plot than Shakespeare's play, but not so good characterization nor so true a view of life.

XIV. Thomas Otway, a brilliant, educated writer, patronized by nobles, then thrown over and unable to stand by himself. He fell in love with an actress who inspired him to write the tragedies. "The Orphan" and "Venice preserved." She then rejected him. He died poor and obscure. "Venice Preserved" is the greatest acting blank verse play ever written. It represents the actual tortures of a human soul.

RESTORATION COMEDY.

1. Witty Comedy was the characteristic drama of the period. The comedies are intellectually clever but not humorous like Shakespeare. There is quick repartee, and smart epigram. All things, and especially religion and love, are treated flippantly. These plays lack (1) thought, (2) passion, (3) sentiment.

II. This Comedy was originated for the purpose of satirizing society.

(1) Dryden wrote the "Wild Gallant" with this purpose. It is a poor play.

(2) Wm. Wycherley wrote "Love in a Wood", "The Country Wife", "The Plain Dealer". When accused of grossness he said that his plays were no worse than the society he satirized. He deals frankly, rebukes hypocrisy, is independent and courageous. Though his language is gross and characters artificial, his purpose is sincere.

III. Later the object of Comedy was mere pleasure.

(1) Wm. Congreve wrote "Old Bachelor", "Double Dealer", "Love for Love", "Way of the world." Though he said he wrote with a moral purpose, there was never more moral than two lines at the end of the play. His plays were the wittiest and most brilliant of the time; he preserved the classical unities; he was as bad as the rest but less repulsive. He stopped writing at thirty and became a gentleman.

(2) Sir John VanBurgh, an architect, wrote the "Relapse" a poor play of intrigue and infidelity.

IV. Jeremy Collier in 1698 wrote "A short view of the profaneness and immorality of the English Stage." It was a just and forcible criticism and aroused the English conscience. Dryden said: "Collier right and I wish all my own comedies were forgotten."

V. George Farquhar wrote "Constant Couple", "Sir Harry Wildaer", "The Recruiting Officer", "The Two Strangers."

Though a scape grace, he had a clean heart, and though his plays deal with intrigue, there is an air of naturalism and human sentiment in them. He was a soldier and portrayed soldiers well. He has humor and wholesomeness. His best play is "Recruiting Officer."

RESTORATION POETIC SATIRE.

I. Satire was suited to the Restoration age, because it is likely to flourish where people have lost their ideals, and since it is generally destructive (i. e. offers no substitute for what it attacks) it is fittest for an analytical age.

II. Three types of destructive Satire:-

(1) Butler's satire is impersonal; his purpose moral. He has no personal spite.

(2) Dryden's is political. He wrote to advance his own party.

(3) Pope's is purely personal.

III. Only the noblest satire is constructive, suggesting a nobler substitute for the ignoble reality. Such is Milton's satire. An emotional quality is needed for this. Swift and Addison fall short of this; Swift because he profoundly hated all mankind, and Addison, because he lacked virility and emotion.

IV. Samuel Butler - a morose pessimist who lived and died neglected but his work was very popular in his time. He was very learned but not in science and his "Elephant and the Moon" satirizes scientific investigation, and claims the methods are not those of common sense. "Hudibras" satirizes the puritans in particular, and in general whatever is opposed to common sense.

V. Party conditions encouraged political satires:- At this time the Whig and Tory parties were beginning.

VI. Dryden's peculiar fitness for Satire: He could hold his temper, he could change his politics and religion without any sting of conscience and defend his attitude equally well each time. He was poet Laureate and therefore had the duty of rendering active service to the King, so at the Shaftesbury - Monmouth conspiracy he writes "Absalom and Achitophel" 1681. Chadwell wrote "The Medal" 1682 in celebration of the release of Shaftesbury from prison Dryden replied in his most humorous manner in the satire "MacFleckhoe", the King of the dunces who chooses Shadwell as his successor.

JOHN DRYDEN (1631 - 1700).

I. Dryden's genius was robust rather than delicate. He is lacking in the higher ranges of thought and delicate harmony. His work is done in a large, masculine, manner with vivacity and virility. He does not reveal inner life. He was first real literary dictator in England.

II. The two leading qualities to which his supremacy is due are:

(1) Good Judgment; he had common sense, his mistakes were never those of emotional impulse.

(2) Versatility: His scope and talent make him the most important man in his age. He set the style for New Comedy; he started Heroic Tragedy; he reintroduced Blank Verse; he was the first political satirist in verse; he first attempted close reasoning in verse; he reformed prose, and created criticism. He wrote finest odes and lyrics for one hundred years, and translated classics and Chaucer. In any one of these he was usually surpassed by another, but in all round excellence he is supreme.

III. He set the standards and methods in literature for his time.

(1) He adapted French methods to English needs. French had clarity of thought, precision of style and symmetry of form, all of which English then lacked and needed.

(2) He matured slowly. He did not find his style until thirty, then found it in the new French impulse. He kept developing till his death.

IV. His changes:-

(1) Political: He lamented death of Cromwell, then welcomed Charles. (2) Religious: He was a protestant under Charles and a Catholic under James.

Extenuating circumstances (1) He was doubtless a Cavalier.

at heart, yet could reverence Cromwell; he was glad enough to welcome any government that assured peace. (2) Religious differences in his time were in essence political. He had no heart conviction, and turned for political advantage.

V. Deficiencies of Dryden's character and of his age seen in his plays. The effect of the tragedies is negative I. E. indifference to virtue; the effect of Comedies is positive I. E. ridicule of virtue.

VI. His sound judgment and versatility seen in his Satires, odes, prose and criticism. He did his best work in these. His satires are moderate and wholesome. His odes full toned and sonorous, his prose is simple, elastic and lucid. He is unsurpassed as a critic. Though the age was bad he turned the characteristics of that age to the best account. He is known as the "Father of English Prose" and "Glorious John Dryden."

JOHNATHAN SWIFT (1667 - 1745).

I. Personality of Swift.

(1) Cynicism and misanthropy. His capacity for unhappiness was enormous. He was one of the few men who could satirize humanity as a whole and do it tellingly. He said "I heartily hate and detest the animal called man". His cynicism was sincere. He was generous and good to the poor but concealed it lest anyone should think he was better than he was.

(2) The misanthropy was partly pathological. The last twenty years of his life he was a lunatic; and all his days he had lived under the shadow of insanity. For a long time however, he had the most vigorous mind in England. He is incomparable in vigor, originality and force.

(3) Disappointments and Humiliations. He was poor in an age when it was hard for a poor man to earn a living. He was a pensioner in the house of a relative, with whom he was not congenial. His pride made it difficult for him to accept any favor.

(4) At thirty-five, he got a Clerical living in Ireland, which he regarded as banishment. Yet the people loved him there and he became their defender. He opposed Wood's halfpence or debased currency in Ireland in the "Draper Letters" and was almost arrested by the English Government for it.

(5) His majestic mind never found an adequate field for its powers. By profession he was a clergyman and man of letters, by nature he was a statesman; but it was a time of petty politics and he had no "pull."

(6) His part in politics: He was first a Whig, but on a matter of principle left the party just when they came in power. When Torys came in power, he was employed to write the editorials in the New Tory paper, The "Examiner." He wrote rugged, terse political arguments. The leading men in the party were Harley, St. John and Harcourt, but Swift was really the power behind the throne, though he got very little political reward.

II. Swift as a Satirist.

(1) His natural fitness for satire. His cynicism, his vigor, his embittered life all fitted him for a satirist.

(2) Literature with him was a means, he had a contempt for literary fame. He wrote with a purpose. His works are:-

(3) "Battle of the Books", a skit on the controversy between classic and modern literature.

(4) "Tale of a Tub" in some respects his greatest work. More spirit and vivacity than in Gulliver. It is a satire on Catholics and dissenters.

(5) "Argument against Abolishing Christianity" 1708, - here he uses his characteristic vein of irony, I. E., stating an utterly preposterous thing in a plain matter of fact way.

