A HAND BOOK OF RHETORIC

PART I : COMPOSITION

Introductory: The province of Rhetoric has been changing and extending. In its strict sense, it is the art of the orator. When men had to be persuaded and convinced in public assemblies, as in ancient Greece and Rome, Rhetoric was cultivated as the art of eloquent speech. On the other hand, when men have to be influenced, as in modern times, through the press by means of the book, the periodical, the newspaper—it is the written discourse which demands skilful execution, and Rhetoric becomes the art of eloquent writing. In this extended sense, Rhetoric is the art of eloquence, spoken or written. The notion of eloquence may even drop out, and the art may consist merely in the clear and effective use of language to convey ideas. Rhetoric would thus come to mean the principles of Composition or Essay writing. Another extension of meaning makes Rhetoric not merely composition from the point of view of the student or immature writer, but also the study of the principles underlying the finished and artistic composition of the great masters of prose and poetry. In its broad sense, then, we may define Rhetoric as the Art of Literary Expression and Literary Form; and divide the subject into two parts: Composition, or the rules of writing in prose and verse; and Literary Form, or the different kinds of prose and poetry. Under Composition, we shall deal with structure, style and rhythm and the several kinds of composition.

SECTION I : STRUCTURE

A. The Composition as a Whole

1. The essential principles governing the structure of a composition or essay as a whole are three: Unity, Coherence and Emphasis. To bring out all the requirements in full, they are sometimes expanded into six, as follows:

Unity: Stick to the point or subject; do not digress and bring in irrelevant matter. If the essay has any special purpose, point of view, mood, tone or feeling, keep to it throughout.

Selection: Choose essential points; leave out none that is indispensable. Select to suit occasion or audience.

Coherence: Be orderly in thought. Show relation of ideas by some natural arrangement which can be followed without losing the thread; for narration, generally the order of time; for description, the order of contiguity or importance—from the near to the remote, from the prominent to detail; for exposition and persuasion, logical sequence—from the known to the unknown, from the simple to the complex, from the admitted to the contested point.

Proportion: Show the relative importance of ideas by their prominence, the amount of space allotted to them.

Emphasis: Lay special stress on the main ideas. Duly subordinate the minor by the position accorded to them. The emphatic places are the beginning and the end.

Variety: To avoid monotony, vary the expression, the cast of sentences, the pattern of paragraphs.

2. These requirements may be met by attending to the following points:

Collection of Ideas: This will depend on the books you have read, your fund of reflection and experience, your powers of imagination and invention; as regards special topics, on the research you can make in the library.

Selection: Of the ideas noted down, take only those that are relevant to the subject.

Arrangement: Group the ideas you select in some order which can easily be followed. Show connection between the ideas and maintain proportion.

Outline, Sketch or Plan: Now construct the plan. It tells you exactly the ground you have to cover and may disclose gaps which you can fill up. Do not try to exhaust the subject, and avoid being technical. Treat only the essential and outstanding points, in a literary not scientific spirit, to suit the general reader. The essay so written out will be a regular whole, not a mere jumble of haphazard, ill-digested and badly presented ideas.

Introduction and Conclusion: The plan will represent the body of the essay, and often it will be necessary to have an Introduction and a Conclusion. The Introduction will indicate the line you are going to take, or the heads under which you will deal with the subject. The Conclusion will sum up your ideas and leave the final impression on the mind of the reader or hearer. Common ways of introducing the subject are: a general statement which includes the special subject; a famous and apt quotation; reference to some common notion or received opinion; an anecdote or fable. The introduction should be brief, emphatic and direct; it must catch the attention and get the theme under way. The Conclusion should similarly be brief and either recapitulate the main points of emotionally drive home the attitude of the writer or speaker. A common fault is to employ round about, lengthy and irrelevant Introductions; to stop without coming to a real close, or to run on aimlessly with a long and formal Conclusion, when the theme is really finished. Unless an Introduction or a Conclusion is felt to be necessary, it should not be added for mere form.

Summary and Transition in the Middle: When the body of the essay falls into clear sections, distinct blocks, so to say, of paragraphs, it will also be necessary to have a short conclusion for one section and introduction for the next. These will summarise the argument of the part just finished and mark the transition to the next part of the subject.

Revision: A word may be said in conclusion about Revision to which students rarely allot time. Some people revise as they write, paragraph by paragraph. Better have the outline, the rapidly write out the whole essay, and revise, carefully testing for coherence, emphasis, clearness and exactness of words, and correctness and variety of sentences.

B. The paragraph

1. The Paragraph is an essay in miniature, and is governed by the same rules of Unity, Coherence, and Emphasis.

Unity: A Paragraph must have one central idea of theme, and one only. This is generally expressed at the start in what is called the Topic Sentence, but it can come in the middle and may even be repeated at the end for emphasis. Sometimes the theme is implied, being held in solution by the whole Paragraph; but it is always capable of being identified and expressed as a proposition in a sentence. Unity is violated by starting only a portion of the topic, by digressing from the topic, by entering on a new topic.

The theme or topic is developed by various subordinate or minor ideas. The usual methods of developing a theme into a paragraph are:

1. by defining—by specification, division into parts, comparision, contrast, example, iillustration;
2. by proving—by argument, analogy, inference, application, relation of cause and effect;
3. by enforcing –by iteration, obverse iteration, cumulation, summary. The method or methods employed will depend on the nature of the topic to be amplified.

Coherence: The thought in the paragraph must go steadily forward, guide-posts being put up for the reader at every turn of thought. Express connection (Explicit Reference) is shown by

1. Conjunctions and conjunctive phrases,
2. Relative and Demonstrative Pronouns,
3. Repetition of important words,
4. Iteration of idea in other words, and
5. Inversion of sentence order to bring close together related parts of adjacent sentences.

Wherever the connection is sufficiently obvious, it is left unmarked (Asyndeton): as when the thoughts are parallel, hammering at the same point, *e.g.,* in expansion, iteration, example and illustration; and even in transition when the thought moves forward, but the connection is quite apparent.

Emphasis is secured by position and space; by parallel construction; by balanced and periodic structure; by successive expansions or iterations or oratorical cumulation.

2. A paragraph has not only to be a self-contained whole, but has to serve its function as a link in the chain of the whole essay. It must, therefore, have proper connection with the paragraphs that precede and follow. Again, a succession of similar paragraphs would become monotonous. This should be avoided by varying the length and the pattern of paragraphs that are sufficiently near to provoke comparison. The tendency of modern writers, it should be noted, is to employ shorter paragraphs than formerly, the topic being given just enough elaboration.

Paragraphs are merely *Formal,* showing the relation between parts of the essay: being introductory, summarizing, transitional, concluding; or *Material,* dealing with one of the topics of which the essay is built up.

C. The Sentence

1. The Logical Requisites: The sentence is the unit of composition. It is a combination of words expressing a single, complete thought. Analysed logically, the sentence has a subject or that about which something is said, and a predicate or that which is said about the subject. This framework, essential to all sentences, may take on tributary matter—Extension of subject, matter requisite to define and give proper setting to the subject; Extension of predicate, matter requisite to expand and round off the predicate; and even Extension of sentence, further idea or ideas co-ordinate and so closely connected as to form a single, composite thought. We thus have the grammatical structure of simple, complex and compound sentences.

2. The Rhetorical Requisites: These are, once again, Unity, Coherence and Emphasis; and from the artistic point of view, Variety and Harmony.

Unity: A sentence should have only one idea; or thoughts so closely related as to make up one main idea. You violate unity by expressing more than one idea in one sentence, or by spreading a single idea over two sentences. You obscure unity by faulty arrangement of phrases and clauses, and by the crowding of detail.

Coherence: Relation between members of the sentence should be shown clearly. You lose coherence by faulty arrangement; by the use of wrong words of reference; by changes of construction which destroy balance in form; by too much condensation and ellipsis.

Emphasis: Members of the sentence should be arranged in an effective order. This is done by placing the important words and phrases in the most important positions, *viz.,* the beginning and the end (Cp. the period in which the principal statement comes last, and the climax in which the thoughts are arranged in the ascending order of importance); by calling attention to an important word or phrase by taking it away from its normal position, *i.e.,* by transposition or inversion; by keeping the proportion between the principal and subordinate clauses; by conciseness; by balance in structure; by summary after recounting particulars—*e.g.,* these things, all these…

Variety and Harmony: By unity and coherence you make a sentence clear; by proper emphasis you make it effective. To have beauty and elegance, vary the length and the structure of sentences; and adapt sound to sense by attending to rhythm, alliteration, vowel music and consonant effects. Do not, however, indulge in them too much, or make the rhythm metrical, *i.e.,* regular and fixed.

3. Kinds of Sentence and their Use: Sentences may be considered as Short and Long; Periodic and Loose; and Balanced.

Short and Long Sentences: The general tendency of English writers has been towards short sentences, constantly relieved by long and full-sounding ones. Either kind by itself would soon tire.

A Short Sentence is simple and direct and therefore emphatic. It runs no risk of violating Unity. It is adapted to rapid narration and to the expression of strong feeling. In reflective essays it is useful to state briefly and plainly the topic of the prargraph, or to give a terse and pointed summing up of ideas. Too many short sentences, however, make the style jerky and disconnected. They would be lacking in rhythm, and in roll and momentum, and would give undue prominence to subordinate points.

A Long Sentence may violate Unity, or may be so intricate and crammed with detail as to obscure the main thought. It is a strain on the reader if the beginning is too far from the end. In reflective essays, on the other hand, it allows the ideas to be properly qualified and amplified, and gives scope generally for melody and impressiveness.

Periodic and Loose Sentences: A period is a sentence in which the element of main significance is delayed till the close and meanwhile prepared for by preliminaries of circumstance, condition or prediction. Briefly, it is a sentence in which the meaning is suspended till the close. A sentence in which the meaning is not so suspended, is Loose (the word implies no reproach).

A periodic sentence is formed by placing the modifiers first; by inversion of order; or by the use of correlatives or words of suspense.

A loose sentence is formed by starting with the main proposition and adding to it qualifications by way of after-thought, as we do in conversation. The test of a loose sentence is that it may be stopped before the end and still give some complete sense (not of course the sense of the whole sentence).

The periodic structure has many advantages. It ensures the careful placing of adjuncts, enabling us to gather the qualifications and get them out of the way in order to end with the main idea, and thus aids clearness of meaning and helps to secure unity. It gives the pleasure of expectancy and concentrates attention. When it is long, there is scope for pomp, music, gravity, and dignity. In emotional writing, the sustained movement of the lofty period has a moderating effect. And a well arranged period may give point to wit, *e.g.,* Coleridge:

> I am not at all surprised that, when the red-hot prejudices
> Of aristocrats are suddenly plunged into the cool element of reason,
> They should go off with a hiss.

In the hands of a master the loose structure may be equally effective, e.g., Addison;

> Women are armed with fans as men with swords, and sometimes do more execution with them.

It has also its disadvantages. Being less simple than the loose, it is a strain on the attention; and as an artifice, if overdone, becomes tiresome and gives composition a stilled air.

The advantages of the loose structure are that it is simple, natural and straightforward and is best suited for plain discourse; and being more like conversation, it is easy to follow and less formal.

Its disadvantages are that by adding after-thoughts, it is likely to violate Unity or to become verbose; that qualifying adjuncts may be misplaced and thus clearness and

point may be lost; that the sentence may easily become clumsy and slipshod and the whole style jerky and abrupt.

Periodic and Loose Structure Combined: The same sentence may combine the loose and the periodic structure; it may follow the suspensive structure up to a certain point and then be finished loose. This is a natural course, the loose addition building its detail on what the periodic has put into stress, *e.g.,*--

> I think that in England, partly from the want of an academy, partly from a national habit of intellect to which that want of an academy is itself due, there exists too little of what I may call apublic force of correct literary opinion possessing within certain limits a clear sense of what is right and wrong, sound and un-sound, and sharply recalling men of ability and learning from any flagrant misapplication of these their advantages. *Arnold.*

The Balanced Sentence: A sentence is balanced when successive phrases or clauses are similar in construction and set off each other, *i.e* the corresponding members occupy corresponding places. The answering construction may be parallel, or it may be reinforced by antitheses, *e.g.,*

Parallel: When I look upon the tombs of the great, ery motion of envy dies in me; when I read the epitaphs of the beautiful, every inordinate desire goes out; when I meet with grief of parents upon a tombstone, my heart melts with compassion; when I see the tombs of the parents themselves, I consider the vanity of grieving for those whom we must quickly follow.

Antithesis: He defended him when living, amidst the clamours of his enemies; and praised him when dead, amidst the silence of his friends.

The balanced structure has its merits and its dangers. Its rhythm pleases the ear, specially in emotional passages. It aids the memory and hence is commonly used in proverbs, maxims and sententious sayings. It promotes the proper distribution of emphasis: the effort to secure the proper parallelism forces the important words into the positions of prominence, e.g.,

> A system of philosophy is bound by two main requisitions;
> It ought to be true and it ought to be reasoned.

It allows statements to be placed side by so as to fix the points and thus helps simplicity and clearness. It gives impressiveness and energy to the sentence, *e.g*

> Private credit is wealth; public honour is security.

It adds to the effect of wit or epigram, *e.g.*

> He says what he means and means what he says.

But it may be overdone so that the reader tires of it. And one is tempted to add balance of sound not required by the sense, padding the sentence with superfluous words.

In using these types of sentences, do not strain after effect, but consult ease, naturalness and variety. Employ a special structure when the idea requires that form; and seek a judicious mixture long and short, loose and periodic, and balanced types.

SECTION II. STYLE

A Choice of words

The qualities which the writer should have in mind when choosing his words are correctness, Vigour, and Euphony.

1.Correctness is of two kinds: Purity or good usage, and Propriety or precision in meaning.

Purity: The words chosen should be sanctioned by the commonly accepted usage of the best writers and speakers of the present time and likely to be understood by the average educated man. In other words, good usage is present, national, reputable and ordinary usage.

Present usage is violated by archaisms or obsolete words, and neologisms or newly coined words which have not yet been accepted as standard English; national usage, by foreign words, Americanisms and provincialisms; reputable usage, by slang, hackneyed pharses, abbreviations, and vulgarisms; and ordinary usage, by technical terms and poetic diction.

Good usage applies not only to words but also to idioms. In the realm of idiom it reigns supreme, and takes precedence of grammatical rules and logical consistency.

Purity in diction is a duty. “Every author has individualities in diction and so has every kind of literature. But below these personal and class characteristics, there is also a general standard or ideal of diction which every writer owes it to his mother-tongue to regard sacredly. For, while from one point of view language is a working-tool, to be used according to our free sense of mastery, from another it is our heritage from an illustrious line of writers and speakers-to be approached therefore in the spirit of reverence, and loyally guarded from hurt and loss.” *Gemung.*

Propriety: The words chosen should convey the exact idea of the writer. A common violation of propriety is Malapropism, due to confusion between words of like sound, words from the same root and synonymous words.

2. *Vigour:* The words must leave a definite and vivid impression so as to fix an idea. Sources of vigour are: Brevity and Simplicity of phrase and word, concrete and specific terms, freshness of phrase, and connotation.

Brivity and Simplicity: The real value of a word is determined neither by its length nor by its origin. But it is still true that, except in special cases, the short word is more forcible than the long, the familiar word than the far-fetched, the native word than the borrowed. Where necessary, however, the writer need not make an anxious search for the shortest possible word or be shy of using a good word, because it happens to be of foreign origin. He should only seek to find the one word that will best express his idea.

Pomposity and verbosity are opposed to simplicity and brevity. A sublime writer rests on the majesty of his sentiments, not on the pomp of his expressions. The

highest eloquence need be no more than the sincere and unadorned expression of exalted feeling and thought.

Concrete and Specific Terms : A concrete expression calls up its idea more quickly than an abstract one; and a specific term more vividly than a general. In narration and description concrete and specific words ought to be chosen so as to give vivid and realistic details. In exposition and argument, in the literature of thought, there will be more need for abstract and general terms. But even here clearness and effectiveness are increased if a general statement is illustrated by particular instances.

Freshness of Phrase: The writer must avoid hackneyed phrases and quotations, trite proverbs and state combinations of words like ”qualities of head and heart,” “men of light and leading.” Fine writing should also be shunned; here the thought soon ceases to be the writers main concern, his only object being to seek sonorous phrases, excessive alliteration, abundance of epithet and tropical luxuriance of figures of speech.

Connotation: Skill is shown in using a word for the idea that it suggests, as well as for the idea that it actually denotes. Many words have a subtle power of suggestion quite apart from their ordinary meaning. Cp. ”Ancient Mariner” with “Old Sailor.”

3. *Euphony:* Lastly, when there is little difference between two words in point of correctness or vigour, the choice may be sought, jingling, alliteration and assonance should generally be avoided, unless there is a special effect to be gained.

B Figures of Speech

1. *Nature and Value:* A figure of speech is a deviation from the plain and ordinary use of words, with a view to impress an idea on the understanding more strikingly or to touch the feelings more effectively. It depends on a more vivid and imaginative realization of the thing or idea, of its similarity or contrast with some other.

Figures of speech are not, as popularly regarded, mere ornaments and artifices of style. They should never be brought in for their own sake, but should rise spontaneously out of the idea or situation. If the figure connotes an illustrative thought, it must be reasonable for the writer to think in that way; else the figure is far-fetched, or fantastic or superfine as in the metaphysical poets. If the figure connotes emotion, it must be natural for the writer to have that mood or feeling; else the figure will be violent, or maudlin or unreal. The figure should, in short, be structural, not ornamental-at least it should be so in normal prose. In poetry and poetical prose, however, figures of speech may be employed for ornamental effects; and more profusely than would be tolerated in ordinary prose.

The practical value of figures of speech may be stated as follows: They aid the understanding by vivifying and illustrating our theme; they stir the emotions by touching the reader with our own mood and feeling; by saying more in a given space, they secure brevity and vigour; by their freshness and picturesqueness, they give pleasure and beauty and elevation to style.

2. *Classification:* So many different devices of style have been brought together under figures of speech that a scientific classification is not easily made. We may divide them here into two classes: First, mainly looking to the origin and function; and secondly, to the device in form.

Division according to Origin and Function:

(i) Based on Intellect and having illustrative value:

(a) by Resemblance: Simile. Metaphor, Allegory

(b) by Difference: Antithesis, Epigram.

(c) by Association: Metonymy, Syneedoche.

(ii) Based on Imagination and having emotional value-Apostrohe, Personification Vision, Pathetic Fallacy, Hyperbole.

(iii) Based on Reserve in statement and having suggestive value-Innuendo, Irony, Euphemism, Allusion.

Division according to Form- Some device arresting attention:

(i) Deviation from normal structure – Exclamation, Transferred Epithet, Climax, Anti-Climax or Bathos.

(ii) Deviation in the meaning of words-using words in meaning other than literal:

Metaphor, Synecdoche, Oxymoron, Litotes, Irony.

(iii) Special use of words for sound – Onomatopoeia, Alliteration, Assonance, Rhyme.

Figurative language is now so largely and unconsciously used that only a pedantic treatment would require an exhaustive study of its multitudinous variety. Only the more prominent among them will be treated here.

3.The Chief Figures: Simile: A formal comparison of two things differing in kind. Thus to compare Milton with Dante is not a Simile; it is, to say with Wordsworth:

Thy soul was like a star and dwelt apart;
Thou hadst a voice whose sound was like the sea.

Words of comparison- like, as, as… so – are generally present but are not essential,
e.g. :

Sweet tastes have sour closes:
And he repents on thorns that sleeps in beds of roses.

An elaborate Simile becomes an Analogy:

Many were the wit-combats between Shakespeare and Ben Jonson; which two I beheld like a Spanish great galleon and English man-of war; Master Janson (like the former) was built far higher in learning: solid, but slow in his performances. Shakespeare, with the English man-of – war,lesser in bulk, but lighter in sailing, could turn with all tides, tack about and take advantage of all winds, by the quickness of his wit and invention.

The use of a Simile is to illustrate and make an idea clear; or to elevate and make it noble. Hence it should not be farfetched or difficult, *e.g.:*

Ceylon is like a star rising heliacally and hidden in the blaze of the sun. *De Quincey.*

Or illustrate concrete by abstract images, *e.g.:*

The champak odours fail
List sweet thoughts in a dream. *Shelley.*

Or be pointless, e.g.:

Just as a painter is limited by the fact that he has to imitate solid bodies on a flat surface, so the playwright is limited by the fact that he has to interest a crowd.

Or be undignified, unless intentionally for humour, *e.g.:*

And like a lobster boiled, the morn
From black to red began to turn.

Two types of Simile are well known: the Simple Simile, which makes an idea or thing more vivid by comparing it with something more familiar, *e.g.:*

Swift as the sparkle of a glancing star
I shoot from heaven. *Milton.*

Fair as a star when only one
Is shining in the sky. *Wordsworth.*

And the Long or Epic Simile, which elaborates the image beyond the needs of comparison for the sake of the beauty of the picture as a picture, *e. g.:*

But as a troop of pedlars, from Cabool,

Cross underneath the Indian Caucasus,
That vast sky-neighbouring mountain of milk snow;
Crossing so high, that, as they mount, they pass
Long flocks of traveling birds dead on the snow,
Slake their parched throats with sugared mulberries-
In single file they move and stop their breath
For fear they should dislodge the hanging snows-
So the pale Persians held their breath with fear. *Arnold.*

This is also known as the Homeric Simile and has been imitated by Spenser, Milton, Tennyson and Arnold.

Metaphor: An implied Simile, in which we identify two things and speak of one as if it actually were the other. There is no formal statement of the likeness, and so no need for words of comparison. Compare:

The imperial sign…shone like a meteor streaming to the wind. *Milton.*

The meteor flag of England
Shall yet terrific burn. *Campbell.*

Many Metaphors have been absorbed into common speech, *e.g.,* curbing one's passion; a torrent of words; lofty thoughts; fiery speech. Language has been called "fossil poetry" on this account.

Mixed or Broken Metaphor: The idea is represented by two or more incongruous images, *e.g.:*

I bridle in my struggling muse with pain,
That longs to launch into a nobler strain. Addison.

I small a rat; I see him floating in the air; but mark me, Sir,
I will nip him in the bud.