(6) "The Modest Proposal" 1729 ironically proposes that the sufferings of the Irish be alleviated by money received from selling their babies as table delicacies.

(7) "Gulliver's Travels" 1726. In the last two voyages we see traces of his latent lunacy. In the third he tries to satirize the science of his time which he knows nothing about.

The fourth is the most hideous satire in our language. The first is the best. Here the satire is many sided, touching individuals, government and the whole human race.

(8) Swift and Carlyle contrasted: Swift was a scorner of men; Carlyle was a teacher of men. Carlyle had greater power.

ADDISON.

I. Swift and Addison contrasted: (1) Purpose: Addison believed that men could be improved, Swift did not. (2) Method: Swift's satire was bitter, Addison's was not.

II. Character of Addison: A calm man - He wanted to be like a Roman gentleman, not violent in thoughts or actions. No party or personal obligations ever led him into bitterness.

III. The influence of the "Spectator", a periodical edited by Addison and Steele, did much to reform the morals of the time. It exalted virtue and laughed at folly.

IV. Contrast of Addison's and Swift's prose style: Swift has vigor, Addison smoothness.

V. Addison's relation to Classicism: In him classicism is brought to a finer finish than in Dryden.

ENGLISH CLASSICISM TO POPE.

I. Classicism analyzed.

(1) English poetry in the Dryden-Pope Period lacks the true classic spirit, which was Emotion under the restraint of art. In this period there was no emotion.

(2) The Models of this period French and Augustan-Roman, I.E. They were derived from the French poet Boileau who in turn was influenced by the Augustan-Roman poets, and directly from the Roman poets themselves.

(3) Horace is the typical Augustan Poet. His age was one which reached the highest intellectual development, and arts were culminated for technique. Though Virgil lived in this age, he stood aloof from it caring more for ideas than for art. He corresponds to Milton in the Restoration Period.

(4) Dryden and Pope are the representatives of English Classicism.

(5) Poetic Standards of Horace and Pope: to make language say as much as possible in as brief space as possible in a pointed and polished manner. They repressed emotion. Pope worked over separate phrases like a gem cutter over a gem.

(6) The times of Pope and Horace resembles each other in luxury, literary culture, interest in town life, no enthusiasm, emphasis on wit and cleverness, hence the prevalence of Comedy and satire, absence of interest in Man and Nature, desire to write about conventional society.

(7) Definition of English Classicism of this period: A neat artificial manner borrowed from Horace, directly, or indirectly through France.

II. Pope an example of a poet perfectly adapted to his age. He was a small man both physically and spiritually in an age of small things.

III. He was fitted for his work by:

(1) Personality: He was a malignant spiteful gossip with no breadth of sympathy.

(2) Education: As a Catholic he was debarred from the Universities, hence he was a general reader but not a deep scholar. His age was one of general reading not of scholarship.

(3) Native talent: He was intellectual not emotional; critical not creative.

(4) His defects were those of his age; he was unoriginal, unimaginative, unemotional, unspiritual.

(5) His merits were those of his age: He had wit, sharp and intended to hurt. In compression and sententiousness he is unsurpassed. He is our greatest stylist.

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PERSONALITY OF ALEXANDER POPE (1688-1744).

I. His specific faults and their relationship to his fundamental character. He is the meanest man in English Literature. He told lies when truth would have served better. He was treacherous to friends, tricky and quarrelsome, yet he was loved by many. This is probably because no one took him seriously as a man; they treated him as a spoiled child and made exceptions for his bodily infirmities. He was a good son and had an independent spirit. He possessed the artistic temperament in its most perfect form; he was an invalid all his life. These two things would naturally make his most irritable. In the light of his abnormal temperament his faults are less atrocious.

II. His Genius for Friendship:- Few men made more friends but most of them became his enemies. His early friends, Wm. Trumbull, who first inspired him to authorship, and Wm. Walsh, died soon and never quarreled with him. Pope was first flattered by the friendships of Henry Comwell and Wm. Wychekey, but much slier than he, then he quarreled with them.

III. Relationship with John Dennis and Addison. Pope at first a friend of Addison, writes introduction to Addison's play "Cato", and defends Addison against John Dennis who criticized "Cato." Later Addison advises him not to put fairies in the "Rape of the Lock". Pope did put them there in and made a success. He then suspects that Addison had advised not to use them through jealousy of his success. Then Addison refuses to read first book of Pope's Homer, because he had already read and favored Tiberius's translation. Pope nursed his wrath and wrote the lines on Atticus in "Epistle to Dr. Arbuthnot," published after Addison's death. Pope said Addison had seen them and did not object, but we cannot believe it.

IV. Publication of Correspondence. It was not good form for a living man to have his letters published, but Pope wanted them published, so he asks John Caryle to send back his letters lest they be stolen and secretly published. Then he gets them he writes to a publisher Curll signing the letter R. J. and saying he has Pope's letters. Curll publishes them. Then Pope denounces him in the press and on the pretense of correcting mistakes in Curll's edition he publishes an edition of his own. In somewhat the same manner he had his letters to Swift published. Their style is not good, - too formal and eloquent.

POETIC WORK OF POPE.

FIRST PERIOD OF AUTHORSHIP 1709-14. He was a precocious writer. He wrote a play at eleven years and an Epic at fourteen. During this first period he contributed to the Miscellanies. The "Pastorals" were written when he was eighteen. They are not characteristic of him. "Essay on Criticism" is a characteristic didactic poem purporting to set forth the doctrines of literary criticism for all time. It is really a translation of Horace's "Ars Poetica." It sets up an academic standard too narrow and rigid, and makes art more important than life. Pope already shows his power of compression in such phrases as "To err is human, to forgive divine." "Rape of the Lock" a characteristic satiric poem without the severe, ugly tone of his later satires. It is a mock heroic treatment of the trivial incident of a young man stealing a lady's lock of hair. It is so ephemeral yet so permanent in literary interest that it could only have been produced in a time when form was above thought.

SECOND PERIOD 1715-26: Translating Homer. Pope knew very little Greek so he used a latin translation. Dr. Bentley, the Greek scholar said: "It's a very pretty poem but it isn't Homer." However, it is a spirited virile poem about Homer's Heroes, and made Pope an rich man.

THIRD PERIOD 1727-1744: The Scriblerus Club was a Tory club composed of Arbuthnot, Swift, Gay, Pope etc to satirize the non-tories. It produced two things, (1) Gulliver's Travels (2) Dunciad. Dunciad was published anonymously to avoid suits of libel. When it was discovered that Pope wrote it he had to carry two pistols to defend himself. He made Theobald, King of the dunces. The literary defect of the poem is that men of so little importance were satirized.

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The Moral defect is that he laughs at the poverty of unsuccessful poets; the defect of Bad judgment in lampooning men like Bently, whom all knew was not a dunce.

Imitations of Horace written at the suggestion of Bolingbroke, in which he satirized his personal enemies. Epistle to Arbuthnot and to Augustus are among these.

Essay on Man and Moral Essays are Bolingbroke's Philosophy put into verse.

Pope's place in 18th Century Poetry: He is the perfect flower of English classicism, the PERFECTION OF ARTIFICE/
BEGINNINGS OF NATURALISM.

I. Revolt against Classicism and Revival of various dormant interests.

English Classicism had for its subject: man as a member of a social set or political party; its spirit was critical, distrusting emotion, reducing all things to common sense; its style was unimaginative and precise; its poetic measure was Heroic complet I.E. Iambic pentameter rhymed, for example:

"And when I die be sure to let me know.

Great Homer died three thousand years ago."

There came a reaction against

Classicism. Poets

began to rise who esteemed matter more than form, who preferred truth to wit and exalted sentiment above reason. There was renewed interest in (1) Outside nature, (2) Country life, (3) Country people, (4) natural emotions, (5) Natural religion (6) history of early times and Middle ages, (7) older English poets, (8) single and impassioned form of poetry.