Sometimes figures are mixed up, not by carelessness or imperfect imagination, or by mingling together figurative and literal expressions, but by impetuosity and glow of thought, e.g.:

To take arms against a sea of troubles. *Shakespeare.*
Swept away by the trampling torrent. *Ruskin.*

A succession of Metaphors, if kept distinct, does not involve Mixed Metaphor, as it does not produce a blurred picture, *e.g.:*

Out, out, brief candle,
Life's but a walking shadow, a poor player
That struts and frets his hour upon the stage
And then is heard no more; it is a tale
Told by an idiot, full of sound and fury,
Signifying nothing. Shakespeare.

Conceits: when Metaphors are strained by running into needless details or trying to get too much logic out of them, they become conceits, *e.g.:*

And the year's new gold is pouring from its mint
Through the young hands of its Cashier March.
Then thou our fancy of itself bereaving.

Dost make us marble with too much conceiving
And so sepulchred in such pomp does lie
That kings for such a tomb would wish to die. *Milton.*

Similes and Metaphors should be in harmony with the tone of the subjects which they illustrate- not for humble subjects, not low for subjects of dignity, unless they are intentionally employed for the sake of humour or ridicule. In impassioned discourse, Metaphors are appropriate by their terseness; when the thought or feeling permits detailed illustration, Similes are more natural.

Allegory: A long-sustained metaphor. It is a tale consisting of a series of incidents analogous to another series, which it illustrates. The object of such a tale is to exemplify and enforce some moral or spiritual truth, *e.g.* Bunyan's Pilgrim's Progress; Addison's Vision of Mirza.

A short allegory is called a Parable. The New Testament is full of it, e.g. the Parables of the Sower, the Prodigal Son, the Lost Sheep.

Many proverbs and precepts have new become allegorical in application, *e.g.;*

It is difficult for an empty sack to stand upright.
If two men ride a horse, one must ride behind.

Metonymy (lit., a transfer of name): Describing a thing by some attribute or accompaniment, Instead of by its own name. The connection may be that of:

Effect and cause:

The bright *death* quivered at the victim's throat. *Tennyson.*
O for a beaker full of the *warm south! Keats.*

Instrument and agent:

The *pen* is mightier than the *sword.*
We stumbled on a stationary *voice.*

Container and contained:

He appeals to the *gallery.*
He drank the bitter *cup.*

Symbol and symbolized:

The Bar, the Bench, the Crown, red tape, from the *cradle* to the *grave.*

Produce and produced:

Book bound in *Morocco:* Old *China;* reading *Homer.*

Passion and its object:

She is coming my *life,* my *fate.*
Lycidas, your *sorrow,* is not dead.
The *applause, delight* and *wonder* of our stage!

Synecdoche (lit., understanding together): Hardly to be distinguished from Metonymy. In it the relation is one of identity or coincidence, not as in Metonymy a connection in thought between two different things. In Synecdoche one name is substituted for another, whose meaning is more or less *cognate;* in Metonymy the meaning is *foreign* to the name itself. The connection may be:

Part put for whole:

Bottom, keel, sail for ship; *winters, summers* for years; *bread* for food; *hands* for men.

Species for genus:

Do men gather *grapes* of *thorns*, *figs* of *thistles*?

Genus for species:

Vessel for ship; *measure* for dance or verse; *liquor* for intoxicating drink; *company* for firm.

Individual for class:

A Daniel, a Solomon, a Croesus.

Abstract for concrete:

Hail, my gracious *Silence?*
Now, *blasphemy,* not an oath on shore?

Concrete for abstract:

I do the most that friendship can,
I hate the *Viceroy,* love the *man.*
Let hem be *Caesar!*
He preached pure maid? (Virginity and innocence).

Material for thing made:

A foreman worthy of his *steel.*
The speaking *marble.*
Gold and *silver* have I none.

Definite for indefinite:

Would thou might'st lie drowning the washing of *ten* tides
O for a *thousand* tongues to sing!

In Metonymy and Synecdoche the principle is to choose the serviceable part of the ides, whether the actual part that is most intimately concerned in the picture or the relation that deepens its significance, and to employ merely this and to let the rest go. We reduce the idea to its focus and centre and make that do the work. Thus we can say, "The Bill received the assent of the *crown,*" but not "The *crown* has reached Bombay."

Epigram (lit., inscription): In Greek, a short piece of verse inscribed on a public monument. Brevity is still its distinguishing mark; but it now means any kind of pointed saying, with an apparent contradiction in language, which, by causing a temporary shock, rouses our attention to some important meaning underneath, *e.g.;*

The child is father of the man.
Beauty when unadorned is adorned the most.
He was conspicuous by his absence.
Treason doth never prosper: what's the reason?
For if it prospers, none dare call it treason.

The surprising characteristic of Epigram may be due to :

An apparent absurdity:

Browning used poetry as a medium for writing in prose.

An apparent want of meaning:

Boys will be boys. I am not so young as I was.

An apparent lack of connection:

To be intelligible is to be found out.

An unexpected turn, especially of a familiar expression:

The only way to get rid of a temptation is to yield to it.
A man can't be too careful in the choice of his enemies.

A sharp clash of ideas, or a pointed antithesis:

They raised the price of everything from fresh eggs to rotten boroughs.

An apparent contradiction (oxymoron):

Cruel kindness; sweet poison; hasten slowly

Irony: Saying the opposite to what is meant, but not expecting to be taken literally. The real meaning is suggested by the context or the speaker's tone:

For Brutus is an honourable man-
So are they all, all honourable men.
They burnt each other out of Christain charity.

Innuendo: Hinting a thing without plainly saying it; enough is said, however, to leave no doubt about the meaning:

I do not consult physicians: for I hope to die without them.
To my steward I have left nothing; as he has had charge of
My income and expenditure for the last fifteen years.

Hyperbole: A deliberate exaggeration to produce a more powerful impression than would be achieved by a plain and literal statement of fact. It is often due to strong emotion.

All the perfumes of Arabia will not sweeten this little hand.
Shakespeare.

I was all ear
And took in strains that might create a soul
Under the ribs of Death. *Milton.*
I loved Ophelia: forty thousand brothers,
Could not, with all their quantity of love,
Make up my sum. *Shakespeare.*

Hyperbole should be used with moderation and taste: the following is overcharged:

And I would strive to swim through pools of blood,
Or make a bridge or murdered carcases,
Whose arches should be framed with bones of Turks,
Ere I would lose the title of a king. *Marlowe.*

Climax (=ladder): Arrangement of ideas in the ascending order of importance, so that each is more striking and impressive than the previous one:

What a piece of work is man! how noble in reason!
How infinite in faculty! In form and moving how express and
Admirable! In action how like an angel! in apprehension how like
a god! *Shakespeare.*

It is an outrage to bind a Roman citizen; to scourge him is
an atrocious crime; to put him to death is almost a parricide;
But to crucify him-what shall I call it? *Cicero.*

C. Qualities of Style

1. *The Three Qualities:* Every writer should endeavour to attain three qualities in his style: (1) *Clearness,* to be understood; (2) *Vigour,* to be impressive; and (3) *Beauty,* to be pleasing. Clearness is an intellectual quality: we have here the thinking

brain at work transferring the thought fully and adequately to the mind of the reader. Vigour is an emotional quality: it springs out of the serious conviction and genuine feeling with which the writer delivers his thought. Beauty is an aesthetic quality; and has its origin in the writer's imagination and artistic judgment, the result of close familiarity with great models.

Clearness of Style is attained through *Clearness in thought, structure and expression*—resulting from interest in the subject; clear grasp of its divisions; orderly progress of thought; proper proportion and emphasis; purity and propriety of diction; command of vocabulary; knowledge of the etymology and history of words. And through *Simplicity in thought, structure and expression*—reflected in homely images; idiom; simple words and grammar; easy and natural treatment suited to the occasion or reader.

Vigour of Style is attained through *Terseness:* Keeping to the essential ideas, with due economy of words. *Restraint:* Suggesting idea or mood, without saying all that is relevant. *Picturesqueness:* Describing vividly actions, feelings, objects. *Striking presentation:* By the aid of antithesis, contrast, surprise, abundance of topic, choiceness of expression, sonorous language, figures of speech.

And *Appeal to feeling:* By the aid of Sublimity, Pathos, Humour, Wit. *Sublimity:* Lofty ideas, evoking a sense of majesty and power, and rousing the feelings of wonder and awe. *Pathos:* Tragic ideas, awakening a sense of gentleness and tenderness, and rousing the feelings of sorrow and sympathy. A peculiar kind of Pathos is the Sophoclean or Dramatic Irony, in which the knowledge of the reader gives a profound and melancholy significance to language that on its surface carried hope and security. *Humour:* Discovering the absurdity or incongruity of things and arousing laughter and sympathy. The object is degraded by the laughter is good-natured; if it is malicious, we have Ridicule; if it rouses aversion and hatred, we have Sarcasm and indignant Satire. Wit: A sudden and ingenious association of ideas exciting admiration rather than laughter. Forms of Wit are: Epigram, pun, irony, innuendo, pointed saying—all having the common characteristic of causing surprise and delight*, e.g.,*

He makes no friend who never made a foe. *Tennyson.*

The Irish are a fair people; they never speak well of one anther.
Johnson.

An orator is like a top; let him alone and he must stop one Time or another; flog him and he may go on for ever. *Scott.*

Beauty of Style is attained through *Euphony,* or the melody of words—avoiding harsh combination of sounds and jingles; and securing a pleasing flow of language and suiting the sound to the sense. *Rhythm,* or the harmony of accents—suggesting a metrical flow. *Movement,* or the answering rhythm of sentences by balance and proportion; by artistic structure of discourse. And *Elegance and Taste:* pleasing imagery, stress and relief, ornamentation, dignity or word and subject.

2. *The Temperament of Qualities:* The three qualities of Style—Clearness, Vigour and Beauty—are not antagonistic to each other. According to the subject treated, one or more of them may predominate, *e.g.* clearness in scientific or reflective

prose; vigour and beauty in poetry and poetic prose. But they can go together, and produce the best effects when they do. Thus, Clearness will enhance Vigour, as the flow of feeling is not checked by the intellectual difficulties of the language. And a pleasing felicity of phrase or idea will intensify the appeal made by Vigour. "While each of the qualities indispensable and seems in turn, as attention is centered upon it, to present the only worthy claim, none of them can do its best work alone. A clear style, untempered by the emotional element which produces a sense of grace and beauty, it is dry. A forcible style, untempered by that clear and sane thinking whose essence is good sense, becomes rant or bombast; untempered by that flexible imagination whose essence is tact and good taste, it becomes hard and metallic. A style that seeks only the beauty of sound and imagery, untempered by a passion for clear simplicity, becomes laboured and trivial; untempered by earnest conviction and will, it becomes maudlin and sentimental. Ideal style must, therefore, possess the element of Repose in which every quality is duly observed and everything is obviously right, in place, colouring and degree. It is the outcome of a sound, balanced, masterful character: of the whole inner man at active work—the sturdy brain, the vitalizing earnestness, and the tactful, meditative taste." *Genung.*

D. Nature, Aspects and Analysis of style

1. *Nature of Style:* Style is literally the metal pen with which, in classical times, letters were carved on waxen tables. By metonymy, it has come to mean that kind of writing which is distinctive of a writer, having a characteristic ring, like that of a well known voice.

This distinctive feature of Style has been emphasized by various definitions, *e.g.* Style is the man himself (Buffon); Style is the physiognomy of the soul (Syhopenhauer); Style is the medium by which the temperament is transferred to the written speech (Gosse); the style of a man should be the image of his mind(Gibbon). Pope has said that, "Style is the dress of thought." as though it was an ornament,an addition from without; but Carlyle corrects him; "Not the coat of a man but the skin"; words which Froude has elaborated: "Style is not like a coat that can be put off, but like the skin, an essential part of the living organism." Puttenham in his Art of English Poesie speaks to the same effect: "style is a constant and continual phrase or tenor of speaking and writing … And because this matter and disposition of the writer's mind, more than one or two instances can show, therefore, there be that have called *style the image of man*. For man is but his mind, and as his mind is tempered and qualified, so are his speeches and languages at large; and his inward conceits be the metal of his mind, and his manner of utterance the very warp and woof of his conceits."

"Style," says Sir Arthur Quiller-Couch, "is the power to touch with ease, grace, precision, any note in the gamut of human thought or emotion. Essentially it resembles good manners, for it thinks for others. Yes like character, it springs from within."

2. *Aspects of Style:* There are four aspects of style to be noted:

1. The Personal.
2. The Moral.
3. The Artistic, and
4. The Historical.

Attention has been drawn to the Personal or individual aspect of style in the definitions given above. Style is pre-eminently the product of the author's personality, a transparent record of his intellectual, spiritual and artistic development. Thus in the case of the same writer, we are enabled to follow the stages of growth in his personality by changes in his style: Compare, for instance, the difference between the styles of Shakespeare or Carlyle in their earlier and later work. Again, no two writers have the same way of looking at things. Each writer imparts the colouring of his spirit or his moods to what he writes; so that the vigour of his will, the earnestness of his convictions, the grace of his fancies live again in a manner and expression that would be natural to no one else. A quotation from Newman will further emphasize this aspect of style: "Literature is essentially a *personal* work… is the *personal* use or exercise of language. While the many use language as they find it, the man of genius uses it indeed, but subjects it withal to his own purposes, and moulds it according to his own peculiarities. The throng and succession of ideas, thoughts, feelings, imaginations, aspirations, which pass within him; the abstractions, the juxtapositions, the comparisons, the discriminations, the conceptions which are so original in him; his views of external things, his judgements upon life, manners, and history; the exercises of his wit, of his humour, of his depth, of his sagacity; all these innumerable and incessant creations, the very pulsation and throbbing of his intellect does he image forth, to all does he give utterance, in a corresponding language, which is as multiform as this inward mental action itself and analogous to it, *the faithful expression of his intense personality,* attending on his own inward world of thought as its very shadow; so that we might as well say that one man's shadow is another's as that the style of a really gifted mind can belong to any but himself. It follows him about as a shadow. His thought and feelings are personal and so his language is personal."

Allied to this Personal aspect is the Moral, which is equally internal or subjective to the writer. The moral qualities of a man often help him or hinder him in his endeavour to write well. Every one is ambitious to attain excellence, to shine and be distinguished; and in this desire there is a snare. He may follow cheap methods of getting "Style" and resort to fine writing: he may care more for style than for thought, and thus betray an inordinate vanity of style. Again, if a man lacks the earnest love of truth, he will be inexact in thought and observation and hence foggy and obscure in style. Or when he is yet an immature writer, he may begin to ape the style of great models and thus become affected and insincere. "The whole question of morality, in this connection," says Prof. Earle, "may be brought to the touchstone of honesty, and may be tested by those graces which are the corrollaries of honesty, *viz.,* modesty and simplicity. The style should be like the writer's mind—whole, entire, and single; without vain and over-anxious curiosity in words; without affectation or foppery of phrase, without manifest eclecticism, without any of those things, in short, which

betray the conscious and designing artist. Not by putting together somewhat you have admired in this author with somewhat you have admired in that author will you ever attain a style which can command or deserve attention. The 'precious' discourse of a 'stylist' is really no style at all; but only a quaint aggregation of artificial and affected mannerisms."

The warning here given against false and vain Art which is due to the lack of moral discipline in the writer, does not, however, make the claims of true and sincere Art a matter of indifference. Under proper moral control, the Artistic side of Style must be carefully cultivated. This is the true province of Rhetoric; through when Rhetoric is misapplies or overdue, it becomes a matter for reproach. From the point of view of Rhetoric, Style is the manner of choosing and arranging words so as to produce determinate and intended effects in language. The bare thought will not do; it must be clothed in fitting style: from this point of view we may say, the style is the thought itself. People often think that style is a trick, a bit of finery or eccentricity, separable from the thought. But the truth is that if in good writing, a thought is told plainly, it is because the thought itself is plain and simple, requiring only a bare statement for its full setting forth. If another thought is told elaborately, it is because wealth of word, illustration, figure, clever phrasing and arrangement are necessary to sound its depths or be just to its subtle shadings. Thoughts have the potency of their own ideal expression, and style simply follows telling exactly and fully the truth that lies enwrapped in it. How to use the exact word, how to shape an effective sentence, how to organize and drill one's thoughts in orderly paragraphs, how to utilise the required intellectual or emotional quality of Style, how to imagine and add the aptest metaphor or simile—all these belong to the study of style as an Art, and the writer cannot afford to neglect this necessary discipline.

Higher than these elements of Rhetoric, is the constant pressure of an ideal standard of style. "If the student of composition would be a master of expression, a certain earnestness of literary mood, a certain sternness and severity of mood arising out of the ideal standard, must become so ingrained as to be a working consciousness, a second nature. He must have an insatiable passion of accuracy, in statement and conception alike, which forbids him to be content with any word or phrase that comes short of his idea or is in the least aside from it. He must have an ardent desire for freedom and range of utterance, for such wealth of word and illustration as shall set forth adequately the fullness of a deeply felt subject. He must adjust his style to his purpose and must learn by Culture how to do it. He must adjust the style to the thought, by culture of taste: acquired by ancestry and refined surroundings, and by one's companionship with cultivated people and with the best literature. He must adjust the style to the reader, since he should not speak over the heads of his audience; this he can learn to do by the culture of broad interests, of the knowledge of human nature, and of hearty sympathy with men and affairs. Again, he must adjust his style to his own self, so that it shall be a true and spontaneous representation of his mind and character; this he manages to do, by mastering his medium of communication and his power over expression, by gradually acquiring

skilful workmanship in language. The great practical object of all these adjustments is to economise the reader's attention, to employ it to the best advantage."

Genung.

The three aspects of Style so far treated—the personal, the moral and the artistic—affect the student who wishes to be a good writer directly, and he can learn by taking pains how to attend to them. The last aspect mentioned above, namely, the Historical, affects the writer indirectly by forming, so to say, the atmosphere in which he writes. It more concerns the student of Literature who analyses the gradual growth of the principles of style and the peculiar standards and manners of successive epochs. Thus we have the distinction between Attic Style and the Ciceronian; the Elizabethan Style, the Augustan or Classic Style, and the Nineteenth Century or Romantic Style. Confining our attention to the development of English Style, we may take Arnold's opinion as substantially correct, that, "The Restoration marks the real moment of birth of our modern English Prose. It is by its organism—an organism opposed to length and involvement and enabling us to be clear, plain and short—that English Prose after the Restoration breaks with the style of the times preceding it, finds the true law of prose and becomes modern; becomes, in spite of superficial differences, the style of our own day." If we compare a page out of Hooker or Clarendon or Milton with a page out of Dryden or Defoe or Addison, we see the difference at once. The prose of the latter group is in structure, and in spite of occasional archaism, in vocabulary, essentially use prose still used; that of the former group is not our prose at all; it is too cumbrous, uncoierdly and involved. The later prose is natural, being the artistic development of real speech; the earlier is nearer to poetry, and soars in the regions of eloquence and imagination. The explanation is furnished by History; by studying the Styles in connection with contemporary changes in the inner spirit of literature and with the whole complex forces by which these changes were brought about. Thus, "the causes working in the direction of naturalness and simplicity at the Restoration were; the change from the poetic to the critical temper; the spread of the spirit of common sense, of the pedantic and obscure; the growth of science which aided the general movement towards precision and lucidity; the eminently practical purpose to which prose was an instrument of argument in an age of unceasing political and religious controversy; the rise of larger and more miscellaneous public to be addressed, and of the resulting influence of the general reader, of women, of the coffee—house and the drawing-room; the desire for the de-specialisation and popularization of knowledge; the demand which thus grew up for that kind of writing which could be easily produced to meet the interests of the hour, and as easily understood and enjoyed by those for whom it was intended; the consequent output of a mass of pamphlets and of periodical literature in which the element of journalism and the pen of the ready writer are everywhere apparent, and, lastly, the influence of France, whose prose furnished to those who were thus prepared to appreciate its virtues and receive its guidance, an established model of just the qualities they were now most anxious to seek—ease, lucidity, sobriety, grace. And, similarly, if passing from the early eighteenth to the early nineteenth century, we

observe that a strong reaction has set in against the limitations of the classic tradition in style, that in the hands of men like DeQuincey and Lamb, and Carlyle and Ruskin, prose sought a freer movement, fuller harmonies, greater richness, warmth and colour; then the development of this romantic prose is once more to be considered in relation with the evolution of literature in general, that is, with the romantic movement in all its varied phases and with the many streams of influence by which this was fed." *Hudson.*

3. *Analysis of Style:* Style may be viewed from the standpoint of the elements of which it is made up, such as diction or sentence structure; or the effects which it produces by the qualities it has, such as clearness, or melody.

Analysing according to the Elements of Style, we may speak of style as *Copious,* when the writer has an ample vocabulary; *Deffuse or Prolix*, when he uses more ideas and illustrations than are wanted; *Verbose,* when he employs unnecessary words or introduces irrelevant details, or is fond of circumlocutions; *Concise, Terse, Sententious,* when he is forcible and condensed and indulges in pithy sayings, and maxims; *Latinised,* when he prefers Latin words and constructions; *Allusive, Pedantic. Learned*, when he shows his learning by allusions to the literature of the past; *Colloquial,* when he keeps near to the vocabulary, idiom and style of common talk; *Figurative, Ornate, Florid*, when he resorts to figures of speech and picturesque images; *Periodic, Loose, Balanced, Pointed*, when he abounds in any one type of these sentences; *Euphulstic,* when he imitates the style introduced by Lyly in his "Euphues", a style marked by balanced structure, alliteration and similes from natural history; *Mannered,* when he employs some turn of habit, e.g. Johnson's balanced sentences; De Quincey's personifications; Carlyle's interrogations and apostrophes; Arnold's repetition of catchwords.

Analysing according to Qualities of Style, we may call a style *Lucid, Perspicuous*, when it has the intellectual quality of clearness; as opposed to vagueness, obscurity, ambiguity, or abstruseness; *Animated, Energetic, Vivacious*, when it has the emotional quality of vigour, as opposed to pomposity, bombast, bathos, frigidity or conceit; *Graceful, Elegant, Melodious*, when it has the aesthetic quality of beauty as apposed to harsheness, ruggedness or slovenliness.

E. Poetic diction

1. *The Motive of Poetic Diction*: So far we have been discussing style in general without special reference to poetry or prose. Now it is matter of common knowledge that Poetry is distinguished from Prose by what is called Poetic diction; though just as at times Prose can suggest rhythm without becoming quite fixed and regular, so it can also at times avail itself of poetic direction.

Poetic diction is based on a single principle: Spiritual exaltation. As poetry is the language of emotion and imagination, its diction answers to the spontaneous endeavour to make utterance effective in impressiveness or picturesqueness. Prose usually deals with practical knowledge, instruction, matter of fact; Poetry with thought idealized by fancy and feeling. Its material, mood and thought are elevated. There is,

of course, a ground common to prose and poetry, whenever there is a practical motive or solid sense. So the bulk of usage in both is identical, being the common language of life transfigured and made literary. But when there is an access of poetic feeling in prose of poetry, the diction unconsciously becomes elevated; only this happens rarely in prose and constantly in poetry. Poetic diction, then, is heightened language—not necessarily confined to poetry—the result in words of the inspiration that controls the poetic mind.

Poetic diction is mainly due to this inspiration or spiritual exaltation; but it is also, in part, due to the exactions of metre which is itself a result of this exaltation. For poetic diction and metre alike are the medium of utterance for poetic feeling or mood. Another subordinate source of poetic diction is the conscious imitation of the ancient classical poetry in the language.

2. *Analysis of Poetic Diction*: Briefly stated, the sources of Poetic diction are: Poetic feeling and mood, necessities of metre, imitation of old poetry. The forms in which poetic diction appears are; the use of archaic or less common words; the omission of words required by prose; the use of uncommon constructions; deviations from the regular order of words; the substitution of adjectives or participles for clauses; repetitions of words and clauses for effect; a freer use of graphic or picturesque language and of figures of speech; use of words in their root meaning; choice of traced to four main sources;--Tendency to brevity or concentration; partiality to unworn words, forms, and ideas; use of language for its picturesque power; and use of language for its qualities of sound.

Brevity or concentration: To hasten to the point of the idea,--

By omission of symbolic words: Articles, relatives, prepositions, conjunctions.

By abbreviation and condensation: Adjective for adverb, condensed form of words.

By Neuter inflected possessive, *e.g.:*

Heart's joy; Rebellion's head.

By Compounds, *e.g.*

Forward-looking thoughts (Wordsworth); always-windobeying deep (Shakespeare); Starry-headed heights (Swinburne); Earth-forgetting eyelids(Arnold); Love-loyal to the least wish of the king (Tennyson); Human at the red-ripe of the heart (Browning).

Unworn Words, Forms and Ideas: To avoid commonplace associations*:*

By Archaisms, e.g.:

Quoth, haply, clomb, hight, billow, lore, wight, hath, ye.

By Non-Collaquialisms:

The cup that cheers; the golden round; the muses of the cube and square; feathered choristers

By Polarised Words: Words used as different parts of speech, or appealing to the educated sense of derivation, *e.g.:*

Daisied fields; bosomed high in tufted trees; pathos=sorrow; Unhappiness=mishap; prevent=anticipate; profound=deep.

By Allusions: To classical myths, to great situations in classical poetry, to Scripture.

Picturesqueness: To be sensuous and concrete-

By Epithet: A picture crowded into a word. There are four kinds of Epithet:

Decorative, adding a quality:

Golden throne; cowsliped lawn.

Essential, expressing quality already implied in the noun:

Wet waves; green grass; sharp sword.

Conventional, repeating a quality by a stock phrase:

Bright-eyed Athene; white-armed Juno; the doughty Douglas;
Fleet-footed Hermod; the bold Sir Bedivere.

Packed, requiring a clause or sentence to bring out the full idea:

Even *copious* Dryden wanted or forgot
The last and greatest art—the art to blot:

(=though they he was copious and so could afford to blot).

So the two brothers and their *murdered* man
Rode past fair Florence:

(= whom they had determined to murder and who was already as good as murdered).

By word-painting: Elaborate pictures, with vivid realization of detail and harmonious flow of phrase.

Qualities of Sound: To please the ear:

By Rhyme, Alliteration and Assonance.

By Euphonic words, *e.g.:*

Names of countries; Albion for England; Erin for Ireland;
Hellas for Greece. Cp. Milton's fondness for musical names.

By Onomatopoeia, *e.g.:*

So strode he back slow to the wounded king.
Tumbled it; oilily bubbled up the mere.

3. *The Danger of Poetic diction:* So long as Poetic diction is supported by natural feeling and good sense, it adds to the beauty of poetry. But there are periods of poetry in which the creative inspiration wanes and cool criticism reigns supreme. In such ages of artificiality, more attention is paid to diction than to thought and feeling. The minor poets will conceal their lack of true feeling and high thought by elaborate and studied phraseology, conventional devices of style, and strained and incongruous metaphor. Then it becomes necessary to assert the supreme importance of being natural (which does not necessarily mean simple), and of returning from academic exercises to the living (not the actual) speech of men. An instance of this is seen in Wordsworth's revolt against the school of Dryden and Pope. He overstated his case in asserting that there was no difference between the languages of prose and poetry, but his real thought is clearly seen in the practice of his best poems. Real poetic diction, based on spiritual exaltation, does distinguish poetry from ordinary prose. False poetic diction, based on learning and lack of inspiration, can only distinguish bad poetry from good.

4. *Poetic Diction in Prose*: It has already been pointed out that the bulk of use in poetry and prose coincides. But whenever prose has an emotional or imaginative occasion, it rises into poetic diction; though even here the language will not fly so high a pitch as in poetry. This is due to a difference in the predominating motive. In prose, the motive is practical and didactic, with spiritual exaltation, if any, as the helper. In poetry, the motive is fervid and ideal, with matter-of-fact as the helper. Naturally, then, in poetry itself the poetic diction is freer and bolder, has more the abandon of existing for its own sake; while in prose, however poetic, the diction must always be subdued enough to allow the practical motive to show through. But the condition of poetic diction in prose is, that the soul is excited and has to impart glow and warmth to its speech; it should never be sought after as idle ornament.

Of the three types of prose, *the Intellectual* addresses itself to the understanding, and requires clear thinking and orderly presentation, imagination and emotion being held in check. No touch of poetic mood or diction is possible here. The *Impassioned* is the outcome of strong feeling (*e.g.,* Oratory): and has for subject-matter human experience, character, conduct; the joys and sorrows, the hopes and fears, the affections and interests, the ideals and duties of the human race. Here poetic diction will be necessary to set forth the exalted feeling. *The Imaginative* type of prose, *e.g.,* description where the writer shapes his conceptions in the fancy rather than in the strictness of logic, will also require the use of poetic diction.

The best examples of Poetic Prose will be found in the Bible, many books of which are prose versions of Hebrew poetry; and in De Quincey, Carlyle, Newman and Ruskin. Before he indulges in it, the student should carefully study their best samples. He will that a lofty occasion is the first essential; but no less essential are fine literary taste and artistic skill.

SECTION III : RHYTHM IN VERSE AND PROSE

A. Prosody

Indian student are not required to compose Verse, but a knowledge of English Prosody will help them to scan verses and enjoy the craft of poets. Essential elements of metre; ornamental elements of metre; kinds of metre; uses of metre; history of English metres and foreign contributions.

1. Essential *Elements of Metre*

Verse or Line: Verse is based on Rhythm, the regular recurrence of stress or accent, which divides the line into sections of equal time-length. Rhythm may be present in Prose; but in Poetry it is essential, and systematically sustained in metrical units.

Foot: A metrical unit is a Foot; and Verse is called Metre, because it can be measured by Feet. A line is also measured by syllables or accents, but as a foot may have a syllable or accent added or taken away, it is always accurate to measure by feet, close, Fominine ending. Extra syllables may occur in the middle of the line after

a Pause, or within the foot, by substitution. The feet most common in English Poetry are:

Dissyllabic

Iambus—*xa* U-		the staple foot.
Trochee—*a, -x*U,		less common, but can be basis of verse.
Spondee—*aa*,- -,		
Pyrrhus—*xx*, UU,	}	occasional, cannot be basis of verse.

Trisyllabic

Anapaest—*xxa*, UU—		in Lyrics, and occasionally by
Dactyl—*axx,* UU	}	substitution; in long metre, Dactyls break up into Anapaests With Anacrusis.

Other feet rarely seen are Amphibrach, U—U, and Amphimacer, -U-, The names and symbols are Greek, where the metre is governed by quantity : the syllables are long or short, and one long is looked upon as equal to two shorts. In English, the metre is governed by Quality or Accent, and there is no rigid equation of syllables. Still, the use of Greek names and symbols is convenient and need not cause any confusion.

Accent is of three kinds: Etymological or word accent; rhetorical or sentence accent, due to emphasis; and metrical or foot accent, due to position in the verse. In a good verse these three will coincide. When the accent in the foot comes last, we have rising rhythm; when it comes first, we have falling rhythm. Thus, Iambus and Anapaest are rising rhythms; and Trochee and Dactyl falling rhythms.

Caesura or Pause is the stop within the line, or at the end, due to a pause in the sense. Some would restrict the word Caesura to this stop, and use the word Pause for the dropping out of a syllable in the foot, the whole time being made up by a pause in reading. The caesura may occur anywhere in the line, and the beauty of the verses will depend on its skilful variation. In the Heroic couplet where the enjambement—*i.e*., flowing over without stop into the next line—is not allwed, the Pause soon becomes monotonous. In Blank Verse, the end Pause is sometimes removed by a weak ending—*i.e.,* without accent—which compels the reader to go on to the next line. Verse-clauses and Verse-paragraphs are built up by the skilful use of Pause and Overflow.

Metrical Equivalence: A verse is regular so long as it has the required number of feet, of equal duration and of the same rhythmical type, rising or falling. A succession of normal or regular lines would, however, soon special rhythm for special effects. Substitution of feet is, therefore, permitted under the following conditions: The base of the metre should not be confused; the substituted foot must be equal in

prosodic value to that for which it is substituted, and it should go rhythmically with the next foot. Sometimes when there is substitution of this sort and a foot is made lighter in stress, the next foot is by a law of compensation made heavier than it would have been normally.

If we recognize the principle that substitution can only be made if the prosodic value is the same, *i.e.* rising for rising rhythm and falling for falling, we get two kinds of substitution:

1. Trisyllabic: Anapaest for iambus, dactyl for trochee, e.g.:

The sound/ of man/y a heav/ily gal/loping hoof./ Tennyson.
Fear no/ more the/ heat of the/ sun
Nor the/ furious/ winter's /rages. Shakespeare.

2. Monosyllabic, with compensatory Pause, e.g.:

Thy bro/ther Death/ came/ and cried. Shelley.
My head/ ^ hath/ its co/ronal/. Wordsworth.
^ Break/ ^ break/ ^ break/
At the foot/ of thy crags/ O sea. Tennyson.
^ Weigh/the ves/sel up/
Once dread/ed by/ our foes. Cowper.

This is due to the pause which helps to fill up the time. Even a whole foot is so omitted, if there is strong pause as in Shakespearean dialogue. Sometimes these two kinds of substitution are combined in the same verse,

I do not set my life/ at a pin's/ ^ fee.
Affection ? Pooh! You speak/ like a green/ ^ girl.
She dwelt/ on a wide/ ^ moor.
At the first/ ^ plunge/ the horse sunk low.

In such cases some recognize a third kind of substitution:
Inversion of stress—rising for falling and vice versa—and scan:

x x a a
I do not set my life/ at a/ pin's fee/
x x a a

She dwelt/ on a /wide moor.

This involves a recognition of spondaic and pyrrhic substitution. It is best to recognize all three kinds and scan a line according to its sense and rhythmical run. Similarly for slurring or elision, reducing a trisyllabic foot to dissyllabic by eliding an unaccented syllable, e.g.:

Whate'er the theme, the maiden sang.
Above th' Aonian mount.
T' insult the poor or beauty in distress.

Here again we might recognize Elision, where absolutely necessary and tasteful, but need not garble words for the sake of having in no case a trisyllabic substitution.

Scansion is thus occasionally a matter of opinion or taste, but the student should not think it is all confusion and option. It proceds on definite principles and must always be justifiable. To scan a line is to show how it ought to be read, and to show it on paper is to divide the feet and to mark their nature, with pause, if any. Attend to the following hints in scaning:

Read naturally; mark accent and then foot.

When there is mixture of feet, note the base or predominant kind of foot.

Look out for equivalent substitution; settle whether the verse best reads with similar substitution or inversion, with elision or full utterance.

When a verse can be scanned in more than one way, show them all and explain your preference for one of them.

2. Ornamental Elements of Metre

These are Rhyme, Refrain, Alliteration and Assonance.

Rhyme is used to mark the end of a verse, to hold lines together in stanzas, to make the rhythm of the verse stand out more distinctly, and, above all, to give pleasure by " the jingling sound of like endings."—*Milton.* In a good rhyme, four conditions are observed:

The rhyming syllable must have the accent.

The vowels of the accented syllables must agree.\

The vowel or consonant sounds following the accented syllable must be identical.

The consonant sounds preceding the accented syllable must be different.

Thus *bind, find; eye, fly; kill, instill,* are good rhymes; *bare, bear; cough, though*; *wear, fear;* are not. For Rhyme depends on the sound of words and not the spelling.

Rhyme is called *single* or *masculine* when there is only one syllable; *double or feminine* when the accented syllable is followed by one unaccented, *e.g. rages, wages*; *ocean, motion; triple*, when two unaccented syllables follow, *e.g. saviour, behaviour*; *slenderly,tenderly*. Double and treble rhymes are generally used in comic verse, *e.g.:*

Please, Mr. Winter has called for the taxes.
Then give Mr. Winter whatever he axes,
Mr. Winter's a man who'll stand no flummery;
His name may be Winter; his process is summery.

Imperfect Rhymes: Usages allows rhymes based on spelling called eye-rhymes, and rhymes where the vowel differs in quantity or where the preceding consonant is identical; like, *move, love; door, poor; dream, him; weak, week; lay, lay.* The last two are instances of *Identical Rhyme,* where the spelling is different, but the sound is the same; or the spelling and sound agree, but the meaning is different. Occasionally what looks like an imperfect rhyme now was once good and shows the old pronunciation, *e.g.:*

Here, thou, great Anna, whom three realms obey,
Dost sometimes counsel take, and sometimes tea. *Pope.*

Internal or Leonine Rhyme occurs in the middle of lines. When it divides the line into two sections, it is effective and gives melody and point, e.g.:

The fair breeze blew, the white foam flew
The furrow followed free;
We were the first, that ever burst
Into that silent Sea. Coleridge.

History of Rhyme: There was no rhyme in classical and Anglo-Saxon poetry. It first appeared in Provencal poetry and passed from the Troubadours to Chaucer. For a time there was a struggle between the rhymed French line and the rhymeless A.S. metre, till the former prevailed, and the lyrics and ballads of the period were all written in rhymed verse. In the time of Spenser and Shakespeare, there was again a craze for classical models, and Harvey and Campion fought for the abolition of rhyme, while Daniel defended its use in theory, and all the poets confirmed it in practice. Milton ridiculed rhyme, but used it wherever it could be used, *i.e.,* in all his lyric poetry. There has since been no attempt to dislodge rhyme. It has its disadvantages: the English language is not rich in rhymes, and the poet has often to resort to inversions, and forced ideas: the natural flow of thought is checked. But rhyme adds grace to lyric poetry and helps concentration of thought. And its tyranny is not felt in narrative poetry and drama, because the blank verse is generally chosen as medium.

Refrain: Stanzas sometimes end with a refrain, *i.e.,* the same phrase or verse or verses recurring regularly. Refrains sometimes come in the middle. Shakespeare's "It was a lover and his lass," illustrates both.

Alliteration: A survival from Anglo-Saxon metre, now used for ornament; words commence with the same consonant, or vowel (as some would have it) ,*e.g.,*

The *bare black cliff clanged* round him as he passed.
Who *breaks* his *birth's* invidious *bar*
And *breasts* the *blows* of circumstance.
Apt alliteration's *artful* aid. (Note that the vowel-sounds are not the same.)

Alliteration is not always so simple and may be subtle, elusive, *e.g.,*

Myriads of *rivulets hurrying* through the *lawn*,
The *moan* of doves in *immemorial elms,*
And *murmuring* of *innumerable* bees. Tennyson.

Assonance: Correspondence in sound between the stressed vowels of words, the following consonants differing, *e.g., Slumber, thunder: time, nine: wine, lyre.* It rarely takes the place of rhyme, except in ballads.

3. Kinds of Metre

Continuous Verse, not grouped into Stanzas, but into Paragraphs.

Heroic Couplet

Iambic pentameter, rhyming in pairs; very common in narrative and didactic poems; two varieties—end-stopt, and run-on. Found in Chaucer, Prologue, Knight's Tale; Marlowe, Hero and Leander; Dryden, Absalom and Achitophel, Mac Flecknoe; Pope, throughout; Goldsmith, Traveller; Cowper, Table Talk; Byron, English Bards and Scotch Reviewers; Keats, Endymion, Lamia; W. Morris, Jason.

End-stopt: Hope springs eternal in the human breast;
Man never is, but always to be blest. Pope.

Run-on: A thing of beauty is a joy for ever,
Its loveliness increases; it will never
Pass into nothingness: but still will keep
A bower quiet for us, and a sleep

Full of sweet dreams, and health and quiet breathing.
Keats.

This metre is occasionally varied by a triplet, or by an Alexandrine—6xa—which is used in couplets in Drayton's Poly-Olbion.

Blank Verse

Iambic pentameter, unrhymed. The noblest English verse; borrowed from Italy by Surrey, and since used by almost all poets, except in the age of Dryden and Pope, for Dramatic and Narrative Poetry, and even Reflective and Descriptive Poetry, *e.g.,* Wordsworth's Tintern Abbey, Cowper's Task.

The best blank verse in English Poetry is seen in Marlowe and Shakespeare (Dramatic); Milton (Epic); Thomson's Seasons (Descriptive); Young's Night Thoughts (Diadactic); Keats' Hyperion (Epic fragment); Wordsworth's Excursion and Prelude (Reflective and Didactic); Rogers' Italy (Narrative); Tennyson's Princess and Idylls of the King; Arnold's Balder Dead, Sohrab and Rustum.

Longfelow's Hiawatha has blank verse in Trochaic tetrameter:

Should you ask me whence these stores?
Whence these legends and traditions,
With the odours of the forest,
With the dew and damp of meadows…

Variety is given to blank verse, by adding or taking away syllables, by intermixing run-on lines with end-stopt; by varying the position of the caesura; and by inversion and addition of stress, *e.g.,:*

Equivalent substitution: adding a syllable.

x x a
Root-bound that fled Apollo. Fool/do not boas

Omitting a Syllable: (generally after pause):

Your grace mistakes/ ^ on/ly to be brief.

Redundant Syllable-Feminine ending:

Of power to cheat the eyes with blear illu/sion.

Enjambement and pause-variation:

Of man's first disobedience// and the fruit
Of that forbidden tree// whose mortal taste
Brought death into the world// and all our woe
With loss of Eden// till one greater man
Restore us// and regain the blissful seat//
Sing heavenly Mse.// *Millton.*

If by your art// my dearest father// you have
Put the wild waters in this roar// allay them. *Shakespeare.*

Inversion and addition of stress:

a x a a
Shocks and/ the splintering spear, the hard/ mail hewn.

Hexameter

In Greek and Latin, depends on quality and has normally five dactyls closed by a spondee.

Imitated in English by translators in the Elizabethan period. In the nineteenth century, more frequently used in Southey's Vision of Judgement; Longfellow's Evangeline; Kingsley's Andromeda; Clough's Bothie of Tober-na-Vuolich.

This is the/ forest pri/meval. The murmuring/ pines
and the/ hemlocks.
Bearded with moss and in/ garments/ green, indis/
tinct in the /twilight. Evangeline.

Arnold recommends the metre for translating Homer, and Mr. Cotterill has used it in his "Odyssey." The Hexameter does not suit the genius of the English language; at any rate no great poet has used it effectively. English poets have, on the other hand, tried to imitate the hexameter by six-foot anapaests-examples may be seen in Browning Tennyson and Morris.

There shall ne/ver be one/lost good./What was/shall live/as before.
The evil is null,/ is nought, is si/ lence imply/ ing sound. *Browning.*

(ii) Stanzas: Stanza forms are so numerous and so self-interpretative that there is no practical good in enumerating and classifying them all. The best known only; are given below:

(a) Shorter Stanzas: The Quatrain: Stanza of four lines.

The Ballad Stanza: 4*xa* and *3xa* twice; rhyme *ab ab* or only lines 2 and 4. Also, 4 times *4xa;* rhyme *ab ab* or *aa bb.*

It was the schnooer Hesperus
That sailed the wintry sea;
And the skipper had taken his little daughter
To bear him company. *Langfellow.*

Come live with me and be my love….
And we will all the pleasures prove
That hills and valleys, dale and field
And all the craggy mountains yield. *Marlowe.*

The 'In Memoriam' Stanza; Rhyme *abba.*

Our little systems have their day,
They have their day and cease to be,
They are but broken lights of thee,
And Thou, O Lord, art more than they.

The Elegiac Stanza : As in Gray's Elegy: Four lines of Iambic Pentameter (4x5*xa*) rhyming alternately (*ab ab*). Its quiet and sedate movement fits it well for pensive or meditative thought.

Full many a gem of purest ray serene
The dark unfathomed caves of ocean bear;
Full many a flower is born to blush unseen
And waste its sweetness on the desert air. *Gray.*

Other Short Stanzas may be mentioned here:

Triplets: 3*x*4*xa*, all rhymed:

A still small voice spake unto me,
Thou art so full of misery,
Were it not better not to be? *Tennyson.*

Cowper adds a refrain:

The twentieth year is well nigh past,
Since first our sky was overcast,
Ah, would that this might be the last,
My mary!