II. Interest in Nature was generally incidental to humanity or God previous to 18th Century. Not till 18th Century do we have nature poetry just for itself.

III. References to Nature in Hebrew, Greek, Latin and Early English. In Job, and Psalms, we have descriptions of Nature as illustrations of God's power. I.E. Psalm 104. In Greek and Latin nature descriptions are used as simile. In Chaucer and Elizabethan English poetry, nature is expressive of man's sheer gladness and joy of living. In Spencer Nature is only an ornament. We have the last touch of Nature in Milton, but his descriptions are generalisms.

IV. 18th Century Agriculture and Pastoral Poetry.

(1) JOHN PHILLIPS (1678-1708) - a botanist fond of reading Milton. He wrote:

(a) "Splendid Shilling" a burlesque about a spendthrift student, written in Blank verse. It is the first Blank verse (not in a play) since Milton.

(b) "Cyder" a practical treatise on orchards and cider making in Blank Verse. Phillips' importance consists in use of Blank verse and treating a phase of country life.

(2) AMBROSE PHILLIPS (1671-1749) a foppish fellow who wrote foppish verses. His Pastorals are modeled after Virgil and Spencer. They were artificial and ingipid. His importance lies in using the meter of Spencer and calling attention away from town to country life.

(3) ALEXANDER POPE contributed- unconsciously to the revival of interest in nature. In Thompsons' Miscellany appeared his Pastorals, and "Windsor Forest." He had no interest in nature and wrote about it merely because Virgil had done so. His descriptions are artificial and phrasing stereotyped. However, some places show true observation of Nature and a few lines approach Wordsworthian simplicity.

(4) JOHN GAY (1685-1732) an amiable, inefficient fellow who was fortunately taken care of by the Duke of Queensbury. He did whatever his friends told him to. He had written a sportsman's manuel in verse called "Rural Sports" so Pope asked him to burlesque Phillips) Pastorals which he did in "Shepherd's Week." It represented shepherds as working, not making love songs. His importance consists in his true though somewhat humorous portrayal of country life.

V. Relation of this poetry to real nature poetry: This pastoral and agricultural poetry is still cold and artificial and incidental to something else, yet it is an evidence of (1) Interest in older English poets (2) interest in Nature.

EARLY DEVELOPMENT OF NATURALISM.

I. Lady Winchelsea (1660-1720) shows the first indication of real love of nature and close observation. She was a person of natural instincts and affections with a strain of melancholly. She retired from the court to the country and enjoyed it. Her "Nocturnal Reverie" 1713 is a remarkable nature poem for that time. She tells what she sees, hears and smells and also the restoring effect of Nature on her own spirit. This is the first time this enters into English poetry. She was not however, a conscious reformer.

II. James Thompson (1700-1748) was real leader in this reform, though he too was unconscious of it. He was the laziest man in England.

(1) From Scotland to England: He was born in Lowland, Scotland, studied at Edinburg for ministry but turned to literature. He studied Spencer and Milton, and went to London to make a living. Was in bad atmosphere to write Nature Poetry, but always kept his love for Scotch Scenery.

(2) He wrote four nature poems: "Winter", "Summer", "Spring", "Autumn", published together as the "Seasons" 1730.

(3) The seasons combined new subject and new meter (Blank verse) with old manner, I. E. he used the old Latinisms such as "effusions" and "effulgent", and the stock descriptive epithets such as "Warbling choir" for "birds." However, two things differentiate him from the classicists (1) a sincere love of nature (2) Love of Milton and use of Blank verse.

(4) "Castle of Indolence" his last and best poem, is an imitation of Spencer's Fairy Queen, in Spencerian stanzas. He gained fame and fortune, died at forty-eight.

(5) Significance of the Seasons:

(a) Fidelity to facts of Nature; he cared more for subject than form, makes no attempt to be clever, he loved and observed nature.

(b) Country life of the Shepherds is described as a happy contented busy life.

(c) Fiction of a Golden Age: he idealizes country life and feigns an age of innocence.

(d) In this he anticipates Rousseau, though he was of exalted talent rather than of great genius like Rousseau. Thompson's great importance lies in sounding a call to Nature which poets heard and followed for one hundred years.

WM. COLLINS (1721-1759).

L. An ill starred poet (compared with Otway.)

Collins, like Otway before him, lived in uncongenial times, and all his years was pulling against the tide. Both were irresolute in character and prodigal of self respect and came to an ignoble end. Their genius was greater than their accomplishment.

II. Importance of Collins work as Nature, Romantic and Lyric Poetry. He is the greatest Nature poet except Gray and Cowper, before Burns, the greatest Romantic poet, except Gray before Scott, the greatest Lyric poet for one hundred years.

III. Early Life: Born in 1721 in Chichester; went to Winchester School and formed friendship with Joseph Warton who as a scholar did much for revival of Romanticism; entered Oxford which he found a dull place, went to London and entered gay social life, decided to be a poet.

IV. "Persian Eclogues" published 1742 (same year that Fielding published first novel, Gray wrote first poem, Young published "Night Thoughts"). These Eclogues are stilted pastorals purporting to be translated from Persian. In preface he says there is something wild and romantic in the Persian mind.

V. Odes are 750 lines of astonishing good poetry, but not popular because too new. Among them are Ode to the Passions, and Ode to Evening his best poem. He also wrote ode on Death of Thompson.

(1) compared with Thompson: Thompson describes details, Collins seizes salient features and suggests rather than describes; he mingles human emotion with Nature. His poetry is deficient because of abstractness, and lack of warmth.

(2) A Greek quality in his verse accounts for lack of warmth.

VI. "Ode on the Popular Superstitions of the Highlands" 1749. This is his chief contribution to the Romantic movement.

VII. Ten years following this he was insane. VIII. He is first to strike the note of Liberty (See Ode to Liberty) and all later poets were touched by it.

THE HISTORY OF THE UNITED STATES

The history of the United States is a story of growth and expansion. From a small collection of colonies on the eastern seaboard, it grew into a vast nation that stretched across two continents. The early years were marked by struggle and conflict, as the colonies fought for their independence from British rule. The American Revolution was a pivotal moment in the nation's history, leading to the signing of the Declaration of Independence in 1776. The new nation then faced the challenge of building a government that would unite the diverse states and provide for the common good. The Constitution was drafted in 1787 and put into effect in 1789, establishing a system of checks and balances that has endured to this day. The 19th century was a period of rapid westward expansion, as settlers moved across the continent in search of new opportunities. This era was also marked by the struggle for slavery, which ultimately led to the Civil War in 1861. The war was a defining moment in the nation's history, as it tested the Union and resulted in the abolition of slavery. The Reconstruction period that followed was a time of great challenge and progress, as the nation sought to rebuild and reunite. The 20th century has been a period of unprecedented change, with the United States emerging as a global superpower. The nation has played a leading role in the world, from the New Deal in the 1930s to the Vietnam War in the 1960s and 70s. Today, the United States continues to face new challenges and opportunities, but its history remains a source of inspiration and guidance for the future.

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THOMAS GRAY.

I. Touches intellectual life of his time at many points:- He had a fine feeling for nature; has more sympathy with Dryden and Pope than the other new poets have; he studied Milton. He expresses the ideas of the new school with the precision of the classicists. He was greatest scholar among literary men of his day. Spoke Latin, was the first to revise study of Greek; knew French and ~~was~~ Italian literature; was the first to study old Norse Legends; studied Gothic architecture, history, music and painting. His knowledge of antiquities fits him for leading Romantic movement. He wrote very little.

II. Meagre poetic production due to (1) unsympathetic times, (2) Scholarly temperament making him critical rather than productive. (3) Bad health. (4) He was fastidious, and perfected new style at cost of great labor and slight production.

III. Early life: Born London 1716. Went to Eton school where made two friends, Richard West, who died young, and Robert Walpole, the future Prime Minister. Went to Cambridge, lived life of a hermit. He was supersensitive and melancholy, yet a sense of humor is seen in his letters which are models of prose. He had a multitude of men friends.