Terza Rima, imitated from the Italian of Dante, Iambic pentameter, rhymed *aba / bcb / cdc /* and so on; found in Byron's Prophecy of Dante, and Shelley's Triumph of Life:

If I were a dead leaf thou mightest bear;
If I were a swift cloud to fly with thee;
A wave to pant beneath thy power and share
The impulse of thy strength, only less free
Than thou, O uncontrollable! If even
I were as in my boyhood, and could be
The comrade of my wanderings over Heaven,
As then, When to outstrip thy skyey speed
Scarce seemed a vision, I would ne'er have striven
As thus with thee in prayer in my sore need.
Oh lift me as a wave, a leaf, a cloud!
I fall upon the throns of life, I bleed!
Shelley: Ode to the West wind.

Trochaics, 4 ax in couplets, Keat's Ode to Facny*; 7 ax* in couplets, Tennyson's Locksley Hall,:

Ever let the Fancy roam,
Pleasure never is at home.
At a touch sweet pleasure melteth,
Like to bubbles when rain pelteth. *Keats.*

Love took up the glass of time, and turned it in his glowing hands,
Every moment, lightly shaken, ran itself in golden sands.
Love took up the harp of life, and smote on all the chords with might
Smote the chord of self, that, trembling, passed in music out of sight.
Tennyson.

Trochaic and Iambic Tetrameter can be use continuously; see Milton's L'Allegro; Coleridge's Christabel; Scott's Marmion.

The Sextain : Stanza of six lines

A quatrain followed by a couplet: (5xa's), as in Wordsworth's Laodamia; Shakespeare's Venus and Adonis.

Be taught, O faithful consort, to control
Rebellious passion; for the Gods approve
The depth, and not the tumult, of the Soul:

A fervent, not ungovernable, love
Thy transports moderate; and meekly mourn
When I depart-for briefis my sojourn. *Wordsworth*

Remonance-six: 2x 4xa+3xa, twice*;* ryme*, a a b c c b* as in Wordswoth's Lucy:

Thus Nature spake. The work was done;
How soon my Lucy's race was run!
She died and left to me
This health, this calm and quiet scene,
The memory of what has been,
And never more will be

Burn's Stanza

The poor inhabitant below,
Was quick to learn and wise to know,
And keenly left the friendly glow
And softer flame;
But thoughtless follies laid him low
And stained his name.

(b*) Longer Stanzas*: Rhyme Royal, seven lines; Ottava Rima, eight lines; Spenserian Stanza, nine lines; Sonnet, fourteen lines; and strophes in odes. The last two will be dealt with under Lyric Poetry.

Rhyme Royal: 7x5xa, rhyme *a b a b b c c.*

Borrowed from French by Chaucer in his Troilus and Cressida, and also known as Chaucerian or Troilus stanza. Called Rhyme Royal, because it was used by King James I of Scotland in his King's Quair. Used by Shakespeare in his Lucrece,-

O Opportunity, thy guilt is great!
'Tis thou that execut'st the traitor's treason;
Thou set'st the wolf where he the lamb may get;
Whoever plots the sin, thou point'st the season;
'Tis thou that spirn'st at right, at law, at reason;
And in thy shady cell, where none may spy him,
Sits Sin, to seize the souls that wander by him.
Shakespeare.

Ottava Rima: 8x5*xa*, rhyme *ab ab ab cc*. Introduced from Italy (Tasso and Ariosto), used in Byron's Don Juan and Vision of Judgement and Keats's Isabella,

'Tis sweet to hear the watch-dog's honest bark
Bay deep-mounthed welcome as we draw near home;
'Tis sweet to know there is an eye will mark
Our coming, and look brighter when we come;
'Tis sweet to be awakened by the lark,
Or lulled by falling waters; sweet the hum
Of bees, the voice of girls, the song of birds
The lisp of children, and their earliest words.*Byron.*

Spenserian Stanza: Eight Iambic pentameters, followed by an Alexandrine: rhyme, *a b a b b c b c c.* It is found in Spenser' Faeria Queene; Thomson, Castle of Indolence; Shenstone, The Schoolmistress; Burns, Cotter's Saturaday Night; Campbell, Gertrude of Wyoming; Shelley, Revolt of Islam, Adonais; Keats, Eve of St.

Agnes; Byron, Childe Harold; Tennyson, Lotos-Eaters; and has been employed by Worsley to translate Homer's Odyssey,

Roll on, thou deep and dark-blue Ocean, roll!
Ten thousand fleets sweep over thee in vain;
Man marks the earth with ruin-his control
Stops with the shore; upon the watery plain
The wrecks are all thy deed, not doth remain
A shadow of man's ravage, save his own,
When, in a moment, like a drop of rain,
He sinks into thy depths with bubbling groan,
Without a grave, unknelled, uncoffined, and unknown. *Byran.*

Shelley has used a similar stanza, with the same rhyme arrangement, the first eight lines being Iambic tetrameter: Ode to Dejection, near Naples.

Campbell has a stanza of nine lines, peculiarly constructed,

Of Nelson and the North
Sing the glorious day's renown,
When to battle fierce came forth
All the might of Denmark's crown
And her arms along the deep proudly shone;
By each gun the lighted brand
In a bold determined hand,
And the Prince of all the land,
Led them on.

4. Uses of Metre

Metre is instinctively used by all poets, and distinguishes Poetry from Prose. Its uses may be specified as follows:

It is the survival of music and dancing in poetry, and gives the pleasure and thrill of both by its rhythmical flow.

It is the spontaneous outpouring of emotion, which it soothes by its regularity.

It is easy to remember and thus aids in the preservation of great literature. This was very important in ancient times, when sacred writings were handed down orally.

By its fixity and short compass, it compels style to become tense and choice in expression; and thus contains the finest speech of man.

Aesthetic Use of Metre: Careful artists, like Milton or Tennyson, always use metre with perfect taste and propriety and load it with all possible beauty. The following points may be noted:

The metre should fit the subject or mood-thus the five foot iambus is suited for long narrative and drama; and also for didactic and reflective poetry. The ballad measure suits short narrative. The lyric stanzas express emotion. The longer stanzas deal with romantic narrative, or meditation and reflection, as in the elegy.

Rapid or passionate action is expressed by anapaest: a light tripping movement by trochee and dactyl; while all sorts of work is done by iambus, which is the jack-of-all-trades in prosody.

In odes, the lines are varied in length according to the emotion or thought to be conveyed. And in all verse, the normal rhythm is disturbed for the same reason.

Dexterity in manipulating sounds to echo or suggest the sense adds to the beauty of verse: it is called *Tone colour, e.g.:*

Swift as the sparkle of a shooting star
I glance from heaven. *Milton.*
A needless Alexandrine ends the song
That like a wounded snake drags its slow length along. *Pope*
When Ajax strives some rock's vast weight to throw.
The line too labours and the verse moves slow. *Pope.*
The river sloped
To plunge in cataract scattering on black blocks
A breadth of thunder. *Tennyson.*
The long day wanes; the slow moon climbs; the deep
Moans round with many voices. *Tennyson.*

5. History of English Prosody

English Prosody begins with the old Teutonic or Anglo-Saxon metre found in Beowulf: Verses without rhyme, with no definite number of syllables, the rhythm giving a general trochaic or dactylic effect. Each verse falls into two parts by a sharp middle division and has two accents in each part, three at least of the accented syllables in the verse being alliterated.

In the eleventh century, owing to changes in the language and imitation of French models, new metres are adopted with definite foot-rhythm. By the thirteenth century, the Octosyllabic Couplet, Romance-Six, and certain Lyric Stanzas are in common use. The old Teutonic metre is received with rhyme: as in *Sir Gawain and the Green Knight*; and without rhyme, as in Langland's *Piers the Ploughman*. The ballads employ the short stanza associated with their name. Gower uses the Octosyllabic Couplet, Chaucer employs the same in *The House of Fame,* the Rhyme-Royal in *Troilus* and *Cressida,* the Heroic Couplet, called also Riding-rhyme, in the *Legend of Good Women* and some of the *Canterbury Tales.* After Chaucer, the metrical secret seems to have been lost. With the exception of ballads and lyrics, irregular rhythm and doggerel invade poetry, as in Lydgate and Skelton.

Regular metre is brought back again by a close imitation of Italian forms in the sixteenth century. Wyatt and Surrey introduce the Sonnet and Blank verse. The Sonnet takes an English form, named after Shakespeare, the greatest poet who used it. Terza Rima is also tried, but does not take root. The Blank verse is made flexible and suited to all kinds of dialogue by Shakespeare, till it passes the healthy limit and degenerates into doggerel and prose in the hands of Beaumont and Fletcher, Webster and other dramatists. The Heroic couplet is used for narrative by Marlowe, and occasionally for lyric passages in the drama. (Shakespeare's Love's Labour's Lost and Midsummer Night's Dream.) Lyric Stanzas are written in profusion. Spenser gathers up all the prevailing forms in his Shepherd's Calendar, invents a new stanza of his own in the Faerie Queene and uses the regular Strophe in his Epithalamion and Prothalamion. Classical experiments are made by Camplon, Stanyhurst, and Gabriel

Harvey, but they do not succeed. And an attack against the use of rhyme as being barbarous, fails to dislodge it from English poetry.

In the seventeenth century, Milton once more uses a great variety of metres and tightens up the blank verse for epic purposes. He uses regular Strophe in the Ode on the Nativity; Octosyllabic Couplet in the L'Allegro and the Il Penseroso; the Sonnet; Blank verse for dialogue in Comus and Samson Agonistes, and for narrative in Paradise Lost and Paradise Regained; and certain Choral measures imitated from Greek in Samson Agonistes. He also supports and establishes firmly the principle of foot-equivalence and substitution in the individual line, and the combination of several lines into a verse-paragraph. Dryden fixes the Heroic Couplet in its stopped form, occasionally varying it by an Alexandrine; and uses it both the narrative and drama, but specially in satiric and didactic verse.

In the eighteenth century, Addison, Pope, and others, follow Dryden in the use of the stopped Heroic Couplet, which becomes the prevailing metre of the time. Pope corrects and polishes it, until "every warbler has his tune by heart." Lyrics and odes are not altogether abandoned, and there is a gradual transition to the nineteenth century in the use of variety of metres: blank verse by Thomson and Cowper; Ode by Gray and Collins; Anapaestic measures by Swift and Prior; Spenserian Stanza by Shenstone and Thomson; and Ballad measures in Percy's Reliques, Cowper and Burns.

Full freedom and variety are restored in the nineteenth century by the Romantic Revival. Coleridge, Scott and Byron use the Octosyllabic Couplet for stories. The Spenserian Stanza is used by Wordsworth, Byron, Keats, Shelley and Tennyson. Byron uses the Ottava Rima in his *Don Juan.* Lyrics and odes abound. Keats, Arnold, Morris and Swinburne employ the Heroic couplet with enjambement for narrative purpose. Blank verse is cultivated by almost all the poets. The Hexameter is imitated in Longfellow's *Evangeline*. Clough's *Bothie of Tober-na-Vuolich,* and Kingsley's *Andromeda;* and assimilated to the genius of the English language by changing the dactylic rhythm to the anapaestic, in Tennyson's *Maud.* Browning's *Abt Vogler*, and *soul,* and Morris's *Sigurd the Volsung*. Choral measures are attempted by Arnold in *Meropem, Strayed Reveller* and *Rugby Chapel*. Later poets, like Austine Dobson, have imported some French song-forms like Ballade, and Rondeau, usually having a refrain and rhymed on a very limited number of sounds. Swinburne has tried Choriambic verse and is a daring experimenter in prosody. Indeed, experimenting and enlarging the bounds of English Prosody has been the chief work of the nineteenth century.

Foreign Contributions: We start with the native Teutonic Metre in English.

Definite foot-rhythm and rhyme, and certain metres come from France: Heroic Couplet, Octosyllabic Couplet, Ballad measure, Lyric Stanzas, Rhyme-royal.

From Italy come the Sonnet, Blank Verse, Terza Rima, and Ottava Rima.

From Greek poetry are derived the Hexameter, and Choral measure.

Inventions like Spenserian Stanza and assimilations like the six-foot Anapaests are based on foreign metres.

B. Prose Rhythm

There are the materials of rhythm in all speech - stressed and unstressed syllables, longs and shorts. In ordinary talk they are not noticed, but when the speaker becomes excited or imaginative, they strike the ear at once by their frequency and persistency. In poetry which is the ideal speech of emotion and imagination, we get most persisting rhythm-regular, recurrent, fixed; and we have studied this as verse or metre under prosody. A kind of hybrid verse-prose found in Macpheroson's *Ossian*, Blake's "*Prophettic" Books* and Walt Whitman's *Leaves of Grass,* does not quite rise to metre but keeps the verse-division, though the feet are not identical and the verses are not equal. In poetic prose even the verse-division is abandoned; instead of sameness, equivalence and recurrence of rhythm, we have difference, inequality and variety. But this rhythmical prose is exceptional; only at right moments does rhythm enter into prose; it is too good for the daily food of Prose.

Prose rhythm has not been reduced to a system, like prosody. Aristotle said long ago that prose should be rhythmical, but not metrical. That is the only certain principle we can go upon-that Rhythmical prose should not be metrical, its rhythm should not be fixed and regular, but loose and varied; even the suggestion of verse should at once be negatived by variation. No blocks of verse, blank or anapaestic or otherwise, should be allowed to assert themselves in the middle. To quote Prof. Saintsbury: "As the essence of verse-metre is its identity and recurrence, so the essence of prose rhythm lies in variety and divergence. Variety is the moon that governs the waves of prose, as order is the sun that directs the orbit of verse."

Next to the principle of variety, a careful study of the best specimens of the masters will disclose a few more of the secrets of prose rhythm. It depends on the length and structure of the sentence, and the length and sound of words. The sentence should be well-kint, and flow smoothly without jolt and jar. Balance and antithesis make it antiphonic; parallelism, iteration and cumulation make it symphonic and polyphonic; as also the periodic sweep and roll of long sentences and clauses condensed, or extended, or ranged like a flight of steps rising to a thunder clap or falling and dying away at the close. Vowel and consonant music, alliteration, assonance and the number of syllables in a word also assist prose rhythm.

Beyond these general principles, prose rhythm seems to be a matter of experiment and skill. Prof. Saintsbury, however, proceeds to lay down a few rules for foot-scanion and scans a few specimens,--though he is careful to warn us that his rules are strictly provisional, and though it must be confessed his scansions seem to be somewhat arbitrary. He takes the unit of rhythm to be the sentence with its clauses, or the paragraph with its sentences. A sentence should always end rhythmically; and the middle should lead up to the end. The beginning is generally neglected, but if it is emphatic in sense, one had better attend to its rhythm. The breaks or pauses should not show any arrangement of verse or stave, but depend simply on the sense; like the rhetorical arrangement of verse by caesura, enjambement and verse-paragraph. Each sentence may be scanned by feet and foot-groups. The feet are of some thirty kinds, extending, as in prosody, from one to five, sometimes even six, syllables; and no kind of foot being excluded as unfit for prose. Combination into groups is governed

by variation(*i.e.,* avoiding identical feet) and often by gradation (*i.e* securing a gradual shortening of foot length in rising or falling rhythm, *e.g.,* anapaest, iamb, long; or dactyl, trochee, long). A foot-end had better be avoided in the middle of a word.

Prose rhythm began to be cultivated deliberately in Elizabethan prose. The language had become analytical and lost the monotony of inflected forms. The range of new subjects had necessitated the borrowing of new romance and classical words, which offered a choice of synonyms and poly-syllabic words. The teaching of rhetoric set the fashion, and the translation of the classics and of the Bible pre-eminently offered fine models. Different kinds of rhythm, sysmphonic, polyphonic were evolved in the plain and ornate styles of Lyly, Bacon, Taylor, Milton, Hooker and Hobbes. The next period was one of conflict and business-like argument, and a natural way of writing came into use which killed rhythm. Augustan prose in the hands of Dryden, Addison and Swift, and under the influence of French style, cultivated lucidity, ease, fluency, balance, proportion, resonance. It developed into dignity and grandeur in the hands of Johnson, Burke and Gibbon, but on the whole it confined itself t conversational or oratorical effects and has given us the average standard English style. But rhythmically it is rather free from faults than provided with beauties; it has pomp and swell, but has no subtlety, no polyphony. With the romantic revival, rhythm again began to saturate prose, and symphony and polyphony were re-introduced and extended.

The following passages will illustrate the history and the principles of prose rhythm sketched above. A good number has been given, for prose rhythm is more felt in the fine work of the masters than analysed and taught by rules. Two of them have Prof. Saintsbury's scansion added. We may begin with that treasure-house of noble rhythm the Bible:

1. As the hart panteth after the water-brooks, so panteth my soul after thee, O God.
2. Rise up my love, my fair one, and come away. For, lo,the winter is past, the rain is over and gone; the flowers appear on the earth; the time of the singing of birds is come, and the voice of the turtle is heard in out land; the fig tree putteth forth her green figs and the vines with the tender grape give a good smell. Arise, my love, my fair one and come away.
3. Arise / shine; / for thy light / is come and the glory / of the Lord/ is risen / upon thee. // For behold / the darkness / shall cover / the earth / and gross / darkness / the people; / but the Lord / shall arise / upon thee, / and his glory / shall be seen / upon thee.// And the Gentiles / shall come / to thy light / and kings / to the brightness / of thy rising… The sun / shall be no more / thy light / by day; neither / for brightness / shall the moon / give light unto thee; / but the Lord / shall be to thee / an everlast / ing light, / and thy God / thy glory. // Thy sun / shall no more / go down; / neither / shall thy moon / withdraw herself; /for the Lord/ shall be / thine everlast / ing light, / and the days / of thy mourning / shall be ended. /

4. He hath showed thee, O man, what is good; and what doth the Lord require of thee, but to do justly, and to love mercy, and so to walk humbly with thy God?
5. Whosoever heareth these sayings of mine, and doeth them, I will liken him unto a wise man, which built his house upon a rock: and the rain descended, and the floods came, and the winds blew and beat upon that house; and it fell not; for it was founded upon a rock. And everyone that heareth these sayings of mine, and doeth them not, shall be likened unto a foolish man, which built his house upon the sand: and the rain descended, and the floods came, and the winds blew, and beat upon that house; and it fell; and great was the fall of it.
6. Suffer little children to come unto me, and forbid them not; for of such is the kingdom of God.
7. O Jerusalem, thou that killest the prophets, and stonest them which are sent unto thee, how often would I have gathered thy children together, even as a hen gathereth her chickens under her wings, and ye would not! Behold, your house is left unto you desolate.
8. Charity suffereth long; and is kind; charity encieth not; charity vaunteth not itself; is not puffed up; doth not behave itself unseemly, seeketh not her own, is not easily provoked, thinketh no evil; rejoiceth not in inquity but rejoiceth in the truth; beareth all things, believeth all things, hopeth all things, endureth all things.

We may now take a few examples from English Literature:

1. Through this man and me hath all this war been wrought, and the death of the most noblest knights of the world; for through our love that we have loved together is my most noble Lord slain. Therefore, Sir Launcelot, wit though well I am set in such a plight to get my soul's health; and yet I trust, through God's grace, that after my death to have a sight of the blessed face of Christ, and at doomsday to sit on his right side, for as sinful as ever I was are saints in heaven. Malory.
2. If there be any in this assembly, any dear friend of Caesar;s, to him I say that Brutus' love to Caesar was no less than his. If, then, that friend demand why Brutus rose against Caesar, this is my answer: not that I loved Caesar less, but that I loved Rome more. Had you rather Caesar were living, and die all slaves, than that Caesar were dead, to live all freemen? *Shakespeare.*
3. If some king / of the earth / have so large / an extent / of dominion / in north and south / as that he hath / winter and summer / together / in his dominions; / so large / an extent / east and west / as that he hath / day and night / together / in his dominions, / much more / hath God / mercy / and justice / together. / He / brought / light / out of darkness / not / out of a lesser / light; / He can bring / thy summer / out of winter / thought thou have no / spring; / though in the ways / of fortune, or understanding, / or conscience, / thou have been / benighted / till

now, / wintered / and frozen,/ clouded / and eclipsed. / damped / and benumbed, / smothered / and stupefied / till now, / now God / comes to thee / not as in the dawning / of the day, / not as in the bud / of the spring, / but as the sun / at noon / to illustrate / all / shadows, / as the sha'ves / in harvest / to fill / all / penuries. / All / occasions / invite His / mercies, / and all times / are His / seasons. *Donne.*

4. Whatsoever therefore is consequent to a state of war-time, where every man is enemy to every man, the same is consequent to the time wherein men live without other security than their own strength, and their own inventions shall furnish them withal. In such condition there is no place for industry, because the fruit thereof is uncertain; and consequently no culture of the earth; no navigation nor use of the commodities that may be imported by sea; no commodious building; no instruments of moving and removing such things as require much force; no knowledge of the face of the earth; no account of time; no arts; no letters; no society; and which is worst of all, continua; fear and the danger of violent death; and the life of man, solitary, poor, nasty, brutish, and short. Hobbes.
5. Such are their ideas; such their religion, and such their law. But as to our country and our race, as long as the well-compacted structure of our church and state, the sanctuary, the holy of holies of that ancient law, defended by reverence, defended by power, a fortress at once and a temple, shall stand inviolate on the brow of the British Sion-as long as the British monarchy, not more limited than fenced by the orders of the state, shall, like the proud keep of Windsor, rising in the majesty of proportion, and girt with the double belt of its kindred and coeval towers, as long as this awful structure shall oversee and guard the subjected land,- so long the mounds and dykes of the low flat Bedford level will have nothing to fear from all the pickaxes of all the levelers of France. As long as our sovereign Lord the King, and his faithful subjects, the Lords and Commons of this realm,-thetriple cord, which no man can break; the solemn, sworn constitutional frank-pledge of this nation; the firm guarantees of each other's being and each other's rights; the joint and several securities, each in its place and order, for every kind and every quality of property and of dignity;-as long as these endure, so long the Duke of Bedford is safe: and we are all safe together-the high from the blights of envy and the spoliations of rapacity; the low from the iorn hand of oppression and the insolent spurn of contempt. *Burke.*
6. Out of the darknessif I happen to call back the image of Fanny uprises suddenly from a gulf of forty years a rose in June; or if I think for a moment of the rose in June uprises the heavenly faces of Funny. One after the other, like the antiphonies in the choral service, rise Fanny and the rose in June; then back again the rose in June and Fanny. Then come both together, as in a chorus, roses and Fannies, Fannies and roses, without end, thick as blossoms in Paradise. *De Quincey.*
7. In this God's-world, with its wild-whirling eddies and mad foam-oceans, where men and nations perish as if without law, and judgement for an unjust thing is

sternly delayed, dost thou think that there is therefore no justice? It is what the fool hath said in his heart. It is what the wise in all times were wise because they denied, and knew for ever not to be. I tell thee again, there is nothing else but justice. One strong thing I find here below: the just thing: the true thing. *Carlyle.*