IV. Foreign travel with Walpole 1739. He quarreled with Walpole and left him in Italy but later was reconciled. This travel broadened his sympathies; it was the only time he came in close contact with common people; he was introduced to French and Italian literature, and wild mountain scenery.

V. His feeling for nature is seen in the rapturous descriptions in his letters. Gray also visited the highlands of Scotland.

VI. He settled at Stoke-Foges (1741-2) where he begins poetry with ode to Spring, Sonnet on death of Richard West, Hymn to Adversity, Hymn to Ignorance, Ode on distant prospect of Eton, and probably began the Elegy.

GRAY (CONTINUED)

I. "Elegy written in a country Church Yard". He was eight years writing it. There is a double quality of Naturalistic element in this: (1) Natural Subject, I.E. plain peasants living a life of toil, (2) Natural Expression, the style is simple, direct, suggestive. It is also natural in feeling, the elemental human emotion are expressed.

II. Grays Romanticism: There is a touch of it in the Elegy in the "Ivy-mantled Tower". There is more in the "Progress of Poesy." The "Bard" is wholly so, being a story of a wild Bard defying King Edward in the Mountains of Wales. He then studied Norse and Icelandic poetry and made free translations of these romantic subjects in the Fatal Sisters and Descent of Odin.

III. He lived at Cambridge as a recluse from 1742 to death. He was professor of History but gave no lectures.

IV. Three classes of his poetry (1) Semi-classic: Ode to spring and to Eton College. (2) Naturalistic: Elegy (3) Romantic: Bard and translations.

V. His place in literature: He did not have quite the free simple manner of Wordsworth but he is sublime. He did not believe that poetic language was the same as that of prose. Swinburne says: "As an elegiac poet Gray holds for all ages to come his unassailable and sovereign station; as a lyric poet he is simply unworthy to sit at the feet of Collins."

DIFFERENTIATION OF NATURALISM AND ROMANTICISM

I. Meaning of terms.

I. Naturalism is characterized by love of natural scenery, natural sentiment and simple life. It is opposed to the classical contempt of nature poetry, ignorance of real natural beauty, artificial description, and city life.

(2) Romanticism not so much a style as an attitude of mind. It may be considered (a) Historically:- its development was in the study of medieval history; its origin from the medieval literature of North Europe with its rude barbaric notes of Ireland, Scandinavia and Wales, and their rude life and rough emotions. (b) Metaphysically it is the antithesis of Classicism. Romanticism is imaginative, vague, complex, suggestive, I. E. hinting at more than it says; its mood is wonder. Classicism is unimaginative, distinct, simple, its mood is knowledge. Romanticism combined with naturalism to reintroduce into English poetry a great variety of metrical forms among which was the Spenserian stanza.

II. In Thomson, Gray and Collins, Naturalism and Romanticism blend. I. E. "The Seasons", "Elegy" and "Ode to Evening", are naturalistic poems and the "Castle of Indolence", "Bard", and "Superstitions of the Highlands" are romantic. After these the Naturalistic writers are separate from the romantic.

III. Naturalistic Poets: Green, Falconer, Dyer, Young, Smart, wrote on country life, hunting, sheep raising, etc. Smart is the only real poet among them and he went mad. He had gift of song, passion and eye for nature.

IV. Naturalistic Novelists: Richardson's Pamela is the first real novel. It introduced individual characterization combined with a story. His "Clarissa Harlowe" is a masterpiece of the torture of the human heart. His women characters are skillfully done. Fielding began "Joseph Andrews" as a burlesque of Pamela but ended it seriously. Then followed his great work "Tom Jones" which is noted for realism, characterization, humor, dramatic situations, but lack of unified structure. Sterne's "Tristram Shandy" is a gossipy book with gross ethical faults.

V. Romantic poets: Thomas Warton made known to his generation the early English romantic poets by his history of English poetry. Bishop Percy made a collection of old ballads. MacPherson published, in high flown prose, what he said was a translation of romantic Scotch poetry, called "Ossian". It is generally believed that he was the original author. Chatterton who committed suicide at 17 wrote romantic poems in archaic language, claiming they were written by an old monk. The whole tendency of these men is to revive old forms of poetry.

VI. Romantic Novelists: Chief of these is Horace Walpole who wrote the first Romantic novel "The Castle of Otranto", a story of adventure, mystery and horror.

VII. Reactionists: Samuel Johnson and Oliver Goldsmith were conservative and still held that the only true art was the art of Dryden and Pope. At their deaths classicism vanished. Its service to English was the clarifying and simplifying of prose.

COWPER (1731-1800) AND EVANGELISM.

Cowper is the only great poet who is the poet of a Sect. He is a naturalist, not a romanticist, but is most strongly influenced by the:

I. 18th Century Religious Revival.

(1) This indirectly effected every writer of the 18th and early 19th century by (a) Mysticism I. E. love of wonder and mystery of the unexplainable; the assertion of the authority of the heart over that of reason, (b) Humanitarianism or the assertion of the inherent worth of the humblest human being.

(2) 18th Century Rationalism: Religion had been characterized by Formalism and rationalism. The preachers were either fox-hunting sports or Metaphysical moralists without spiritual fervor.

Among the upper classes Christianity was regarded as the best aid to morality but untrue.

(3) The Revival begins with Wm. Law's "Serious Call" 1730 which claimed that a personal heart religion should replace rationalism.

(4) The Methodist Society was organized at Oxford as a student's Bible Class, in it were the Wesleys and Whitfield.

(5) The Revival was at first entirely within the established Church. It was characterized by (a) Outdoor preaching, (b) Lay preaching I. E. any one could preach. The upper classes regarded it as impertinently democratic. To the lower classes it brought a gospel to which their hearts responded. John Wesley was the organizer of the movement. He was a born ruler of men with great physical endurance. He worked eighteen hours a day and preached 40,000 sermons. Whitfield was the greatest preacher; he had a magical power over all who heard him. He was profoundly convinced of the truth of his doctrine. He worked much in America. Charles Wesley was the hymn writer.

II. Under the direct influence of this movement the poetry of Cowper awoke. His religion did not drive him mad; he was predisposed to madness. In youth he was nervous and retired, subject to fits of depression varied by fits of good humor. His first madness came from worry about an examination for a government position. The best influence in his life was his friendships with the Unwins with whom he lived at Olney. Here he met Rev. John Newton who set him to work among the poor, which later resulted in his poetry of Naturalism. With Newton he wrote the Olney Hymns. He didn't write secular poetry till forty-nine years old.

POETRY OF COWPER'S MIDDLE LIFE.

I. Theory and conditions under which he wrote.

(1) His theory: That the poet should instruct men how to live and prepare for death. His interest is moral and religious. His poetry is didactic I. E. meant to teach, but not like Pope's didacticism which is based on worldly conceptions. Cowper's is saturated with a religion that involved the emotions.

(2) Condition: a sequestered country life.