8. As the inevitable break-up of the old order comes, as the English middle-class slowly awakens from its intellectual sleep of two centuries, as our actual present world, to which this sleep has condemned us, shows itself more clearly-our world of an aristocracy materialized and null, a middle-class purblind and hideous, a lower class crude and brutal,--we shall turn our eyes again, and tomore purpose, upon this passionate and dauntless soldier of a forlorn hope, who, ignorant of the future and unconsoled by its promises nevertheless waged against the conservation of the old impossible world so fiery battle; waged it till he fell—waged it with such splendid and imperishable excellence of sincerity and strength. *Arnold.*

9. He would look over the Aegean from the height he had ascended; he would follow with his eye the chain of islands which, starting from the Sunian headland, seemed to offer the fabled divinities of Attica, when they should visit their Ionian cousins, a sort of viaduct thereto across the sea; but that fancy would not occur to him, nor any admiration of the dark violet billows with their white edges down below; nor of those graceful, fan-like jets of silver upon the rocks, which slowly rise alfot like water-spirits from the deep, then shiver and break, and spread, and shroud themselves, and disappear, in a soft mist of foam; nor of the gentle, incessant heaving and panting of the whole liquid plain; nor of the long waves, keeping steady time, like a line of soldiery, as they resound upon the hollow shore—he would not design to notice that restless living element at all, except to bless his starts that he was not upon it. *Newman.*

10. Now, there are two kinds of breath with which the flock may be filled; God's breath and man's. The breath of God is health and life and peace to the, as the air of heaven is to the flocks on the hills; but mans breath—the word which *he* calls spiritual—is disease and contagion to them, as the fog of the fen. This is literally true of all false religious teaching: the first, and last and fatalist sign of it is that "puffing up". Your converted children, who teach their parents; your converted convicts, who teach honest men; your converted dunces, who, having lived in cretinous stupefaction half their lives, suddenly awaking to the fact of there being a God, fancy themselves therefore His peculiar people and messengers; your sectarians of every species, small and great, Catholic of Protestant, of high church or low, in so far as they think themselves exclusively in the right and others wrong; and pre-eminently in every sect, those who hold that men can be saved thinking rightly instead of doing, rightly by 'word instead of act, and wish instead of work: these are the true fog children—clouds, these, without water; bodies, these, of putrescent vapour and skin, without blood or

flesh: below bagpipes for the fiends to pipe with – corrupt and corrupting—"swollen with wind, and the rant mist they draw". *Ruskin.*

SECTION IV: KINDS OF COMPOSITION

1. The Four Types

According to the main object of the writer, composition may take one of four forms: (1) Narration, telling a story; (2) Description, calling up a picture; (3) Exposition, explaining an idea; (4) Persuasion, convincing and moving people to act. These four objects are not incompatible with each other, and may be combined in various proportions in the same piece of composition: but the division may be made by looking to the main concern or purpose of the writing. Generally, the first two go together and form the literary side of composition; they aim at human interest, and appeal by suggestion to the imagination and the sense for artistic pleasure. The last two are similarly allied and form the logical side of Composition; they aim at clearness of idea, and appeal to the reason and the will, by supplying correct knowledge and information which my be utilized in conduct or business.

2. Narration

Story-telling is as old as the world and has two vital sources of interest: Human nature and human fate. And it has two main moods; Realism or truth to the actual experience of life; and Romance or dissatisfaction with the facts of life and reaching after vague ideals and aspirations, adventure, chivalry, enchantment, mystery—a clinging to the belief that the facts of life are not the whole of life. There will generally be a revolt from one mood to the other, when either goes to excess, when Realism and Romance degenerate into a meaningless accumulation of the common place and the marvelous.

In Narration, the following points are to be considered:

The Plot: A chain of events bound by the law of cause and effect, with proper suspense and a climax inevitable and convincing; selection of situations and details for vividness and interest; chronological order and synchronism; the point of view, whether of actor or spectator or omniscient author, whether to tell the story in the first or third person or by a series of letters; simplification and intensity of plot by excluding all incidents that are not prominent and significant, hinting the past in the dialogue and observing in a liberal, and not a tame and artificial sense, the dramatic unities of time and place.

The Characters: The persons of the story, each individualized by characteristic action, speech, mind, gesture, appearance; on e leasing personage, the hero, or at most two in conflict with each other, the others duly subordinate d and ranged with reference to him; character issuing in action and evolving the plot; the plot or action resulting in change of character, the growth or evolution being prepared for gradually; making character stand out by use of contrast or foil.

The Dialogue: Speech, not irrelevant or insignificant, but forwarding plot and character; interesting and lively, easy and natural, suited to character and mood.

The Setting: Manners, local colour, historical or social background; not a show of antiquarian learning but picturesque and telling aspects employed with due regard to the economy of the story. Anachronisms by great writers do not vitally affect the story, but, in these days of historical knowledge, may spoil the sense of reality.

The Writer's Personality: His view of life, his likes and dislikes, his tastes and artistic temperament; implied in his delineation of character and plot, but may be expressed in description and reflections which should be attractive and brief, or they will be skipped.

3. Description

The writer's vigour of conception must be conveyed to the reader so that he may realize the object described. Description in general should be brief, concrete, picturesque; clear and coherent, if the aim is definite or scientific information; touched with imagination, and human interest, if the aim is artistic and literary enjoyment. In any case, it should not be a mere catalogue, but leave a single impression, a total effect.

If the matter to be described is *an object of sense*, select salient, characteristic and picturesque details; shape, size, colour, posture, movement, associated circumstances, and feelings aroused may be mentioned. In poetry, especially, a few strokes must tell much, assisted by figures of speech and felicitous diction. *If a state of mind*, denote it by an abstract term, outward expression, speech, cause, effect, pathetic fallacy. *If character*, note whether it is due to constitution of mind, inherited tendencies, education, environment; and show it in words, incidents, contrasts, traits, anecdotes. *If an action without plot*, narrate in proper sequence, *e.g.,* how Robinson Crusoe built his hut.

In describing, take a pint of view, some position, purpose or mood. *Select details,* with reference to the point of view, and *group for total effect*, in proper sequence-that of contiguity, similarity, or contrast. You may describe directly, by panoramic or bird's eye view, a traveller's view, a chart or map; or indirectly, by suggestion and impression.

4. Exposition

One of the commonest things we do every day is to explain, and this is also the highest aim of Science. The scope of exposition is to make a subject understood, to bring out the gist, the essence, the underlying principles of a given topic. It should be clear and dispassionate, but need not be impersonal; what is wanted is clear thinking and clear expression; freedom from prejudice, passion or sentiment. No originality or discovery is required; but the power to read facts, to question personal experience, to gather material out of books, to analyse, combine and interpret.

Being elucidation and development of a theme or subject, exposition is governed by the same laws as the Paragraph, e.g., iteration, illustration, proof, contrast. Exposition has thus a formal side, depending on the logical principles of definition and division and sound reasoning; and a practical side, depending on reading in the library, discussion with men of information, and the taking of notes, and their combination into an orderly essay,

5 Persuasion

We persuade by speech or writing. In either case, we must be frank, sincere and manly; able to put ourselves at the point of view of our audience, by knowing their feelings, ideas and motives. We must have experience of human nature, ready wit and resources, and command of eloquence.

In all persuasion, there are two elements; the *Didactic* or setting forth of the idea, addressed to the intellect; and the *Hortatory* or exhortation to act, addressed to the feelings and the will. *The Address to the Intellect* should be simple, plain, direct and copiously presented. The Address to the *Feelings* may indulge in Pathos, Sympathy, Humour, Imagination, and use narration or description, picturesque or passionate. With an educated public, moved not so much by feelings as by judgement, it is better to let the emotion come spontaneously so as not to rouse prejudice and suspicion. The Address to the Will should seem to be not the compulsion of the speaker, but the echo of the desires and interests of the audience. Appeal may be made to the higher motives, like duty to God to man. to one's self; or to the lower motives, like expediency and profit. Invective against moral cowardice or meanness or selfishness will be effective, provided it attacks principles and not men, and enlists the sympathy of the audience.

Our object in persuasion is to get people to believe in our views and to act on them. We should begin the argument with an exact and clear statement of our aim, so that those whom we wish to influence may not be in any uncertainty about our meaning. Next we should put forward our arguments with the grounds on which they are based; and then consider and refute the arguments of our opponents. Finally we might close by briefly enforcing our view.

6. Composition and Literary Forms

These four types of composition have their counterparts in literature, which is a collection of the great and valuable compositions of the best writers of the country. Thus we have narration in epic and dramatic poetry and in history, biography and fiction; description, in descriptive poetry, informative treatises and articles and sketches of travel and observation; exposition in all kinds of criticism and scientific books, whether in the shape of a treatise or an essay; and persuasion in oratory, whether of the forum, parliament, or pulpit,-deliberative, panegyrical, or judicial.

PART II : LITERARY FORM

SECTION I : LETERATURE AND ITS KNDS

1. Nature of Literature

To write good composition, mere learning of rules is not enough; we should study, till we are imbued with its spirit, great literature which contains not only the best literary expression, but the best literary form as well. We no doubt read literature to humanize ourselves, to refine and purify the human spirit; from the rhetorical viewpoint, we should read it also to educate our sense for beautiful expression and form. And a knowledge of the evolution of forms will undoubtedly quicken our appreciation of good literature.

Pure or artistic literature is distinguished from technical or scientific by three notes:

Humanity: The subject-matter commands general human interest, appeals to man as man, and to the whole man.

Artistic Form : The manner gives aesthetic satisfaction by symmetry of structure and felicity of style.

Emotional pleasure: The aim is to delight man, to thrill him with beautiful representation of life, both in matter and manner, to waken the rapture of the soul.

As the result of these notes or marks, Artistic literature or literature proper has the stamp of immortality upon it; and is produced with a view to interest all time, not merely and age. In the words of Milton; "A good book is the precious life-blood of a master-spirit, embalmed and treasured up on purpose to a life beyond life." Scientific or technical books, on the other hand, may become antiquated and be superseded by a new discovery and even a new arrangement. They appeal mainly to the intellect, and aim at supplying us with accurate and systematic knowledge. They are more or less deficient in literary charm. Literature proper, therefore, does not include such books, nor ephemeral books, writings of the day wanting in the qualities that assure permanence, however good, substantial and nicely written they may be *e.g.,* the daily press, periodicals, pamphlets, biographies of temporary or local interest.

2. Themes of Literature

Whenever we have something out of the common and worthy to say, we are impelled, by our social instinct, to communicate it worthily to our fellow-beings. This impulse Mr. Hudson has analysed into our desire for self-expression; our interest in people and their doings; our interest in the world of reality in which we live, and the world of imagination which we conjure up into existence; our love of form as form, a special satisfaction in the mere shaping of expression and ideas into things of beauty. And the themes of literature are, accordingly, the personal experience of the individual as individual, his private life, outer and inner; the experiences of man as man, those great questions of life and death, sin and destiny, God and man's relations with God, the hopes and fears of the race here and hereafter, and the like; the relations of the individual with his fellows or the entire social world and its activities; the external world

of Nature and our relations with it; man's own efforts to create and express under various forms of literature and art.

To sum up briefly, Literature contains the subjective and objective outlook of man on life: purely personal experience, common problems of the race, aspects of social life, Nature, literature and art.

3. Classification of Literature

Looking to the faculty of mind concerned, we might classify literature into:

Literature of Imagination or Action, constructing the story of human life, whether real or only fictitious: (a) Fiction: Epic, Romance, Novel, Drama (these may have basis of fact); (b) Fact: History and Biography (here imagination does not invent, but reconstructs a picture of the past).

Literature of Emotion or Feeling, dealing with passionate situations in human life and tinged with such reflection as is spontaneous in those circumstances: Lyric and Elegiac poetry; Emotional Essay; Oratory

Literature of Reflection or Thought, mainly concerned with presentation of ideas and tinged to a certain extent with feeling:- Lower kinds of poetry, *e.g*. didactic, satiric, allegoric. Even in the absence of all feeling, if we have the literary form and point of view, we get the Essay and Literary Criticism in prose. (When we have pure thought aiming at accuracy and system, we pass out of literature into science and philosophy.)

For convenience, however, the different kinds of literature will be treated here under the forms of poetry and the forms of prose.

4. Kinds and Rules

By a study of the best classical literature and criticism, and by logical deduction from it, Renaissance critics have laid down elaborate rules as to what a writer is expected to do and what he is permitted not to do, and thus erected these kinds of literature into such rigid and definite types that the Romantic criticism of modern times has revolted and is inclined to deny a division into kinds at all. Of course, the history of each form shows a gradual evolution in which it has undergone mending and blending, and not at all a full-born fixity. Great poets have not bound themselves by the precepts of critics, not even by the practice of their own exalted compeers, but have gone freely to work in the belief that life in art consists in change and adaptation and not in stagnant perfection, and have enlarged the bounds of each kind and engrafted it with the mood, topic and even manner laid down to be peculiar to some other. Still, granting all the liberty and catholicity they need to poets and critics, it would be idle to deny that there are broad distinctions between the various kinds of literature. A drama and an epic may agree in so far as both deal with human action and character; and the difference between them may be voted to be unessential. Still, nothing is gained by calling *Hamlet* an epic, and *Paradise Lost* a drama. In recognizing similarities, we should not overlook differences and sweep away an established and convenient classification. Writers and readers can only claim freedom to interpret form and kind in a liberal spirit, and not in servile submission to arbitrary and imperfect generalizations. Neither slavery nor license will do good to art.

5. Art and Literature

We have been speaking of artistic literature and its rules, and of the freedom which a good artist will claim to be able to do his best and most individual work. Let us consider in what sense literature is an art and what relation it bears to the other arts. All arts are divided into two classes: mechanical or useful arts and fine arts. The mechanical or useful arts are learnt carefully with the help of rules of technique, and facility in them is acquired by practice; they minister primarily to man's material necessities or convenience. The fine arts, on the other hand cannot be mastered mechanically and are not intended to be used for material end. They depend primarily on genius and inspiration, and minister to man's love of beauty and spiritual exaltation. By common consent, the fine arts are stated to be five in number: architecture, sculpture, painting, music and poetry. The last may, indeed, be extended to cover all artistic literature as distinguished from technical literature, because, as we have seen, the latter corresponds to useful arts in aiming at knowledge which has direct utility, whereas the former aims at delighting and refining the mind by its humanity, artistic form and emotional appeal. The useful arts and technical literature make a man good for some craft or office; the fine arts make him good in himself, as a man.

The Encyclopaedia Britannica defines fine art as follows: "Fine art is everything which man does or makes in one way rather than another freely and with premeditation, in order to express and arouse emotion in obedience to laws of rhythmic movement or utterance to regulated design, and with results independent of direct utility and capable of affording to many permanent and disinterested delight."

We may note here first, that the fine arts do not seek direct utility. A work of art may, of course, have such value, for instance, a martial lyric sung with enthusiasm will rouse the soldier to fight for his country; a fine image may be sold to be worshipped in a temple; a fine building is used for living. But the fine arts proceed out of an impulse of creation, a desire to communicate the beauty and delight conceived by the artist; a desire that is disinterested; and not seeking exclusive possession but asking everyone to admire and enjoy.

The fine arts, again, have a technique, but they are not mechanically bound by rules. Every art has its rules; it requires learning and practice, forethought and design; but mere rules and models carry an artist but a little way. They will help him to understand and master his medium and give him a sense of form; but unless the artist is inspired by an idea, unless the spirit quickens the form, his work will be mechanical, cold and lifeless.

Thus we arrive at the prime importance of the artist's conception or idea. Whatever in life, nature, or the realms of imagination and vision, has thrilled the artist, he tries, indeed he is driven, to express for the sake of sharing the thrill with his fellow-men. His idea is not limited by fact or experience; it need not be anything real in the objective world; what is called his "imitation" may be idealized, true to his subjective experience. Art is not merely copying of nature and reality; of course, it must hold up the mirror to nature, but, as Wordsworth has said, it must express what the artist sees and

add the gleam,
The light that never was on sea or land,

The consecration and the poet's dream.

In every art there is thus the idea or the spiritual element and the embodiment of the idea or the material element. And the idea and embodiment together constitute the "imitation" in its liberal sense. The five great arts may be defined and distinguished with reference to their imitation and idea, their medium and form. Thus architecture has little idea and is mainly form. Sculpture has idea and form in balance; and balance or repose is the ideal of classical art. The romantic arts have idea predominating over the form: as in painting, music and poetry. The medium of architecture is stone; and its form is combination of ordered and decorated mass. The medium of sculpture is also stone; and its work is the imitation of natural objects and, principally the human body, the in solid form. The medium of painting is colour. It is an imitation of natural objects and the human body on a plain surface. The medium of poetry is metrical language, and it imitates or evokes phenomena of life and nature. Music has sound for its medium and regulates the succession and combination of sounds; and is so little imitative of any object in nature has so little material embodiment that it is claimed to be the most spiritual of all arts. Thus music and architecture are not strictly imitative; they raise in the mind no definite image, likeness or idea existing in nature; as poetry, painting and sculpture do. Architecture, sculpture and painting give shape to things in space, that can be seen and handled and may be called the shaping arts. Music and poetry give utterance to things in time that can be heard and understood, and may be called the speaking arts.

All arts, then, are born of spiritual inspiration and enthusiasm and embody a spiritual idea in concrete and beautiful form. As a matter of history, all the great arts have been nourished by religion. In the creative periods, art without ceasing to cultivate beauty, though sometimes not caring scrupulously for it, aims first and foremost at greatness of idea; and these periods are essentially romantic. In over-cultured and critical periods, the cult of art of art's sake is started; more is made of form and style, of rules and kinds, and the contents of art become commonplace; their spiritual and social values are belittled; and these are periods of decadence and imitation. When beauty of form and greatness of idea combine in perfect harmony, we have the greatest periods of truly classical art.

SECTION II : THE FORMS OF POETRY

1. Nature, Kinds and Origin of Poetry

1. *Definitions of Poetry:* There is hardly a poet or critic of some note that has not attempted a definition of poetry. Plato, in classical times, called it a song of inspiration, a divine madness in the poet, setting forth the harmony of the soul with the universe. In his ascetic mood, he considered it a lie twice removed from truth, and banished it from his ideal state as a feeder of passion to the weakening of reason. Aristotle, looking upon poetry as imitation and invention, defended it against the charges of his master. A poet, he said, ought to tell lies boldly and neatly; for his truth was not

particular but universal; therein lay the superiority of poetry to history. If poetry appealed to the passions, it did so to purge and refine them. As regards metre, he held that it was not essential, though it would be better to follow custom and use it. Criticism in the Renaissance period mainly follows Aristotle and Plato. Shakespeare harks back to invention: a poet is of imagination all compact, and in a fine frenzy he bodies forth the forms of things unknown and gives to airy nothing a local habitation and a name. Milton would like poetry to be simple, sensuous, impassioned. It was a divine inspiration which he would not waste in praise of love cr wine, but would husband till he was mature to sing of virtue and heroic deeds, and the ways of God with man. To Sidney, the poet is a prophet who charms as he teaches, in prose or verse. Bacon took poetry to be feigned history, designed to give some shadow of satisfaction to the mind of man in those points wherein the nature of things has denied it. At the close of the neo-classic period, Johnson defined it as metrical composition, the art of uniting pleasure with instruction by calling imagination to the help of reason; the essence of the art being invention. Before the rise of romantic criticism, whatever the value of their theories, the practice of the classical poets of England had been to make poetry more and more didactic and educational, more and more a matter of intellect. Against such poetry Wordsworth and Coleridge set their face. Wordsworth insisted upon naturalness and feeling. Poetry is emotion recollected in tranquility, the spontaneous overflow of surcharged feeling; and that which comes from the heart goes to the heart. It is, again the breath and finer spirit of all knowledge; the impassioned expression that is in the countenance of all science. Metre is not essential, but is generally added to enhance pleasure. Coleridge declared that poetry was the antitheses of science, having for its immediate object pleasure, not truth; synthesis, not analysis. Hazlitt said poetry was the language of the imagination and passion; and Shelley added that the poets were the only law-givers of the world. Then came Mathew Arnold. To him poetry was criticism of life; an interpretation of life, a profound application of ideas to life, under conditions of poetic truth and poetic beauty; born of high seriousness, which comes from absolute sincerity; and serving, in place of religion and philosophy, as a consolation and sure stay to man. It was great by its symmetry and grand style, natural magic and moral profundity. Ruskin held that poetry was the suggestion by the imagination of noble thoughts for noble emotions, thus calling attention to fancy, feeling and thought. Three more definitions aiming at exactness may close the list. Courthope: The art of producing pleasure by the just expression of imaginative thought and feeling in metrical language. Stedman: Rhythmical, imaginative language, expressing the invention, taste, thought passion, and expressing the invention, taste, thought, passion, and insight of the human soul. Watts-Dunton: Concrete and artistic expression of the human mind in emotional and rhythmical language.

2. *Essentials of poetry:* No definition of poetry can, perhaps, be scientifically exact, or exhaustive, or final, because poetry has been growing and evolving itself with the advance in human civilization and ideals. In primitive times the idea of a poet was that he was an inspired singer, a seer to whom God or the Muses taught the deep truths of life and the skill of song. As human experience widens and human problems

increase, poetry is bound to become more and more complex and reflective, for into it is poured the best thought of every age and country. But in all times primitive or advanced, two factors of poetry stand out pre-eminent; the element of art, the beauty of verse and form and expression; and the element of thought, the insight into life and nature and truth.

From the definitions given above we may deduce the following notes or essentials of poetry: Inspiration, imagination, invention or creation, imitation of nature of life, emotion or passion, moral ideas or philosophy of life, intensity and felicity of expression, concreteness, metre. These notes may be rearranged under the heads of matter, manner and aim of poetry.

Matter: Pictures of life and nature, holding in solution the philosophy of the poet. To shape such a picture, the poet needs inspiration, imagination, emotion, invention, imitation. And the philosophy is his message to his times, giving consolation and strength. This is poetic truth or the thought side of poetry.

Manner: Such a picture with philosophy is presented in rhythmical speech or metre, and in elevated speech or metre, and in elevated speech or poetic diction. In this skilful construction of the picture, if the poet copies nature realistically, we call it imitation; if he combines various elements of nature to get up an ideas, harmonious picture, we call it invention or creation; in either case, the picture must be concrete, combining the universal and the individual. Skill is to be shown also in meter, which answers to the singing and dancing of early poetry; and in style, which is to be simple or passionate, spontaneously suiting itself to the occasion and appealing to good taste. This is poetic beauty or the art side of poetry.

Aim : To produce beauty, sensuous, intellectual, moral with a view to give pleasure. If in pleasure we include moral as well as aesthetic satisfaction, as we have done in our notion of beauty, we avoid that pestilent discussion whether a poet writes to teach or to please. The other arts have in the main an aesthetic appeal, but are not altogether devoid of moral, as Ruskin has shown. Poetry dealing with intense life and thought necessarily includes moral appeal, for life and thought are so largely moral.

As distinguished from other arts, then, poetry is distinctly moral in its appeal; and whereas their medium is stone, colour, or sound, the medium of poetry is language that is rhythmical. As distinguished from science, poetry deals with truth of life, not truth of things; it creates concrete images by synthesis, and does not directly and logically proceed to analyse experience. It is not, however, precluded from utilising scientific truth in its efforts to delineate life and nature.

3. *Is verse Essential to Poetry?* It has been assumed above, in spite of dissentient voices, that poetry should be in verse. For, as imaginative writing includes prose, for instance, the novel, if we take away the test of verse, there is very little left that will always distinguish poetry from prose. Pedestrain prose like a moral or scientific essay no one mistakes for poetry. But prose has steadily been encroaching upon the field of poetry, *e.g.,* the epic and the drama have been replaced by the novel; and in style, thought, picture of life, emotion, mood, it very often competes with poetry, and has established a claim to be called poetic. So verse must be insisted on as a mark of distinction from poetic prose.

But great poets as well as critics have in theory maintained that verse is not essential to poetry. Their arguments may be stated and answered as follows:

More verse cannot make a thing poetry. This is a natural indignation against versifiers who plume themselves on their superiority as poets to the best prose writers. But it need not be asserted that the worst piece of poetry is better than the best piece of prose; nor is it asserted that because poetry is verse, any verse is poetry. If verse is taken away, how are we to distinguish poetry from poetic prose?

Again, great prose works having all the qualities of poetry except verse deserve to be called poetry, *e.g.,* Xenophon's Cyropaedia, Plato's Dialogues. These have the soul of poetry, if not its body, and why should we deny them the noble name of poetry? The word poetry has a scientific or literal and a rhetorical or metaphorical application. In the latter sense, a great picture or a noble life may be called a poem; to call it so in the former sense would only lead to confusion. However superior soul might be to body, both are essential to life, and life in poetry demands verse in addition to what will do for life in prose.

Lastly, even if verse must be a test, is it not a minor and very insignificant test? Even this could not be admitted and is not to the point, if it could. The origin of poetry in dance and rhythm, and the universal practice of poets (Walt Whitman to the contrary notwithstanding) decide that rhythm or metre is essential to poetry, whether it comes first or last. And in lyric or pure poetry it is not so much the thought that is vital as the metre, the singing effect.

4. *Kinds of Poetry:* Modern criticism is anxious to limit poetry to epic, drama, and lyric. But certain other kinds have been prevalent in ancient times and have their representatives; and including these, we may divide poetry into:

Lyric poetry: Song, Ode, Sonnet, Elegy.
Nariative poetry: Ballad, Epic, Romance, Verse Tale.
Dramatic poetry: Drama, Masque, Monologue.
And Minor kinds: Didactic, Satiric, Pastoral and Allegorical poetry.

5. Prehistoric or Communal Poetry: Before entering on the study of the kinds of poetry existing in written record, it is useful to get an idea of prehistoric poetry. Many generations of poetic culture must have gone by before a Homer could arise and sing in perfection. As this primitive poetry has altogether disappeared, its nature can only be inferred from a study of the poetry of modern savages and the peasantry of civilised countries, and the survivals of the spirit and form of ancient poetry in modern popular ballads.

Savages and peasants are an unlettered, homogeneous body with communal ways of life and thought. Their poetry is the outcome of communal rejoicing or communal work. Elation or excitement at some passing event is immediately let off in dance and song; and the weariness of work is relieved by the man and women singing together. Both dance and song thus give rise to poetry, which is handed down by oral tradition. The chief characteristic of this poetry is rhythm, verse and strophe answering to the steps in the dance, or the clapping of hands, or the swaying of head and body -- somekind of keeping time. Others are improvisation, repetition, incremental repetition and a simple situation told in dramatic dialogue. The materials and occasions are a

wedding or funeral, some victory in war, any stirring event, riddles and jests, worship of gods in hymns, magical spells and incantations, and superstitious beliefs and ceremonies. Early communal poetry is thus based on early communal life. Its notes of rhythm, refrain, improvised dialogue, come from communal dance and collective making. Its ideas and facts come from communal conditions of living, and appeal to communal beliefs and sympathies.

Survivals of popular ballads are found in the collections made in the eighteenth century and since: Percy's Reliques, Scott's Border Minstrelsy, and Child's English and Scotch Ballads. How far are these akin to the poetry of savages and peasants? Of the poems in these collections we must at once reject some which are clearly individual productions-journalistic ballads and minstrel ballads. Others, again, have been mended and altered by editors who would not bring out the originals from a false notion of dignity. A few are clearly based on fragments of epics and romances, and they too must go. But the vast body of popular ballads handed down by tradition-can we say that this is all communal poetry? No. There is not a single ballad which can be traced back to primitive times in the same form, for we have no old records; and the language of the ballads is mediaeval or modern. The popular nature of these ballads can only be proved from the popular elements in these ballads, which we may suppose to be a close imitation of older but no longer extant models. These are the same as we found in savage and peasant poetry: rhythm, refrain, improvisation, repetition, dramatic dialogue. Other elements present in ballads are shared with them occasionally by artistic and individual poetry, no doubt due to imitation of communal poetry which led up to it. These are: brusque recital, subordination of thought to verse and language, repletion of stock epithets, avoiding set descriptions, lavish use of gold, silver and precious stones, conventional phrase and vocabulary, stock incidents and situations, imperfect rhyme and assonance, fondness for numbers three and seven, and so on. To sum up, the surviving ballads, though individual perhaps as they now exist, are closely modelled upon ancient ballads and derive both matter and manner from them. As modern conditions of printing and reading do not encourage communal making and oral tradition, these ballads may be said to be a closed account.

We have thus arrived at the theory that early poetry was made by the people in common, and not by a single individual poet. An opposite theory tries to explain away the ballads as corruptions by the people of poetry once dignified and artistic. Looking back from the latest poet as far as Homer, we still see poet, minstrel, bard, skald, singing what he has produced for love to a public which will reward him with goods or fame. Where then is the band of men making poetry together? How can a number of people make it? The journalist and minstrel ballads are poof of individual origin; and so are the survivals which are neither primitive nor communal. The answer is, that not the ballads but their elements are proof of communal origin. Individual artistic poetry could never be choral or improvised; it is mainly choice and distilled in thought and word. Communal poetry is spontaneous and instinctive. The common material and structure of ballads in different languages are not due to imitation or translation; they are due to a common fund of poetry belonging to related tribes, or to common conditions of life in primitive society. And the popular ballads are not the only evidence

Communal poetry is still being made and sung by the savage races of the world and the peasant population of civilised communities

A comparison of communal and individual poetry will show that in the essence of the art they are still identical, and the differences though great are not vital, being due to conditions of production. Essential to all poetry are Rhythm: in communal poetry, simple and exact; in later artistic poetry, complex and skillfully varied and sometimes ingeniously invented; -and Social interest and sympathy: whatever interests common man-the beliefs and problems of the time-simple and childlike in early poetry, now deep and wide as humanity itself; appeal to human sympathy being then made directly and orally, now indirectly and in writing. But the conditions of making poetry have changed. We have now a solitary, meditative poet, writing professionally, with a sense of property in his work(copyright) where we had a homogeneous, unlettered community spontaneously bursting into dance and song for mere fullness of spirits in social gatherings, and owning the songs in common and hading them down by word of mouth. As regards thought, we find individual; message, refined sentiment, subtle humour, in the place of simple, average thought, common sentiment and broad humour. Style has become poetic, metaphorical, allusive, where once it was simple and improvised.

The transition from one kind of poetry to the other is sufficiently clear. The traditional ballads are either sung in common, or the leader sings, and the rest respond in chorus. Next the chorus drops out, one sings, and the rest listen and applaud. As traditional songs accumulate, there is division of labour and the priest takes care of hymns and spells; and the bard, of lay or heroic poems. They do not compose afresh, but collect and preserve the old poems in the family. Slight alterations may be made or an introduction to a poem of situation added by way of explanation, or a sequel by way of satisfying curiosity. Then follows original composition by poets, but still in the presence of the people and normally in consonance with their thought and speech. There is now scope for invention: minor invention of metre and combination of lays and legends. Thus the individual poet develops, and there is a struggle between the original poet who asserts direct inspiration and the clan minstrel who holds by the sacred song of his forefathers. Gradually the poet, supported by the aristocracy, becomes supreme, and the minstrel becomes a wandering beggar, a vagabond, and vanishes.

Every literature necessarily passes through these stages before the individual artistic poet appears on the scene. If before its poems are recorded, it is over-ridden by a powerful neighbour with rich literature, then the native literature perishes and the succeeding literature will be one of foreign imitation, though with a spirited people it will be modified by native ideas and methods.

Thus artistic poetry, native or foreign, supplants earlier communal poetry. But all the germs of artistic form are hidden in the primitive ballad, and only disengage themselves and develop later. The ballad contains dance, music, story and dialogue. Dancing and music become separate arts, leaving rhythm and metre in poetry. Choral or individual singing, dropping story and dialogue and intensifying feeling, gives rise to the lyric. The story, isolated from singing, gives rise to the epic, still reveling in

dialogue. When the poet does not narrate in person, but wants the dialogue to be personated, we get the drams, retaining at first a good amount of singing (Greek chorus), which re-appears in later drama in occasional songs and lyrical passages of deep feeling.

2. Lyric Poetry

1. *Nature of Lyric Poetry:* Poetry has been divided by Hegel into objective and subjective. Objective poetry includes the epic and the drama, and outside these all poetry is more or less lyrical. Even descriptive and didactic poems may, in a sense, be called lyrical; for, if they are prosaic, they cease to be poetry at all; but whenever they are inspired by passion and imagination, they rise to a subordinate kind of lyric. So, within the epic and the drama, whenever individual feeling and personal enthusiasm are kindled and glow in the melody of verse, the poetry is on the verge of becoming lyrical. Indeed, some of the best lyric cry is found in the great situations of the drama. Till the chorus was reduced and dropped, the Greek drama was mostly lyrical, being occupied with feeling put into song and danced.

Whenever we deal with life in its subjective aspect, we get the lyric. It is the personal thought or passion or imagination which gives its character to lyric poetry. The lyric reveals in terms of pure art the secrets of the inner life, its hopes, its joys, its sorrows, its delirium. In the lyric the poet goes down into himself and finds his inspiration in his own experiences, thoughts and moods. This personal poetry is unlimited in its range and variety, for it may touch nearly all aspects of experience from those which are most nearly individual to those which involve the broadest interests of our common humanity. Bain details the lyric feelings as follows: The domestic, including the sexual, the parental, filial and fraternal relationships; friendship; patriotism, benevolent interest, like pity, philanthropy, sympathy, chivalry; religion; pathos and sorrow; joy and happiness whether amatory or bacchanalian, based on material victory or spiritual triumph.

Thus the matter of a lyric is one of these subjective feelings of man. To it must be added melody of verse and beauty of form. All early lyrics were sung either in chorus or alone to some musical instrument, and though in modern times we still have short simple songs capable of being sung, there is a large class of lyrical poetry which is never intended to be accompanied with music. In these lyrics, the metrical form answers to music; conventionally the poem is looked upon as capable of being sung though it may be too long, too elaborate, too ornate for singing. Thus the *Encyclopaedia Britannica* defines lyric poetry to be: “All poetry which is or can be supposed to be susceptible of being sung to the accompaniment of a musical instrument”; and, again, “Rhythmical and stanzaic form answers to music; in a perfect by a modern writer the instrument is the metrical form.”

To our analysis of lyric into the expression of subjective feeling, we must, therefore, add the expression in music, or at least in such metrical form with melody and rhyme as carries with it a charm which suggests music. If the latter element be ignored, then Wordsworth’s *Prelude* would be a lyric, for it is subjective. Sometimes

indeed, it is hard to refuse the name lyric to a poem like *Tintern Abbey,* where the feeling is intensely lyrical though the form is not. Still, as a safe rule, we must expect a fine combination of lyrical feeling with lyrical form before a poem can be called a true lyric. And one thing more. Since “the lyric turns on some single thought, feeling or situation" (Palgrave), it must be short and concentrated. Poems of considerable length are rarely lyrical throughout, and tend to become didactic, descriptive or narrative. Poe has said: “The lyric excites the soul and can do so only when the excitement is brief”; and anxious to limit all poetry to feeling and passion, he calls a long poem a contradiction in terms. From this point of view the lyric is not only marked by human passion and metrical beauty, but also by rapidity of movement: it is a brief, melodious expression of feeling.

The well known forms of lyric are: the Song, the Ode, the Sonnet and the Elegy. Of these only the song combines emotion with music, vocal or instrumental; and it is the shortest lyric form. The ode was once musical, but is so no longer The elegy, unless it be the short dirge, and the sonnet, were never musical. On the border of the lyric stand the ballad which was once sung, and often dealt with emotional situations, and the descriptive and reflective poem infused with intense personal feeling, *e.g., Milton’s L’Allegro* and *II Penseroso.* An exhaustive definition of lyric would run as follows: “All songs; all poems following classical lyrical forms; all short poems expressing the writer’s moods and feelings in a rhythm that suggests music.” *(Reed.)*

2. The Song: Lyric poetry in its earliest, simplest form was made by the dancing throng, and was characterized, as we have seen, by some simple communal emotional theme, expressed in musical metre and artless style. Individual poets modeled their lyrics on these primitive lyrics, and these together represent the folk-song or popular lyric, of which examples may be seen in Nash’s *Spring;* Shakespeare’s *It was a lover and his loss:* Burns’s *O my love’s like a red, red rose; S*cott’s *Gathering Song;* Kingsley’s *sands of Dee;* and Tennyson’s *Little Birdie* and *Sweet and love.* The feeling in these popular lyrics goes home to every bosom; the style is artless; the lyric is short and can be sung. As the poetic art and human culture developed, the emotion of the lyric was enriched by reflection; and with the elaboration of the lyric contents, the lyric form had also to be elaborated. Imagery, reverie, subtlety and depth of thought, complex moods and feelings roused in the educated mind by life, literature, nature and art, and even the personally of the writer, with his individual experience and moods; his views on social conditions, national events, and the intellectual tendencies of the age,---all these entered into the lyric, and the form had to expand to contain them. Thus the musical form and simple metre gave place to complex metrical schemes, as in the ode, sonnet and various longer stanza forms, which could not be sung but made up for the loss of music by alliteration, polish of verse, tone colour, and various subtleties producing the lyrical effect on the mind’s ear. The style became correspondingly suggestive and gorgeous. Of course, the literary lyric still preserves the core of passionate feeling, but it is often not apparent to the uneducated man or to the careless reader. Examples of literary lyrics are: Milton’s *Sonnet on his blindness*, Gray’s *Ode on the Progress of Poesy,* Wordsworth’s

Cuckoo, Keats's *Ode an a Grecian Urn,* Shelley's *Ode to the west wind,* Clough's *Say not the struggle nought availeth,* Arnold's *Forsaken Merman,* Browning's *Lost Leader.*

We may also divide songs and lyrics according to themes and give examples,-

Devotion:--Hymn: Pope. *The Dying Christian to his Soul;* Cowper, *Olney Hymns;* Keble, *Christian year;* Newman, *Lead Kindly Light;* Tennyson, *Crossing the Bar.*

Loyalty:--Royalist and Jacobite songs: Lovelace, *To Althea from Prison;* Browning, *Cavalier Tunes.*

Patriotism:--Burns, *Wallace;* Campbell, *Ye Marines of England, Battle of the Baltic;* Southey, *Battle, of Blenheim;* Cowper *Boadicea;* Byron, *Isles of Greece;* Shelley, *Hellas;* Tennyson, *Revenge.*

Love:--Ben Jonson, *Celia*; Waller, *Go, Lovely Rose;* Herrick, *To the virgins;* Burns, *Jean;* Shelley, *Epipsichidion.*

War:--Campbell's *Hohenlinden;* Macaulay, *Ivry;* Tennyson, *Charge of the Light Brigade.*

Death:--Shakespeare, *Dirge in Cymbeline and in Twelfth Night;* Wordsworth, *Lucy poems, Death of James Hogg;* Tennyson, *Break, break, break.*

3. The Ode: Ode means in Greek a song, a poem to be sung to an instrument. There were two divisions of the Greek ode; one, Lesbian, the personal utterance of the poet; the other, the choric song of his band of trained dancers. The former in the hands of Alcaeus, Sappho and Anacreon developed into our modern lyric or simple song. The choral song led up to the ode proper. Alcman gave the strophic arrangement, and ever since the strophe has become essential to the ode. Stesichorus and Simonides paved the way for Pindar and Bacchylides, the two great matters of the ode among the Greeks. Pindar's odes are regular in structure, but the Latins lost the metrical secret and cultivated only the pure lyric ode, as in Horace and Catullus.

The earliest odes in English are the magnificent wedding songs of Spenser: *Epithalamion* and *Prothalamion* and the devotional ode of Milton on the Nativity. Ben Jonson wrote a kind of elaborate lyric in stanzas of rhymed irregular verse. Cowley introduced into English the ode consciously built up on a solemn them as definitely as possible on the ancient Greek pattern. He did not see the rules followed by Pindar, and supposed that the poet was carried away on a storm of heroic devotion in which all the discipline of prosody was disregarded. In 1656, he published his Pindaric odes in which he has not even regarded the elements of the Greek structure with strophe, anti-strophe and epode. His idea of the ode -an idea which persists in English poetry - was a lofty and tempestuous pieces of indefinite poetry conducted without sail or oar in whatever direction the enthusiasm of the poet chose to take it. Dryden followed with three or four irregular odes. In 1705, Congreve, in a discourse on the Pindaric ode, corrected the blunder of Cowley, and wrote regular odes which were not very poetical and had, therefore, little influence. Gilbert West explained the prosody of Pindar, and Gray wrote his *Progress of poesy* (1754), and the *Bard* (1756), on right Pindaric principles. Collins wrote odes in the Lesbian manner. Wordsworth, Coleridge and Tennyson follow the irregular ode of Cowley. Shelley tried to revive the pure Greek

form in his Ode to Naples, but he did not understand the principle. Keats and Swinburne have written regular odes but not with the strophic arrangement of Pindar as in Gray, but in a succession of identical stanzas as in Spenser and Milton. Swinburne has also followed the strict Greek type.

The ode is a lyric, stately and elaborate, practically a poetical oration. It may be *regular, i.e.,* in pure Greek strophes, as in Gray or in identical stanzas, as in Spenser; or *irregular* i.e., in metre changing according to emotion or sense, and governed by paragraph structure, as in Cowley, Wordsworth, Tennyson. It deals with a solemn theme:--Marriage (Spenser); birth of Christ (Milton), Alexander's feast when he killed his friend (Dryden); passions (Collins); immorality, duty (Wordsworth); liberty (Coleridge) : death of the Great Duke(Tennyson); spiritual reformation (Shelley, *To the West Wind*); permanence of art (Keats, *Grecian Urn*).

4. *The Sonnet*: The Sonnet (Italian, a little strain) is a brief poetic form of 14 lines, rhymed in a certain order: an octave and a sestet running upon four rhymes. "This ingenuity of form is a means to an end—the being properly that a single wave of emotion, when emotion is either too deeply charged with thought or too much adulterated with fancy to pass spontaneously into the movements of pure lyric, should be embodied in a single metrical flow and return." The sonnet has two main forms:-- *Petrarchan:* Octave of two rhymes, *a b b a* twice; sestet of two or three rhymes, never closing with a couplet; and *Shakespearean:* three quatrains of alternate rhymes clinched by a couplet. The pleasure given by the sonnet is due to the fulfillment of the expected sequence of rhymes. It is said that the sonnet veils the too fervid spontaneity and reality of the poet's emotion, as in the sonnets of Shakespeare, and Mrs. Browning's *Sonnets from the Portuguese,* but this is perhaps fanciful.

The sonnet was invented in Italy in the thirteenth century and introduced into England by Wyatt and Surrey in the sixteenth. It has never changed in form, because, if the recognised rhyme arrangement is broken, there is at once a sense of the fragmentary and the inchoate. The octave is always invariable. The order in the sestet, however, is free and may be governed by emotion or sense. The division between the octave and the sestet is generally observed, but Milton has fused the two together (*the Masacre in Piedmont),* and has been followed in some cases by Wordsworth. This form Hall would call the Miltonic Sonnet.

Great writers of sonnet are: Shakespeare, Milton, Wordsworth, Keats, Mrs.Browning and Rossetti. Sonntes have also been written in sequence or cycles. This was very common in the *Elizabethan* period, *e.g.,* Drayton's *Idea,* Sidney's *Stella,* and Shakespeare's *Sonnets.* In the nineteenth century, such sonnet cycles have been written by Wordsworth, *Ecclesiastical Sonnets and Sonnets on the River Duddon;* and by Rossetti, *the House of Life.*

The sonnet may be defined to be a poem of 14 lines with definite rhyme order, mainly Petrarchan or Shakespearean. The division between octave and sestet is generally preserved, to represent flow and return of emotion; the two are fused, when the emotion surges on to the end. The whole sonnet represents a single emotion or reflection, developed and charged with thought, feeling or fancy.