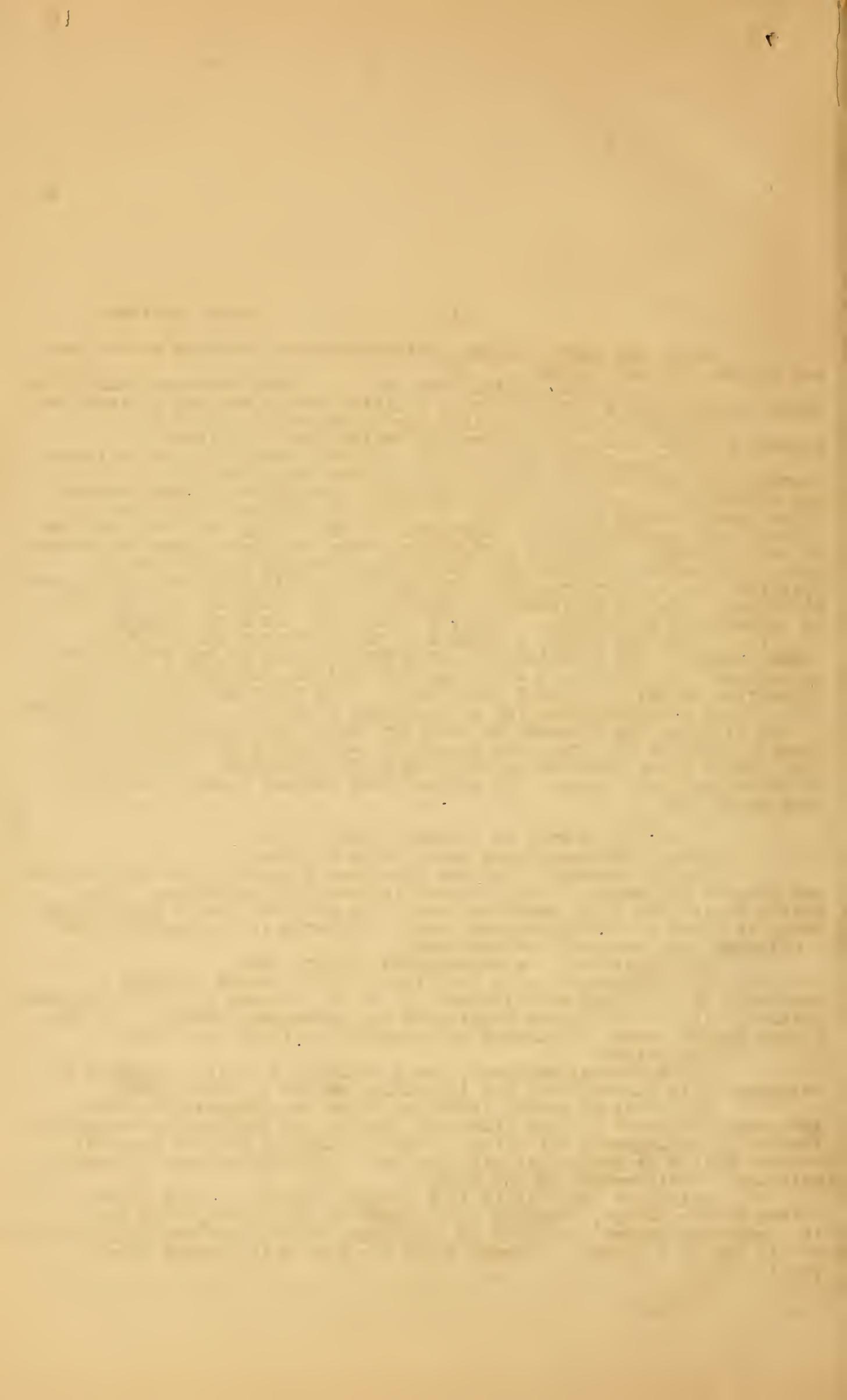
II. His limitations as a satirist: (1) He lacked complete knowledge of the thing he satirized. I. E. He attacked city life but knew little of it. (2) He lacked consistent and sustained cruelty. He had a most gentle heart, and though he hated sin he loved the sinner.

III. His satires:

(1) "Anti-Thelyphthora", was a reply to a Biblical defense of Polygamy. It has no merit but it stimulated him to write more.

(2) In eight months (1782) he wrote his Christian Satires. "Progress of Error" attacks gluttony, hunting and fashionable education. "Truth" is an argument for faith. "Table Talk" is full of easy wit. "Conversation" is less doctrinal than the others and abounds in good epigrams. "Retirement" is the best.

IV. Ballad of John Gilpin is a nursery classic. Lady Austen, a friend of Mrs. Unwin, noticing that Cowper was melancholy told him in a spirited manner the story of a merchant whose horse ran away with him on his way to a dinner. Cowper wrote the poem which became very popular;



It is a perfect comic ballad.

V. The Task: (1) Its origin: Lady Austen also suggested this: She told him to write a long poem, he said he had no subject: She suggested a Sofa. So he called the first nook "The Sofa". (2) Structural weakness: It has no regular plan. He has no need of a Sofa because he has no gout, so he can walk into country. It is rambling talk on society showing the evils of the town and blessings of the country. (3) Its main theme is the Simple Life. His landscapes are naturally and simply described and his people are natural.

GEORGE CRABBE (1754-1832).

I. Why he is a neglected poet. Though he was once popular; wrote much and has virility, yet he is now neglected because (1) his poetry lacks beauty; what he said would have done as well in prose; (2) he is a pessimist.

II. His Historical importance is great. Except Cowper he was more consciously a reformer than any man we study. He deliberately instituted a social and literary reform. He protested against the rose colored view of humble life as expressed in pastoral poets. In him naturalism becomes realism. He is in poetry what Zola is in prose. Yet, being uninfluenced by contemporary poets, he used the old form I. E. rhymed couplet.

III. Early life: He was born in Aldenburg a wretched fishing village, where people lived very squalid lives. This village was the one important influence in his life. He never forgot its misery and wretchedness. His father was a drunkard and took a violent dislike to him. He was apprenticed to a Surgeon in this village, then to another in Woodbridge. Here he became engaged to Miss Elmy and frequently visited the house of her uncle where he had a chance to observe the rough and ready English yeoman life such as Fielding depicted in Tom Jones. He had little success as a surgeon, so went to London to make a living as a literary man. He became desperately poor and after a vain search for a Patron, Burke took him in his household, and encouraged him to study for ministry.

IV. Life as a Clergyman: He returned to Alderburg as preacher. Though his life was perfectly moral he was not a successful minister because he lacked zeal. He had various charges but rented them out to assistants. However, in his very last charge he was greatly loved.

V. The Village (published 1783): Though in rhymed couplet this was something very original. Matter is here more important than form. He had something to say which was weighing on his conscience. It was a call to look at facts, a poem about people as they really are, not as the pastoral poets presented them. It was a direct answer to Goldsmith's "Village," in which Goldsmith's memory had cast an illusionizing veil over facts. Where he had seen natural innocence and the simple life, Crabbe finds a surly, savage race, of pirates, smugglers and drunkards. Where he had described a godly minister, Crabbe tells of a fox-hunting, card-playing parson. He depicts all the misery of starvation, old age, and shame. His description of the squalid inmates of the poor house, neglected to die is very realistic. He is indignant at the poets who cover up this life in fine verse. He is the first to strike a clear Democratic note.

VI. Then followed a silence of twenty-two years during which he wrote three novels but burned them because his wife told him they were too good.

VII. Later poems: "The Parish Register", divided into three parts, Baptisms, Marriages, Deaths, tells direct realistic stories of persons he had really known in the village of Alderburg.

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He stands at the beginning of realistic fiction with a moral purpose. He is the first writer to appeal to the social conscience. He anticipates Dickens and Charles Read. "The Borough" is his longest poem. Here Aldeburg is again the subject. He also wrote a number of Tales in verse in which the tone is more cheerful.

VIII. His Pessimism: His great purpose is to tell truth; he is best in showing that sin brings its own retribution; yet the basis of his philosophy is pessimism because he does not show any inward hope in the lives of the miserable. He hasn't faith in human nature. "Nobody has shown better the process of going to the dogs."

RAMSAY AND FERGUSON.

The tendencies we have so far traced would account for Burns' poems but not for the spontaneous simplicity and melody of his songs. This we find in earlier Scotch poetry.

I. Scotch poetry always characterized by simplicity and melody. Its subjects are familiar and near home; it has the singing note. We find this already in the 15th Century Scotch poets: Henderson, Dunbar and Douglas whose natural descriptions and word coloring are unequaled till Shelly.