5. *The Elegy:* An elegy is a short poem of lamentation or regret, called forth by the death of a beloved or revered person or by a general sense of the pathos of human life. Elegy is a Greek word, the meaning of which is doubtful. Originally it was dedicated not so much to death as to war and even philosophy, *e.g.,* Tyrtaeus in Sparta, warlike and patriotic; Theognis: war, love and morality.

The elegy in its calm movement of the pentameter lost currency when the ecstacy of emotion was more successfully interpreted by the various rhythmic and dithyrambic inventions of the Aeolic poets. It was again cultivated in Alexandrain times and was still amatory. The funeral dirges of Theocritus, Moschus and Bion were called idylls, not elegies. The Roman poets imitated the amatory of the elegy—Propertius, Tibullus, Ovid.

In the Renaissance period poems in elegiac measure were called elegies. In France and Germany elegies were written which were not at all plaintive. An English writer, James Hammond, (1742-63) wrote love elegies, but the type took no hold of English literature.

In English, the elegy always meant a funeral song or lament. Early examples are Gascoigne, *Complaint of Philomene* (1576); Spenser, *Daphnaida* (1591); Milton, *Lycidas* (1637). In the seventeenth century, elegies were universal on every occasion of public or private grief: Cowley on the death of *Crashaw*, Tickell on that of *Addison,* Pope on that of an *Unifortunate Lady*. In the nineteenth century the most important elegies are: Shelley's *Adonais,* Arnold's *Thyrsis*, and Tennyson's *In Memoriam*.

Gray's *Elegy* is a class apart, as it is not addressed to the memory of any particular person. The *Scholar-Gipsy* of Arnold deals with the general sense of pathos due to spiritual death in an age.

Though in the main a sorrow for death, the elegy can be, in addition, a memorial or economium, e.g. Ben Jonson's *To the Memory of Shakespeare;* Arnold's *Rugby Chapel;* and a study of life and character and even literary criticism, *e.g.,* Arnold's *Heine's Grave;* Watson's *Wordsworth's Grave*. Often the philosophical and speculative elements may grow at the expense of the purely personal, as in Shelley's *Adonals* and Tenyson's *In Memoriam.*

The elegy might be written in the person of the poet or following the convention of Greek and Roman poets, it may be given a pastoral tinge, the writer mourning his friend under the guise of a shepherd. Where a single mourner gives vent to grief, the elegy is called a monody, e.g. *Lycidas* and *Thyrsis.*

A brief burst of emotion is called a dirge, e.g. Scott's *Coronach;* Wordsworth's *Lucy;* Landor's *Rose Aylmer;* Tennyson's *Break, break, break.*

3. Narrative Poetry

Narrative poetry can be classified in the order of historic evolution, into ballad, epic, romance and verse tale. Each of these passes through a stage in which it is popular and unconscious of studied effort; and a stage in which it becomes literary, being based on the popular type, with more learning and conscious effort after beauty. In the first stage, the poet is insignificant and his name is often not preserved at all. He is the mouthpiece of the ideals and normal feelings of his society, whose myths and

legends form the sources of his narrative. In the second stage, the poet is well known, a learned man, who hunts up subjects in old epics and tradition, and by an effort of historic imagination tries to utilise the old story for purpose of instruction or aesthetic pleasure, to point out ideals and morals, or to achieve higher literary beauty according to current notions of art.

1. *The Ballad: The popular ballad.* We have already seen the ballad to be a product of early communal society, the actual specimens of which have perished and the quality of which can only be inferred from mediaeval ballads which are believed to embody the old type. Nothing is known of the authors of these mediaeval ballads; and the poems were for a long time handed down among the people by tradition and were collected and printed only a century ago. Their themes are elementary conditions of life; adventure and fighting; such supernaturalism as the superstition of the age believed in; domestic life in its varied aspects of love, hatred, pity, loyalty to master and chieftain, quarrel between brothers, blood-feuds, etc. In their method and style, they show a certain childlike naivete; the narration is rapid and strainghtforward, the sentiments crude but energetic; the poem is garrulous in matters of detail, but seldom lingers over descriptions of scene, motive, or passion, transmuting these by vivid touches into the action and dialogue. The best survivals of mediaeval ballads have remarkable dramatic power and metrical beauty, *e.g., Chevy Chase; Sir Patric Spens; The Nutbrowne Maid; Sister Helen; Young Tamlane; Sie Aldingar; Clerk Saunders; The Wife o' Usher's Well; Mary Hamilton; Jamie Telfer; Kinmot Willie. Of Chevy Chase,* Sir Philip Sidney has confessed that when chanted by a blind crowder, it stirred his blood like the sound of a trumpet, and Addison has given an appreciation of the same ballad in two papers of the *Spectator.*

The Literary Ballad: At the end of the eighteenth century most of the old ballads were collected by Bishop Percy and Sir Walter Scott, and since then poets have tried to imitate the style and theme of these ballads as a reaction against the artificial subjects and diction of the so-called classical poets. The modern ballad is, therefore, a literary development of the traditional ballad. It often keeps very close to the old form, e.g., Cowper's *John Gilpin;* Scott's *Eve of St. John;* Kingsley's *The Sands of Dee;* Longfellow's *The wreck of the Schooner Hesperus;* and Macaulay's *Lays of Ancient Rome.* More often, while it clearly owes much to the inspiration of the early ballad and preserves its best notes, it shows the powerful influences of a later age in its tendency to greater elaboration, enlargement of description, and psychological interest, and a more polished an finished style. The really characteristic modern ballad, therefore, represents the natural expansion and not the artificial reproduction of the primitive type. It is not in laborious imitation of primitive of nature through the studied simplicity of art, their deliberate archaisms, and their consequent flavour of affection and formalism, but in poems like Wordsworth's *Lucy Gray* and *Ruth,* Coleridge's *Ancient Mariner,* Keats's *La Belle Dame sans Merci, Arnold's Neckan* and *Forsaken Merman,* Tennyson's *Revenge* and *lady of Shalott,* Browning's *Herve Riel* and Rossetti's *Blessed Damozel,* that the true line of literary evolution can be seen; for these, while they have all the sterling qualities of the old ballads, have nothing merely imitative about them, but are essentially modern and original poems.

2.The Epic: Out of the primitive ballads or short story-poems grow the epics or long story-poems. The primitive epic or the epic of growth is not in its entirety the work of a single and a large amount of pre-existing material, in the shape of floating legends, and even earlier folk-poems and sagas, is gathered up into its composition. It is the final product of a long series of accretions and synthesis; scattered ballads gradually clustering together about a common character, and these at length being reduced to approximate unity by the intervention of conscious art. Good examples are: The Indian *Mahabharata* and *Ramayana;* the Finish *Kalevala;* the French song of *Roland;* the Norse *Edda;* the old Germanic *Nibelungenlied;* and the Anglo-Saxon *Beowulf* The Greek epics of Homer (the *Iliad* and the *Odyssey*) most probably are the works of single individuals; the poems have a unity of incident and character, and absence of detached episodes, that in each of them, at any rate, must be due to the controlling power of a single supreme artistic genius.

The subject-matter of all primitive epics is heroic action - the deeds of the great legendary heroes of the race, as preserved by ballads or tradition. As these deeds are bound up more or less with the people's mythology, there is invariably a supernatural element, whether distinctively religious or merely marvelous. The style of these epics is marked by directness and simplicity, sometimes degenerating into garrulity, and is indeed, the outcome of the ballad style raised by a certain amount of poetic art.

The Greek epic of growth was analysed and its characteristics were erected into rules by Aristotle in his Poetics-the grand complex action or fable, sentiment. Characters, style and metre. (Cp. Addison's analysis of Paradise Lost.) Various literary epics, or epics of art, were written during the Alexandrian period, but they had no vitality. The next great epic of Europe was the *Aeneid* of Virgil. This was the product of individual genius working in an age of scholarship and literary culture on lines already laid down. On account of its splendid qualities and its close imitation of Homeric poems, the *Aeneid* in its turn became a great model for modern writers of epic. In *Paradise Lost* English poetry possesses one of the supreme masterpieces of epic literature. Other modern epics, more or less famous, are Tasso's *Jerusalem Delivered* and the *Lusiad* of Camoens. On a smaller scale, modern fragments or episodes like Keat's *Hyperion,* Arnold's *Sohrab and Rusthum,* and Tennyson's *Morte d' Arthur* keep up the epic tradition. As the modern age possesses few national or mythical legends and is mostly reflective or lyrical in character, the long epic has died out; in its place we get the *Long poem* dealing with personal or social topics, *e.g.,*Wordsworth's *Excursion* and *Prelude;* Shelley's *Revolt of Islam;* Byron's *Childe Harold* and *Don Juan;* Tennyson's *Prince;* Browning's *Ring and the Book;* Mrs.Browning's *Aurora Leigh;* or the *Mock-heroic poem,* in which the narrative serves merely as a vehicle for satire and cynicism, e.g., Butler's *Hudibras;* Pope's *Rape of the Lock*; Byron's *Don Juan;* Clough's *Bothie of Tober-na-Vuolich.*

The literary epic or the epic of art has the same relation to the epic of growth as the later ballad has to the popular form. It resembles the primitive epic, on which it is ultimately based in various fundamental characteristics. Its subject-matter is of the old heroic and mythical kind; it makes free use of the supernatural; it follows the same structural plan and reproduces many traditional details of composition; while, greatly

as it necessarily differs in style, it often adopts the formulas, fixed epithets, and stereotyped phrases and locutions, which are among the marked features of the early type. But beneath all superficial likenesses, there lies a radical dissimilarity. The heroic and legendary material is no longer living material; it is handled with laborious care in accordance with abstract rules and principles which have become part of an accepted literary tradition. Where, therefore, the epic of growth is fresh, spontaneous, racy, convincing, the epic of art is learned, antiquarian, bookish, imitative. Its specficially literary qualities, its skilful reproductions and adaptation of epic matter and methods, its erudition, its echoes, reminiscences and borrowings are among its most interesting characteristics for a cultured reader. His satisfaction lies in observing critically the way in which the poet succeeds or fails in adjusting his material to the rules laid down and ackonwledged by scholars.

These rules of the epic of art were settled during the Renaissance period. The texts were Aristotle's Poetics and Horace's Art of Poetry, and the great models Homer and Virgil. Aristotle held tragedy to be the highest kind of poetry, but Renaissance critics, out of degeneration of the drama in their time, gave the highest place to the epic. To the rules of Aristotle were added subordinate ones, partly due to a misunderstanding of the poetics, partly to generalizing from the accidental qualities of the classical epics. Only the essential requisites of an epic, as laid down by them, may be noted.

(i) A Grand Fable: One great complex action; based on legend or history; pagan or preferably Christian; amplified by episodes. The poem starts by plunging into the middle of things, and the previous action is developed in these episodes.

(ii) *Heroic Characters:* Illustrious and grand: human and superhuman. The control over the action exercised by the gods in the classical epics was natural, as the people believed in those gods; the Christian critics, however, insisted on having machinery, only in this case they were to be angels and saints, devils and witches.

(iii) Stateliness and Pomp in sentiment, diction and metre. In Greek and Latin, the epic metre is the hexameter; in English, the blank verse. In Morris's *Sigurd the Volsung,* we have an assimilated hexameter with rhyme; in *faerie Queene,* the Spenserian stanza.

(iv) Unity of Motive: Apart from the unity of hero or action, the epic of art must have a unity of thought or motive: some central artistic or philosophic idea which the whole epic illustrates or enforces. Thus, the *Aeneid* is built on the idea of the imperial rule of Rome. *Paradise* Lost sets out to justify the ways of God to men. Dante's *Devine Comedy* teaches the moral government of the world by God. Tasso's *Jerusalem Delivered* holds forth the ideal of the empire of the world brought under Christ.

(v) A Triumphant or Happy End: As the epic deals with heroes and their exploits, especially as these heroes are championed by gods, it is natural that most epics should end in victory and rejoicing. An epic like *Paradise* Lost, whose very theme is the loss of paradise by man, is brought under this rule by laying stress on the promise of restoration through Christ, pointed out to Adam in the vision before he is driven out.

We may close with a formal definition of the epic: “A narrative poem, organic in structure, with great actions and great characters, in a style commensurate with the lordliness of its theme, which tends to idealise those characters and actions, and to sustain and embollish its subject by means of episode and amplification.” *Dixon.*

3. *The Romance*: The romance is as old as the epic and has its roots in those early folk-takes and ballads that dealt with the marvelous and adventurous sides of primitive life: things strange to common experience and appealing to the imagination. A religious and national importance was attached to the epic; the romance was perhaps always felt to be fiction, based on the remote and the uncommon, and cleverly touched by the bard to entertain the leisurely and jaded mind. The epic treated of gods and heroes, and was believed to be the true history of a glorious age. The romance, on the other hand, drew its materials from popular superstitions like belief in ghosts, witches and magic; credulity about strange lands and treasure-hoards, and supernatural beings; wonderful feats of personal adventure; and sensational developments of love-passion. The same themes, no doubt, entered into the epic also, but in a different spirit. The fighting of the heroes was part of the great tribal wars; the supernatural was, on the whole, elevated and confined to the gods and the settled religious convictions of the community; love was not so much the thrill of tyrannical passion as the beauty and calm of chaste wedded life; and a lofty moral and religious fervour breathed through the whole epic. The romance touched these themes lightly and for the purpose of delighting the imagination. It sang of the personal skill and prowess of an individual champion; it heaped wonder on wonder; the love interest became supreme: it was either criminal passion with its loyalty and tragedy; or the adventures and troubles bravely undergone before the heroine could be won. Religion, when it appeared rather late in romance, took the shape of the sad yearnings of the inner man - his temptations and struggles, his wrestlings and agonies, his visions and raptures. The story would ramble on from theme to theme, and had a unity of interest, only because of it all related to one hero.

The golden era of romance was, of course, the Middle Ages of Europe, but it should not too hastily be assumed that there was no romance in the classical period. It is usual to call the Odyssey of Homer an epic; it may as well be called a romance. Its theme is not primarily the actions of gods and heroes, but the private and personal fortunes and adventures of Odysseus, chieftain of Ithaca, --his misfortunes on the sea, his capture by the goddess Calypso, his visits to strange lands like that of the Lotos-eaters and the Cyclops; his adventure with the sorceress Circe; his miraculous bag of winds, and his rescue by the innocent Nausicaa. The faithful attachment between Odysseus and his long-separated wife, Penelope, is an early version of the besieged princess and her rescue by her lover. Jason’s quest of the golden fleece and his love for Medea, and Perseus’ rescue of Andromeda contain all the elements of adventure and love so common in medieval romance. The terrible agonies of the disappointed and guilty love of Pheadra and Dido are nothing if not romantic; and the pastoral romances and lyrics of late Greek literature supply the charm of country life and scenery with their novel appeal to dwellers in civilised cities. And the medieval

romances like the cycle of Troy, and of Alexander have their source and inspiration in the classics.

But it was undoubtedly the Middle Ages that were most prolific in modern romance; the name itself coming from the romance languages in which these popular stories first appeared. Many sources contributed to these romances; classical myth and legend, Norse myth and legend, Oriental stories brought by the crusaders; and most important of all, the institutions of feudal chivalry and monastic Christianity. There was something to appeal to every class of society; the populace revelled in the magical and supernatural elements; the nobility delighted to hear of the gallant deeds of the knights and their loyal devotion to their lady-loves; the priest moralised the tale and at the end of the story made the hero and heronie turn aside from the lusts of the flesh and the pride of life; every knight became a monk, every lady a nun;- or he dwelt mystically on the mysteries of the sympathy for animals, the raptures of communion with God. The romances became so popular, and as time went on, so conventional and mechanical, so ridiculous and absurd, that sensible writers began to laugh at these ‘rhymes’ without reason, till Cervantes killed the fashion with his *Don Quixote*

The most celebrated romances which grew up in the course of the Middle Ages are the heroic cycles of Charlemagne and Arthur, the love tragedy of Tristram and Iseult; the exploits of Coeur de Lion and Robin Hood, and the moralities of Faust, Tannhauser and Persifal. The story of Arthur best illustrates the manner in which these stories reacted on each other till they combined all the possible interests of romance; and in this gradual evolution they resemble the epics of growth. Starting with a probable Briton leader of the sixth century A.D. fighting against the Saxon invaders, and possibly coloured by the solar myth, the story of Arthur soon assimilates the fairy and the magical elements, and getting into the feudal times, it absorbs the institution of chivalry and the love code of troubadours. From the monastic ideal of the day, it takes the quest of the Holy Grail. The priestly touch allegorises the whole. Arthur and his Round Table try practically to bring the Kingdom of God on earth. They ride about redressing wrongs, freeing distressed damsels, and killing dragons and giants. They are the flowers of courtesy, delighting in song and dance and banquet, and joust and tournament. The love of Tristram and Iseult is echoed in the love of Lancelot and Guinevere which now usurps the central place and exalts platonic at the expense of wedded love. The quest of the Holy Grail, missed by the sinful Lancelot and achieved by the Maiden knight, Sir Galahad elevates the whole romance into high seriousness. And a religious mystery is added in the passing of Arthur to the island of crisis to save his people. Thus this “Matter of Britain” passes over to France, Germany and Italy, is re-made and embellished, and passes back to England in multifarious versions and is at last condensed and Englished by Sir Thomas Malory, and has been still further refined and moralised in the nineteenth century by Tennyson.

As in the case of the epic, these romances of growth gave rise to many romances or art. In these poems, the familiar characters and machinery of the old romances—wandering knights, distressed damsels, hermit caves, enchanted woods, fairies, dwarfs, giants, dragons, wizards, moors, paynims, monks, nuns, jousts, tournaments, sudden metamorphoses and repentances—are re-manipulated for

different purposes by poets for whom such things have become as much matters of literary tradition as are heroic and mythical subjects for writers of epics of art. Examples: *Orlando Furioso, Aucassin and Nicolette, Amis and Amile; Gawain and the Green Knight;* Chaucer's *Knight's Tale;* Spenser's *Fairy Queen.*

With the change of taste in the latter half of the eighteenth century, interest in the old ballads and romances was revived and the old romantic inspiration produced some of the finest poetry of the kind in the nineteenth century, *e.g.,* Coleridge's *Christabel*; Scott's *Lay of the Last Minstrel;* Keats's *Isabella* and *Eve of St. Agnes;* Tennyson's *Idylls of the king;* Arnold's *Tristram* and *Iscult*; Swinburne's *Tristram of Lyonesse;* Rossetti's *Blessed Damozel*; Morris's *Earthly Paradise* (the romantic stories). Sometimes classical themes were treated in a romantic spirit, *e.g.,* Keat's *Lamia*; Tennyson's *O Enone*; Morris's *Jason* and *Earthly paradise* (the classical stories).

Romantic has now come to mean anything that is remote, passionate, fantastic, wild. As compared with the epic, the romantic incidents are less credible and may even be wholly incredible: the unity is less, the action is not so complex, the style is lower and the verse, as a rule, is shorter and lighter. Personal interest also predominates and love plays a very important part.

4. The Verse Tale: A narrative poem that cannot definitely be classed as ballad, epic, or romance, is indefinitely called a verse tale. Such poems often deal with humble life in a spirit of realism or satire and represent the effort of modern poetry to follow prose fiction into the field of contemporary life. Verse tales are rarely mere tales; they are instinct with the writer's personal views and temperament, and generally deal with social ideals and problems, *e.g.,* Crabbe's *Tales;* Wordsworth's *Brothers, Michael, Margaret;* Tennyson's *Dora, Princess;* Longfellow's *Evangeline.*

5. *Decline of Narrative Poetry:* Many causes have contributed to the decline of narrative poetry at the present day. The ballad, epic and romance are no longer living forms: the old life and thought which spontaneously ran into those moulds are now gone. Modern civilization gives little scope for grand and heroic action on the part of single men; and there is, in spite of Carlyle, a corresponding loss of belief in heroes and hero-worship. A rational attitude in matters mythical, supernatural and religious has killed the old idealism and rapture; men and events are now seen in the light of common day. Realism and democracy now govern writer and reader. We want facts, realities, practical truths. We study science, biography and history. A fit medium is found for these in natural, supple and various prose. The novel has taken over human action, character and feeling: and it rarely goes beyond common life for its material. Intensity of feeling and dreams and visions find an outlet in poetic and impassioned prose, in the personal essay, and in lyric poetry. So that on the whole it looks as though the old verse forms of ballad, epic and romance are dead and gone. But literary history is full of revivals, and beautiful forms of poetry never become extinct. In fresh and heroic ages in future, with a renewed strength and an elasticity of form adapted to the needs of the age, these forms are certain to re-appear and embody the most ambitious poetry of the greater poets.

4. Dramatic Poetry

1. *History of the Drama:* The drama of Europe has its origin in Greece. Beginning with rude popular songs and processions in honour of the god Dionysus or some ancestral hero, and at first confining itself chiefly to his special exploits, the nascent drama advanced from the dithyramb to the dialogue by mingling the lyric element with the epic, by adding to the chorus in the orchestra an actor on the stage. This change is ascribed to Thespis. Aeschylus added a second actor, and thus gave prominence to the dialogue on the stage by means of which action could be represented. The best age of the Greek drama was from the sixth to the fourth century B.C., when tragedy was perfected by Aeschylus, Sophocles and Euripedes, and comedy by Aristophanes, Philemon and Menander, and the rules were summed up by Aristotle in his Poetics. We notice a gradual decay of the chorus and gain in dialogue and action.

From Greece the drama was transplanted to Rome. The Latins had a popular drama of their own, which was of the nature of rude and obscene farce extemporized. In the third century B.C., the Greek tragedies and comedies began to be imitated, and the best Latin plays of this literary movement which have remained to us are those of Plautus and Terence in comedy (second century B.C.,) and of Seneca in tragedy (first century A.D.). the Latin drama was on the whole a close imitation of the Greek; but it brought it to the level of common life, added elements of rhetoric and sensation, and carried further the decay of the chorus, presenting the episodes in five stages of acts., When the Renaissance drama arose, it was Plautus and Seneca that served as models.