II. Scotch Nature poetry was awakened in the 18th Century by Watson's Collection of Scotch songs.

III. Allan Ramsay (1686-1758) an Edinburgh wig-maker, was a social, cheery, humorous little man, enterprising and successful. He read Watson's Collection and was influenced to write poetry. One poem in this "Christ's Kirk on the Green" he added to and published as his own. He joined the essay club and became its poet laureate, writing witty poems for it. His poems first printed on a single sheet were collected in the Tea Table Miscellany. He added a book store to his wig shop and then built a theatre which failed. He cheerily rebuilt his fortunes and lived in comfortable circumstances till death. He was too cheery to be a great poet, he never touches the deeper emotions. He wrote a play "The Gentle Shepherd" in which the characters are true to life. He showed his judgment in stopping writing at forty-five.

IV. Robert Ferguson was one of his imitators. He died young starved and crazed. There is melancholy strain and rich sentiment in his verse. Burns loved and imitated him.

ROBERT BURNS, THE MAN (1759-96).

I. Reasons for his universal popularity: Although (1) he wrote in dialect (2) he never wrote a big poem, (3) his subjects are local, yet he is most popular of all poets because he spoke right out of his own heart to the hearts of men; there is no subtlety, everything is direct and plain. His personality is dominant, he is greater than anything he wrote. Though his moral life scandalized Scotland and he blasphemed the Scotch theology, yet he is the true Scotch hero. There is a hypnotic power in him that attracts men. Such severe moralists as Carlyle and Whittier praise him. The secret of this is in Whittier's words, "He loved much"; he has sympathy with every living thing; that made him a great natural poet and the first poet of mankind.

II. His life: His parents were simple god-fearing farmers at Ayr. He went to Murdoch's School. Mr. Murdoch did much to stimulate his mind. He read the Bible, Shakespeare, Pope, Ferguson, and Ramsay, learned a little French and Latin. He heard old superstitions and songs from his nurse. At fifteen he wrote his first poem to Nelly Kilpatrick. At seventeen studied surveying, but interrupted by another love affair. At twenty-three he went to Irvine and fell in bad company, began drink habit.

Dear Sir,
I have the honor to acknowledge the receipt of your letter of the 10th inst. in relation to the above mentioned matter. I have conferred with the Board of Directors and they have decided to grant you a license for the term of one year, commencing on the 1st day of January next, for the sum of \$100.00. I have the honor to enclose herewith a copy of the license and the receipt for the same. I am, Sir, very respectfully,
Your obedient servant,
J. W. [Name]

I have the honor to acknowledge the receipt of your letter of the 15th inst. in relation to the above mentioned matter. I have conferred with the Board of Directors and they have decided to grant you a license for the term of one year, commencing on the 1st day of January next, for the sum of \$100.00. I have the honor to enclose herewith a copy of the license and the receipt for the same. I am, Sir, very respectfully,
Your obedient servant,
J. W. [Name]

I have the honor to acknowledge the receipt of your letter of the 20th inst. in relation to the above mentioned matter. I have conferred with the Board of Directors and they have decided to grant you a license for the term of one year, commencing on the 1st day of January next, for the sum of \$100.00. I have the honor to enclose herewith a copy of the license and the receipt for the same. I am, Sir, very respectfully,
Your obedient servant,
J. W. [Name]

He settled down a little when his father died and farmed at Mossgiel; fell in love with Jean Armour. He offered marriage when her reputation was involved, but her father forbid it. Burns decided to leave the country, and to get money, published his poems at Kilmarnock 1786. They were a success at once. Dr. Blacklock invited him to Edinburgh where he was lionized. Meantime, he fell in love with Mary Campbell, but she soon died. This was the purest love he ever had. He then married Jean Armour, was made excise officer, moved to Dumfries, went from bad to worse, caught pneumonia and dies at thirty-seven.

III. Traits of his personality: He always tried to be a better man but didn't try hard enough. He always retained something straight forward, honest and generous. Carlyle finds an absolute sincerity in his work and life. He had universal sympathy with man, nature, animals, freedom even with drink and the devil. He finds subjects for poetry all around him.

NATURALISM IN BURNS.

I. There is no romanticism in Burns. There is the material of Romanticism in the Scotch legends and superstitions (such as Collins used in his "Ode to Scotch superstitions") but Burns turned them into material for every day life. His ghosts and devils are subjects of laughter, not of wonder. This is because he knew the old legends only as they were rewritten by the 18th Century poets who had toned down their mystery.

II. His Naturalism is complete. He is natural in (1) Subject- I. E. Homely, human nature and common place things, (2) feeling- I. E. He had natural spontaneous emotions and patriotism. (3) Expression I. E. His native dialect. Compared with poets: Thompson's subject was natural, his feeling partly so, his expression strained. Crabbe's subject was natural, feeling restrained, expression faulty, Cowper's subject was natural, feeling too self conscious, expression sometimes strained. Gray in the elegy attained in a large degree this three fold naturalism.

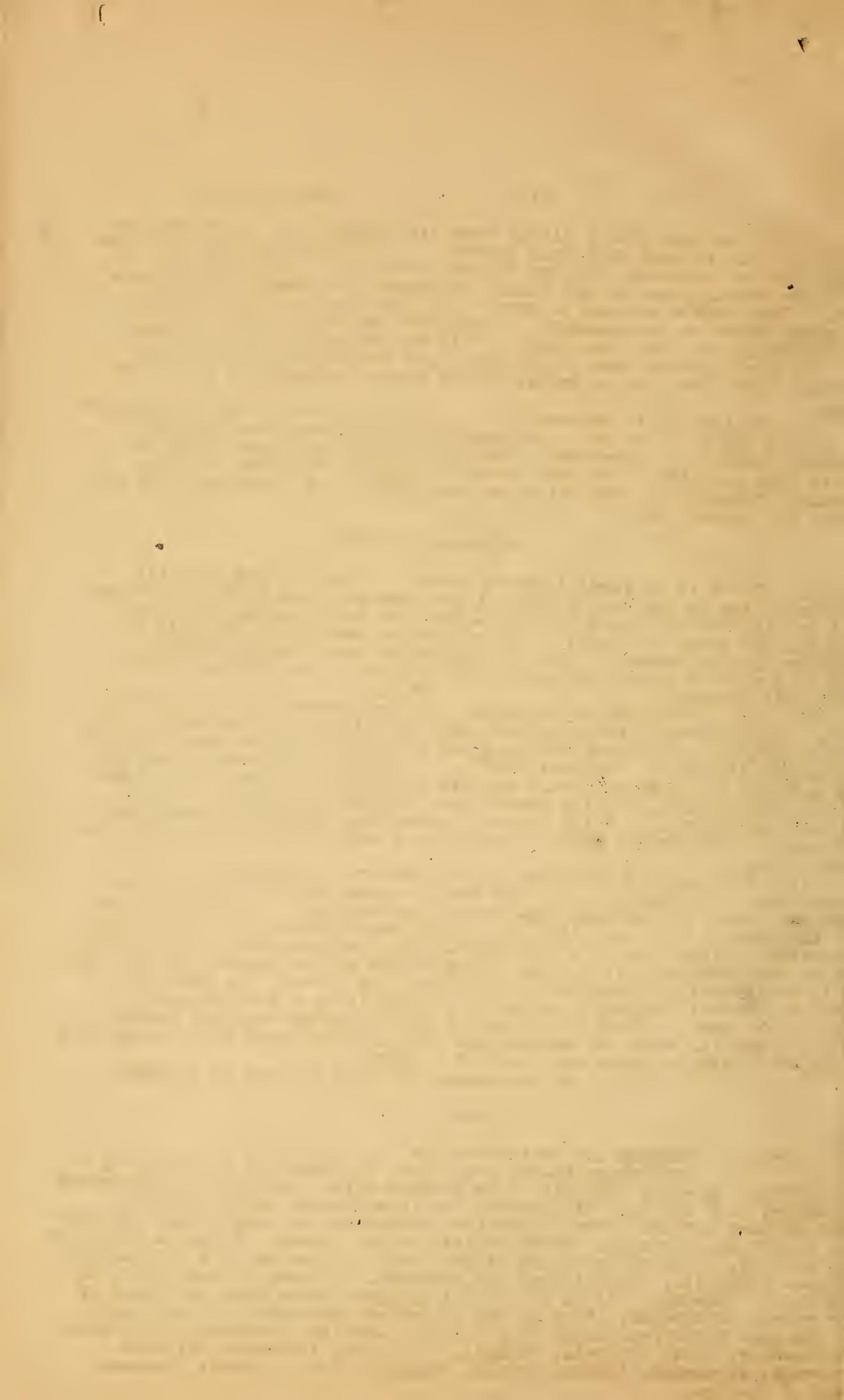
III. The Elements of Burns' Naturalism are (1) simplicity (2) literalism, (3) sympathy. (1) His strong common sense, clear eye for fact and homely speech make him natural and simple. His poetry is in the language of every day life. (2) His descriptions are literal and accurate. While Thomson's are general, his are specific; while Gray's are in monotone, his are varied, while Crabbe's lack beauty, his have it. He is as literal as Wordsworth, as vigorous as Byron. He does not ascribe a secret meaning to nature, but used it as a back ground for Man. (3) He has a sympathy with nature which Thomson and Gray lacked. He has a special sense of brotherhood with animals, seen in his poem on a Mouse, "Naggi", a horse and "Mallie" a sheep.

NOTE: For remainder of Burns see end of syllabus.

READING.

Dryden: "Absalom and Achitophel.":-

Many Englishmen feared that Chas. II. would be succeeded by his brother James, a Catholic. To prevent this, the Earl of Shaftesbury conspired with the Duke of Monmouth, an illegitimate son of Charles. They paraded through several counties persuading the people that Monmouth was a legitimate son and therefore heir to the crown. Before a rebellion was started, Monmouth submitted to the King. Later he led a rebellion against James II., was defeated and beheaded. Dryden's poem refers to the former episode. It is a Biblical Allegory taken from the story of the revolt of Absalom, aided by the counselor Achitophel against David. In the poem David represents King Charles, Absalom, Monmouth, Achitophel Shaftesbury, Saul, Cromwell, Michael, the Queen, Ishobeth, Richard Cromwell, Jerusalem, London, Israel, England, Gath, Brussels, Pharaoh King of France.



In ward, the following poems are most important and should be reread.

Pope:- Epistle to Dr. Arbuthnot -- as an example of his personal satire, especially the lines on Atticus (Addison).

Thomson's (1) Snow scene which is naturalistic in its description of landscape. (2) A few stanzas of Castle of Indolence which is romantic in its imaginative, vague and mirage like splendor, and in its use of the Spenserian stanza. I.E. Nine lines, the first eight iambic pentameter, the last hexameter; the rhymes are a b a b b c b c c.

Collins:- (1) Ode to Evening, which is naturalistic in its sympathy for nature and observation her aspects. (2) Ode on superstitions of the Highlands which is romantic in its interest in the mysterious and supernatural, in strange and remote conditions of human life, and in the Middle Ages as they appeared vaguely as through the veil of a dream.

Gray: (1) Elegy which is naturalistic in its recognition of the dignity of simple lives, its natural sentiment and natural manner. (2) Bard which is romantic in its interest in an ancient and perished people, its revision to the middle ages, its wild, rough atmosphere.

These six poems should be read with the idea of picking out the naturalistic and romantic elements (see Lecture on beginnings and development of naturalism, and differentiation of Naturalism and Romanticism.)

Cowper: Task; note his love for nature (p457) his naturalistic descriptions (p 460) Crazy Kate, his patriotism (461), his religion (462), household joys (465), pity for animals (467 ; horses in snow).

Crable: Village, 1st part. For comparison of this with Goldsmith's village see lecture on Crable. Tom Jones opens with the discovery of the hero as a new-born babe in the house of a virtuous gentleman, Mr. Allworthy. Here he grows up with Allworthy's nephew Elifil, who out of jealousy ruins Tom's reputation with his benefactor and gets him turned out into the world. Meantime Tom has fallen in love with Squire Western's daughter Sophia, who returns his love in spite of the opposition of her father. Tom travels to London, with many adventures and temptations; finally by the discovery that he is a nephew of Mr. Allworthy, and the revelation of Elifil's villany, he comes again in favor with Allworthy and marries Sophia. This novel lacks unity in plot structure, it is episodic, I. E. it is a series of dramatic situations or episodes united by the presence of the hero. The best episode in the book is that at the Inn where Sophia, and later Squire Western arrives, while Jones is up stairs making love to Mrs. Walters. The most realistic character is Squire Western. Though Fielding rails at evil, his humor and humanity save him from cynicism.

Gulliver's Travels: Gulliver is shipwrecked at Lilliput where the inhabitants are six inches high. They capture him and keep him for a while as a curiosity. Here the satire consists in showing human motives at work on a small scale, and suggesting by the likeness of human affairs. The arts by which politicians keep their offices, such as cutting copers on a tight rope, satirize the petty statesmanship of the time. The dispute over which end an egg should be broken, that caused Civil War is a satire on party divisions. The voyage to Brobdingnag brings Gulliver among giants, where he is made a plaything in the royal family. Here again the purpose is to show the littleness of human affairs. Gulliver tells the King giant of the history and achievements of men, and the King concludes that they are a "Pernicious race of little odious vermin."

SHERIDAN'S SCHOOL FOR SCANDAL.

A comedy of the frivolous world of fashion of the 18th Century. In this corrupt society Lady Teazle has provided herself with a lover, Joseph Surface. Meanwhile Joseph, a cold hearted hypocrite, plans to marry Sir Peter Teazle's niece Maria, and supplant his own brother Charles, a good natured spendthrift in their uncle's affection.



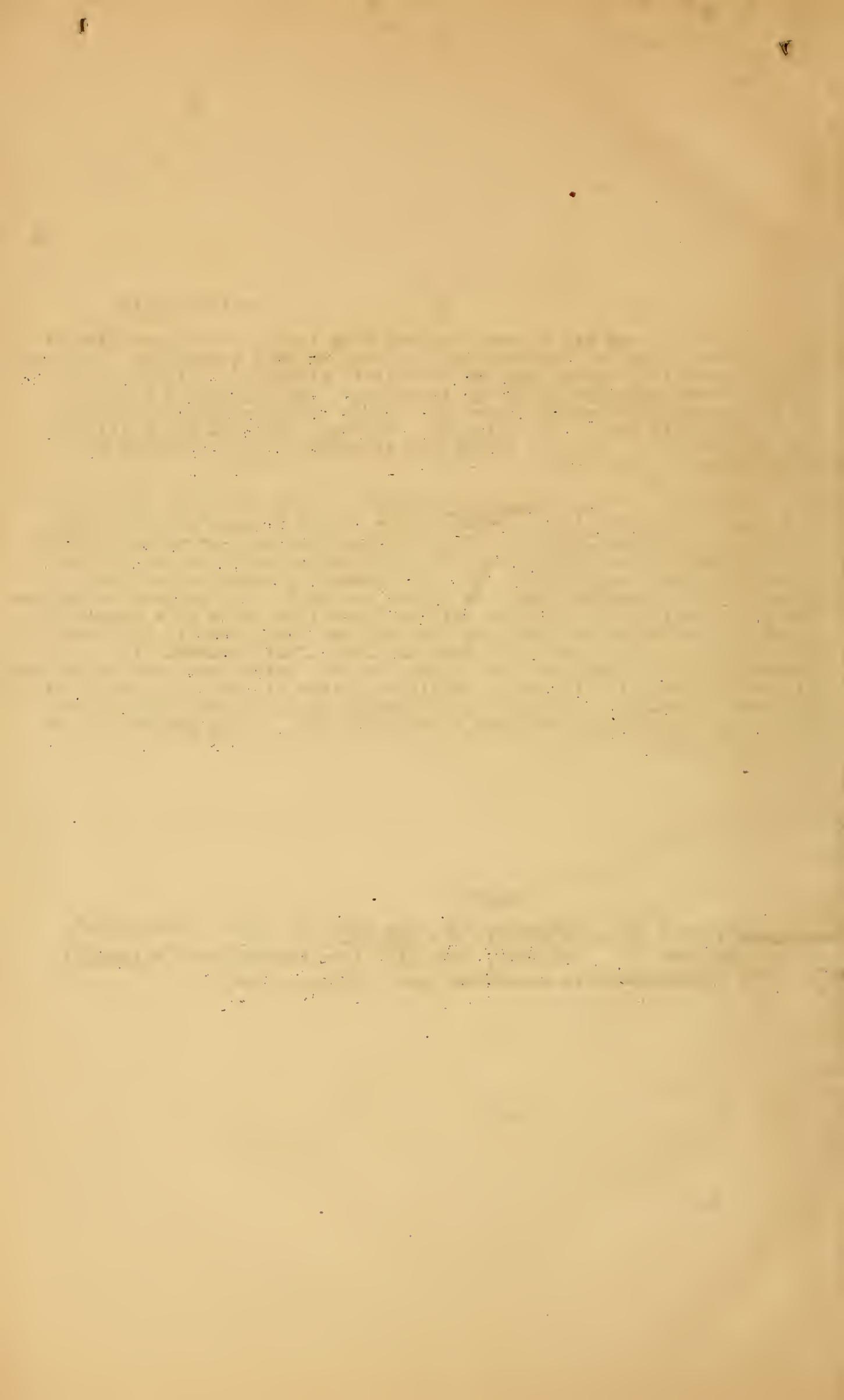
The uncle Sir Oliver, returns from India, introduces himself as a money-lender, to Charles, who is ready to sell everything, even the family portraits, except that of Sir Oliver himself. This bit of loyalty reinstates him in his uncle's favor, while Joseph's hypocrisy is discovered and himself disgraced. Lady Teazle repents and becomes faithful to Sir Peter, her husband. The best scene is Scene III, Act IV, where Charles calls on Joseph and discovers Lady Teazle and Sir Peter hidden in the room.

Goldsmith's, "The Stoops to Conquer": Soon after the opening of the play there is a riotous scene at the "Three Pigeons", led by the loutish squire Tony Lumpkin. Two travellers appear, whom Tony directs to the house of his step-father, Mr. Hardcastle, as to an inn. The travellers are young Marlow, whom Hardcastle is expecting as the suitor for his daughter, and his friend Hastings. Hardcastle recognizes them; but Marlow and Hastings believe themselves to be in a hostelry, think Hardcastle is the host and his daughter the bar-maid, and behave accordingly. The situation favors the love affair between Miss Hardcastle and Marlow; for the latter, who has never been able to conquer his bashfulness with ladies of condition, finds his path easy with the supposed bar-maid. The play is a charming idyl, in which faults turn out to be virtues, and mistakes to be blessings. Tony Lumpkin is the best character.

ERATTA.

On page 15. Omission, 6th line from top after "landscapes",
~~"and animals, and the note of pity for animals"~~.

On page 15. Omission, 16th line from bottom after "likeness
of", "the Lilliputians to ourselves, the littleness of".



HUMANITY IN BURNS.

I. Mankind is the supreme thing in his poetry. His ideas of humanity were the ideas of his time summed up in the American Declaration: "All men are born free and equal" and the French: "Liberty, Equality, Fraternity." It was a note of individualism and grew out of the 18th Century protest against feudalism.

II. His portrayal of lowly life: Born a peasant, he was able to describe the peasants' life from experience. As he saw it, it was not a life of wretchedness. His people bravely grapple with misery and the effect is heartening. He who partakes of lowly life finds consolation in home bred affections, family loves, and simple amusements. Burns is not a pessimist like Crabbe. His best poem on lowly life is "The Cotter's Saturday Night."

III. Democracy: Though he had no social theory, he had a prejudice against aristocracy. The democratic spirit becomes intense for the first time in Burns. Poems that show that are: "Dream" an impudent ode on George III. birthday, and "A man's a man for a' that", a note of honest manhood and brotherhood. Though he would have welcomed a reform of the English Government, he was not disloyal to it. When threatened by French Invasion, he enlisted as a soldier and wrote stirring songs for his regiment, the best is "Does haughty Gaul Invasion threat", expressing loyalty to the King.

IV. His Ethics: He had no philosophy of life in his poems. He praised the homely virtues;— domestic fidelity, honesty, charity; the principle he exhorts most is the dignity of independent manhood, and next is mercy, both of which he practiced in his own life. He was self supporting in an age when poets lived on a Patron. He was tolerant of all save the rigidly righteous.

V. His poetry is great because of its range and variety, not of thought, but of emotion. He is in sympathy with all phases of life. His ability to give himself up completely to a single mood is a mark of his sincerity.

VI. Songs: This yielding to a single mood made him greatest as a song writer. Every song is a single pulse of emotion set to Melody. He composed songs by humming over old tunes till words came spontaneously. Though each song has a single emotion, yet the range of emotions in different songs is very wide. Examples are: "Banks O' Doon", a song of a forsaken girl; "McPherson's Farewell", a song of fearless death, "Auld Lang Syne", of friendship, "John Anderson", old folks love, "Duncan Gray", humorous love; "Willie Brew'd a Peck O'Mant" of convivial comradeship. For variety, intensity, of emotion and universal sympathy, Burns has no equal.

The most important of his poems are: Cotter's Saturday Night, Tam O'Shanter, Two Dogs, A man's a man for a' that, Epistle to Davie, Bannockburn, A dream, To a Mouse, Duncan Gray, Address to Deil, Mary in Heaven, Brigs of Ayr, Halloween. These should be read noting the theme of each such as, humble farm life, democracy, pity for animals, Scotch habits and superstitions, love, religion, patriotism, etc.

THE HISTORY OF

THE UNITED STATES

The history of the United States is a story of growth and expansion. From a small collection of colonies on the eastern coast, the nation grew to encompass a vast continent. The early years were marked by struggle and the search for a common identity. The American Revolution was a pivotal moment, leading to the birth of a new nation. The subsequent decades saw westward expansion, the Civil War, and the rise of industrial power. The United States emerged as a global superpower, influencing the world through its economic and political reach. The nation's history is a testament to the resilience and ingenuity of its people.

The early years of the United States were characterized by a sense of adventure and the pursuit of a better life. Settlers moved westward, seeking new opportunities and land. The frontier spirit was a defining feature of the American experience. The struggle for independence from British rule was a defining moment in the nation's history. The American Revolution was a fight for self-determination and the right to govern oneself. The resulting Constitution established a framework for a new government, one that would be based on the principles of liberty and justice for all.

The United States continued to grow and expand its territory. The Louisiana Purchase and the acquisition of Florida were significant events that increased the nation's size. The westward movement was a constant theme in American history. The Civil War was a period of intense conflict that tested the nation's unity and its commitment to the principles of freedom. The war resulted in the abolition of slavery and the preservation of the Union. The Reconstruction era followed, a period of rebuilding and the struggle for equality for all citizens.

The United States emerged as a global superpower in the late 19th and early 20th centuries. The Industrial Revolution transformed the nation into a major economic power. The United States played a leading role in the world, influencing the course of events through its economic and political power. The Spanish-American War and the acquisition of territories in the Pacific and the Caribbean further expanded the nation's global reach. The United States became a world leader in science, technology, and culture.

The 20th century was a period of significant change and challenge for the United States. The Great Depression and World War II were defining moments that shaped the nation's identity. The United States emerged from the war as a global superpower, rivaling the Soviet Union. The Cold War era was a period of tension and competition between the two superpowers. The United States played a leading role in the world, influencing the course of events through its economic and political power. The Vietnam War and the Civil Rights Movement were significant events that shaped the nation's history.

The United States continues to be a global superpower, influencing the world through its economic and political reach. The nation's history is a testament to the resilience and ingenuity of its people. The United States has a rich and diverse heritage, and its future is bright. The nation's values of liberty, justice, and equality continue to inspire people around the world.