When the German nations overthrew the Roman Empire in the sixth century, the theatres of the Romans were destroyed. Even before this, the conversion of the Emperors to Christianity had made the Church supreme in the State, and the Church looked with disfavour on the drama, as it was a product of heathenism and preserved its glories and beliefs. Before the combined hostility of the Church and indifference of the Barbarians, the theatre of the Romans fell; and the professional actors now became strolling players, going about the country places and ministering to the villagers and chiefs. The Teutons who had no literary drama had, however, their own minstrels, gleemen or scops, who answered to the wandering minstrels of the Latins. These two classes coalesced and kept on the dramatic traditions of the ancient world in spite of the attack of the Church.

Another popular institution which kept up the dying spirit of the drama was the religious dance of the northern nations, which was as much a product of heathen beliefs as the religious dance of the Greeks. Survivals of ancient magical rites, agricultural festivals and sword-dances, in which the death and resurrection of the corn-spirit was dramatically acted before the people,--these continued again, in the teeth of Church opposition, to supply spectacles to rich and poor, and to preserve the mimetic instinct of man during the Dark Ages.

At last, the Church thought it better to minister in its own way to a human instinct which it could not eradicate. It transformed the festival of the folk into a holy

day, and acted scenes out of the Scripture for their edification. At first the liturgy which was antiphonal and thus contained an element of drama was utilised. Then the texts of the Scripture containing important incidents in the life of Christ were arranged in dialogue form, *e.g.,* the Passion, the Resurrection, the Nativity, the Harrowing of Hell. Scenes from the Old Testament were soon added*, e.g.,* Adam and Eve, Abraham and Isaac, Noah and his Ark, the Prophets. These separate scenes were later combined into a complete Scripture Cycle continuing from the Prophets to the Ascension, and acted with the help of the Guilds during Christmas and other festivals (Chester Plays, York Plays, Coventry Plays). At first these plays—called Mysteries (Life of Christ) or Miracles (Lives of Saints)—were written in Latin, and played in the precincts of the Church. But in the thirteenth century they came to be translated into the vernacular and migrated from the Church to the market-place.

Thus starting with opposition to the popular drama, the Church itself came to promote powerfully the growth of the drama in European countries. This might have been due to an attempt to wrest the pomps of the devil to the service of God, or it might have been an inevitable and ironical recoil of a barred human instinct within the hearts of the gaolers themselves. In any case, the drama was once again triumphant. From the Church it advanced to the market-place, and thence to the banqueting hall and to the professional stage. Becoming thus once more a national institution, it gradually became less religious and more secular. A step in the progress is represented by the Moralities,[1] in which ethical ideals were held out through allegorical characters; another step by the Interludes, which combined music with comedy and dealt with scenes from real life; still another by puppet-plays and pageants. The Chronicle play was another advance in the direction of humanity as opposed to purely religious subjects. Thus by writing in the vernacular, and abandoning religious topics for portraiture of man in his moral and political aspect, the play writers of the fifteenth century made the paths straight for the glories of the Elizabethan drama.

Then came the impact of the classical drama-chiefly as represented by Seneca and Plautus—and of the classical theories, in the high days of the Renaissance. And, in the meanwhile, the popular mind had been saturated with the stirring tales of Mediaeval romance. So the spirit of the popular drama in the Elizabethan stage met on one side the strict rules and forms of the ancients and on the other the thrilling and largely emotional stories of Romance. And from the union of these three—the popular sprit, the classical form, and the romantic subject—arose the full-developed and essentially human drama of the Elizabethans.

At first, indeed, there was a danger that mere imitation would follow and the new energies would be paralysed. In France and Italy, for two or three centuries more, nothing was produced but feeble copies of the Greek tragedies, with their three unities, their narrow incidents, their rhetoric. Even in England classical tragedy and

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[1] Moralities : The Pride of Live; The Castle of Perseverance; The Summoning of Everyman; Skelton's Magnificence; Sir David Lyndsay's The Three Estates. Interludes: Heywood's Pardoner and Friar;l Four P's; Love. Chronicle: King John; Famous Victories of Henry V; King Lear.

comedy ruled for some time.[2] But the English spirit, like the Spanish, soon freed itself from the law of writ, and the liberty was stoutly championed by the great Shakespeare, who established the modern romantic drama, though he did not disdain to assimilate all that was good in the classics. The heritage received by the Elizabethan dramatists from their predecessors in thus described by Mr. Chambers: "For the writers there were the stimulus of the classical method and a widened range both of intention and of material. Their claim was established to dispute, to edify, or merely to amuse. They stood on the verge of more than one field of enterprise which had been barely entered upon and justly appeared inexhaustible. 'Tragedy, comedy, history, pastoral, pastoral-comical, historical-pastoral, tragical-historical, tragical-comical-historical-pastoral, scene individable, or poem unlimited'—they possessed at least the keys to them all. Their own work is a heterogeneous welter of all the dramatic elements of the past and the future. Belated morals and miracle-plays jostle with adaptations of Seneca and Palutus. The *dramatis personoe* of a single play will afford the abstractions of the allegory and the types of the farce side by side with real living individualities, and the latter are drawn indifferently from contemporary society, from romance, from classical and national history. These are precisely the dry bones which one day, beneath the breath of genius, should spring up into the wanton life of the Shakespearean drama."

From the revival of the national theatres to the closing of them, the great Elizabethan drama ran a splendid course. There were first the predecessors of Shakespeare, Lyly, Kyd, Peele, Greene, Lodge, Nash, Chapman, and Marlowe, who secured variety of matter and used blank verse and prose. The greatest of these was Marlowe with his studies of single passions-ambition in *Tamburlaine,* miserlliness in the *Jew of Malta,* knowledge in *Doctor Faustus*; and of history in a single chronicle play—*Edward II.* Then came Shakespeare and Ben Jonson, the man who was great by nature and the man who was great by art. In the hands of Shakespeare, the greatest triumphs of the drama were achieved in tragedy, comedy, and history; in dramatic dialogue and expression and versification; in the variety of action, passion and characterization. Ben Jonson tried the tragedy (*Catiline, Sejanus*), but he was a master of comedy, of the 'Humours,' to use his own word. His best plays are: The *Alchemist*, *Bartholomew Fair*, *Volpone*, Every *Man in His Humour*, *Every Man out of His Humour.* Last came the successors of Shakespeare, Beaumont and Fletcher, Webster, Tourneur, Middleton, Dekker, Ford and Shirely, who carried on the tradition in romantic and pastoral drama, but with gradual decline in the truth of life and nature, and the strength of style and versification.

Meanwhile the opposition of the Puritans to the stage was growing. The dramatists, including Shakespeare, satirised the Puritans and the Puritans hit back by pamphlets Prynne's *Histriomastix* (1632), and when they came to power by closing the theatres (1642). In Cromwell's time (1656) Sir W. Davenant had recourse to stratagem, and in a private house brought out his *Siege of Rhodes* by calling it mere

[2] Plays on Classical Model: Ganner Gurton's Needle; Ralph Roister Doister; Gorboduc or Ferrex and Porrex: Appius and Virginia; Gascoigne's Jocasta and Supposes. Academical dramas: Oedipus; Dido; Medea; Absalom; Jephtha; Translation of Seneca (1581).

'declamation and music.' Soon after Charles II's entry into London, two companies were established, and once again the national theatres were revived.

The Restoration drama is not among the great glories of English literature. No good tragedy was produced, though some of the heroic plays, as they were then called, are worthy of mention, such as Dryden's *Conquest of Granada, Indian Emperor,* and *All for Love* (a variation of Shakespeare's *Antony and Cleopatra);* Otway's *Venice Preserved* and the *Orphan;* and Addeson's *Cato.* In comedy there was greater success, but from the comedy of character it degenerated into the comedy of manners, and was not free from the taint of licentiousness. Among the writers were Dryden, Congreve, Shadwell, Wycherley, Cibber. The excesses of the comic stage brought upon it the invective of Jeremy Collier (*A Short view of the Immorality and Profaneness of the English Stage, 1698).* In the eighteenth century the moral tone was raised, and sentimental and humorous comedies appeared. *e.g.,* Allan Ramsay's *Gay Shepherd,* Gay's *Beggar's Opera;* Goldsmith's *She Stoops to Conquer* and the *Good-natured Man;* and Sheridan's *School for Scandal* and *The Rivals.* During all this time the drama never recovered the height which had been won for it by the great Elizabethans. It followed the latest fashions of the French and Spanish dramas; it bound itself by artificial rules of classical criticism; it proved untrue to the higher purpose of the dramatic art, to the nobler tendencies of national life, and to the demands of the moral law. Its history, therefore, is that of a decay which the brilliancy of many of its productions cannot at all conceal.

Neither did the drama wholly recover in the nineteenth century. The best poets of the age indeed, attempted very hard to emulate the Elizabethan drama,[3] but could only write book dramas, a few of them interesting, but the majority insipid. The times were too reflective for a literary form like the drama which requires a healthy, sympathetic, and objective outlook on life. New themes, new ideas, new forms occupied a generation of writers and readers;: romance and thought went into the lyrics and the novels. Divorced from the stage, this dramatic literature could hardly be regarded as a connected national growth. But in the last decades of the Victorian Age, the revival of public interest in the theatre co-operated with a gradual change in poetic taste to awaken the hope of a future living union. The modern school[4] has given up imitation of old classics, whether Greek or English, and has proceeded under certain foreign influences to invent its stories from actual life, dealing with problems of modern society and writing mostly in prose. Greater attention is still given to decoration, scenery, stage illusion; and the literary side is still second, not first. But in coming back to real life and serious purpose, the English drama has every hope of having a second great age, provided the necessary genius is forthcoming.

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[3] Wordsworth, Borderers; Coleridge, Remorse, Zapolya; Byron, Cain, Manfred, Sardanapalus, Werner; Landor, Count Julian; Keats, Otho the Great; Shelly, Cenci; Arnold, Merope; Tennyson, Harold, Becket, Queen Marry; Browning, Strafford, Pippa Passes, Blot in the Scutcheon, Columba's Birthday, Luria; Sir H. Taylor, Phillp Van Artevelde; Swinburne, Atalanta in Calydon, Bothwell, Chastelard, Mary Stuart.

[4] Modern; Pinero, Jones, Shaw, Gilbert, Oscar, Wilde. Foreign Influences; Ibsen, Maeterlinck.

2. *The Principles of the Drama:* Instead of confining ourselves to one particular literature or period. We might look at the drama in its essential nature, as deduced by a comparative study of the best dramatic products of the world, Greek Indian and English, with the aid of the best dramatic criticism, as expounded in Aristotle and Lessing. Drama is based on the mimetic instinct, and has two vital elements: Imitation of Action or Plot, and Assumption of Personality or Characterisation.

(i) Plot: As regards plot, the poet may either borrow or invent. In early times, when the drama was more or less religious, poets did not invent; they choose grand and heroic legends which were believed by the people, though they took the liberty of modifying them, if necessary. Even Shakespeare generally borrowed, and rarely invented. Invented or borrowed, the plot must be interesting and well constructed; the subject must be chosen with a view to its dramatic capabilities, and must be carefully moulded, by additions or prunings, so that the dead material might become the living action of the drama. To mould a subject—be it a Greek legend, or a Tudor chronicle, or an Italian tale, or a true story of modern life—into the action or fable of a play is the first and all-important task in the creative work of the dramatist.

The laws governing the plot or action are three: Unity, Completeness, Probability.

Unity of Action: A dramatic action should be one. The subject should be transformed as to possess actual unity. There is no actual unity in any group of events which we may choose to call by a single collective name, *e.g.,* a war, a revolution, a conspiracy, a biography. Everything in a drama should form a link in a single chain of cause and effect.

But the action need not consist of one event: an event is only an element in an action. Again, though there should be no unconnected episodes, subsidiary actions or underplots contributing to the progress of the main action need not be excluded, so long as the play does not become two plays knotted into one. Thirdly, unity of action need not imply unity of hero; if the conception of the action is not changed, there may be two personages in whom equal interest is excited. (Cp. Macbeth and Lady Macbeth; Caesar and Brutus.) Lastly, the three unities of action, time and place need not be strictly observed, so long as the imagination can easily keep the impression of unity, but their observance will make an action severely simple, helping Unity.

Completeness of Action: A dramatic action must be complete in itself. In history, human knowledge is imperfect; and the exposition may have to be partial. In art there is no such uncertainty. The dramatist has conceived and created the action, and to him, therefore, all its parts, from cause to effect, are equally clear. It is his fault if in the action of his drama anything is left unaccounted for. Accordingly, every drama should represent in organic sequence the several stages of which a complete action consists and which are essential to it. The construction of a drama is thus based on this law of completeness: every action has its causes, growth, height, consequences and close. Corresponding to these, there are five stages in every play, though they may not exactly coincide with the division into acts. The prologue and epilogue, as now understood, stand outside the action, and are mere addresses to the audience or reader. The action itself has five parts.

INTRODUCTION OR EXPOSITION: The seed, as Hindu critics call it, or circumstances from which the business arises: this should not be mechanical and dull narrative, but stirring and active drama in itself (contrast *Cymbeline* and *Tempest* with *Romeo* and *Juliet* or *Hamlet* or *Othello*).

GROWTH AND CLIMAX: The action arises out of the exposition and moves forward to the climax or complication. In the middle of everything lies strength, and this strongest or highest point it is the task of the dramatist to make manifest.

FALL OR RETURN AND CLOSE: From the climax the action proceeds through its fall to its close, which in a tragedy is called catastrophe, and in a comedy *denoument* or resolution. The fall should not dissipate the interest of the climax and may be either a continued and rapid advance, or a revolution or return, *e.g.,* the reverse of what is expected from the circumstances of the action. The close must not be abrupt and imposed from without (*e.g., Deus ex machina*), but inevitable, a consequence of the action itself.

Probability of Action: The action of a drama, besides being one and complete in itself, ought likewise to be probable. The probability is not that of actual or historical experience, nor the truth of science; but ideal probability, poetic truth, internal consistency between the course of the action and the conditions under which it is carried on. Thus, supernatural agency is not forbidden. Again, dramatic probability lies also in the harmony between the action and the characters, and in the consistency of the characters with themselves.

(ii) Characterisation: Upon the invention and conduct of his characters, the dramatist must, therefore, expend a great proportion of his labour. The multiplication of the opportunities for mankind's study of man has among other causes contributed to the advance of the drama from conventional figures and an accepted gallery of types to complex and life-like characters. Highly individualized and evolved out of the progress of the action.

The requisites of character are three: Distinctiveness, Self-Consistency, Effectiveness.

Distinctiveness: A character must be sufficiently marked by features of its own to interest the imagination; it should have individuality; the dramatist must have distinctly conceived the character. Al the personages, however, need not be distinct to an equal degree. Elaboration is naturally reserved for heroes and the major characters; but a few touches should distinguish even the lesser characters from one another. Distinctiveness is often achieved by means of contrasts and foils.

Self-Consistency: Each character must maintain a consistency between its conduct in the action and the features it has established as its own. But consistency does not imply uniformity. Under the stress of action a character might change and develop, as men do in real life. Varied characterisation is helped by mixture of serious and comic elements allowing the character to be seen from various sides; but in every case the character should be natural.

Effectiveness: A character should be directly effective with regard to the dramatic action in which it takes part; that is to say, the influence it exerts upon the progress of the action should correspond to its distinctive features; the conduct of the

play should seem to spring from the nature of its characters. In other words, no character is effective which is not economical, which does not strictly limit itself to suiting the purposes of the action.

(iii) Manners, Local Colour, Expression: These are quite subordinate to plot and characterisation. The dramatist may either scrupulously observe the manners and conditions of the age in which he lays his plot, or he may indulge in anachronisms and false history. Considering the modern knowledge of the past, it would be better if the dramatist does not contradict well known facts; but even this would be forgiven him so long as he is natural and true to life; so long, that is to say, as he observes the principle of action and character.

As regards expression, one supreme consideration is economy. The dramatist cannot make his characters speak at the same length as a novelist or an epic poet can do. His space is limited, and he must weigh every word and use his speeches either to advance the plot or to reveal the character. One kind of speech modern art rejects as unnatural, namely, soliloquy. Beyond the law of economy or organic connection with plot or character the dialogue must be natural, appropriate and dramatic. The dramatist must hit a happy mean between the discursive and stilted talk of books. And lastly, to suit the mood or thought, he is free to choose verse or prose; the verse, however, should not become stately and impersonal, as in the epic.

3 *Kinds of Drama:* Two divisions are important: Classical and Romantic drama, and Tragedy and Comedy.

(i) Classical and Romantic Drama: The classical drama includes the ancient drama of Greece and Rome and the modern neo-classical drama of Italy (Alfieri), France (Corneille and Racine) and Germany (Goethe and Schiller). The romantic drama, which is an essentially modern creation, includes the drama of Spain (Calderon, Lope de Vega) and of England (Shakespeare and the rest); some of the dramas of Goethe and Schiller; the dramas of Victor Hugo and his followers in France; of Browning, Ibsen and others of the contemporary drama.

The contrast between the two types may be summed up under the following heads: Subject, Treatment as regards Action and characterization; and Style.

Subject: The classical and neo-classical dramas chose subjects from classical myth and history. The poet takes the liberty of varying the plot by adding details, refining the motives, and spiritualising the whole legend. He manages to exhibit all the passions, except love; this is present in Euripedes and some of the neo-classics.

The romantic dramatist does not confine himself to any particular field for his material. The whole world is at his services, all literatures, all branches of human activity; history, novel, folk-lore, contemporary life invention and even religion and myth.

The reason for this difference is that classical drama always kept up its connection with religion, out of which it sprung; whereas the romantic drama soon get out of its influence and became wholly human and secular. The distinctly religious inspiration and ideals of the former give place in the latter to purely moral and aesthetic ones.

Treatment of Subject: Action and Structure of Plot: The action in the classical drama possesses unity in the narrow sense; it is kept very simple, details being rigidly excluded. The action is brief and straightforward and concentrated on a single point, a single situation, which is the real crisis of the story. Since the story is well-known, there is no curiosity or suspense on the part of the audience; the interest is in the development of motives and the expression of feelings, and the exact manner in which the conclusion is worked out. There is no bustle of incident on the stage: all violent action, such as death, being done out of the stage and only narrated.

The romantic drama has on the contrary fullness of action. It luxuriates in it, sometimes coming near to savagery, to childish need and to melodrama. Nothing is left to be heard, everything is brought out to be seen. At the end of a tragedy the stage may be choked with corpses. The demure inaction of the classical drama, which is sparing of incident, gives to the prodigality of action of the romantic drama.

The structure is necessarily governed by the nature of the action. In the classical drama we have the main action, moving straight on to the crisis. There is a single, all absorbing issue. The structure is kept severely simple, and this sculpturesque simplicity is necessitated also by the presence of the chorus, which is the great bond of unity in the classical drama. On account of the chorus, the plot becomes a story from a single point of view; and the unity of action becomes only the supreme crisis, with one central personage; and scenic unity is generally observed in its two forms of place and time. The interest of the whole plot is in its intensity, not in its variety.

The structure of the romantic drama is wholly different. Its unity is wider, allowing the story to be started at the beginning and to be worked slowly and gradually towards the crisis. It is no longer the main action, the single situation. The main story itself has a large range; and, in addition, the poet can introduce minor actions and episodes, side-lights and by-scenes, where the central action stands still or is even forgotten.

The amplification of plot, while it is undoubetedly on the whole a great gain, has also some abuses which have to be guarded against. The subsidiary action may easily become detached and have no vital connection, real or imaginative, with the main action: in which case it impairs unity. Shakespeare generally avoids the by-plots in his tragedies, and in *King Lear,* where he has used it, the connection is vital.

A minor action then is only permissible where it bears on the plot. Sometimes an episode is introduced which has nothing to do with the plot and the action is suspended, as in the sleep-walking Scene in *Macbeth,* and the Grave diggers' scene in *Hamlet*. But these are useful in throwing searching light upon character. Sometimes a scene is added where there is no gain either to plot or to character, *e.g.,* the Porter Scene in Macbeth. Here the gain is the imaginative effect by the use of contrast and irony.

Considered form the formal side, the classical tragedy is divided into choral odes and episodes. The chorus, an ideal spectator and only occasionally an actor in the drama, represents the pauses in the story; it comments on the action carried on in the episodes; it catches religious and moral lessons, celebrates incidents that cannot

be acted, and expresses the feelings intended to be aroused in the audience. The episodes deal with the plot, which is carried on not so much by action as by narrative, rhetoric debate and discussion. In the neo-classical plays the chorus is omitted, but the dialogue is as usual formal and stiff.

The romantic drama on the other hand divides itself into acts and scenes and tries to approach the freedom of life in its dialogue. The comment and lyric fervour of the chorus are merged into the dialogue and come out of the proper characters. Narration is avoided by exhibiting the action itself in a short scene.

To sum up, the ethical elevation of tone and purpose in the classical drama is admirably matched by its harmony of form and structure. The representation of life is raised out of the common level into a region of ideal splendour. The romantic drama tries to idealise life in a different way-not by excluding the common life, but by including as much of it is possible and making it deeper and more vivid.

Characterisation: According to Aristotle, “the action is the very soul of the play; and character is subordinate and must be carried in the train of the action.” The characters, then, of a classical drama are drawn with a bold sweep; they are living and distinct; but are types rather than individuals, sketched in broad outlines and essential features rather than in that finer detail and rapid interchange of light and shade, which is the glory of the romantic drama. The simple plot and rigid structure of the classical drama do not permit a full expansion of personality.

The romantic drama has reversed the ideal of Aristotle. Character is now first and plot second. The rigid mould is broken up, and the free space opened up is employed for full portraiture of character. Whereas the Greek play showed man mainly struggling with outward forces of destiny, the romantic play shows him struggling with his own inward weaknesses and temptations, his own character becoming his destiny. The romantic drama thus goes deeper into man’s inner nature, and represents character in all its variety and change.

Thus, reflection and lyric outbursts are blended with the more active energies shown in the action. They carry us into a world far apart from and far above the direct action, the immediate surroundings of the speaker. Character is shown in its growth and its decay*, e.g.,* Macbeth, Lear. This was not possible with unity of time and narrow unity of action. Human character is presented in its infinite variety. The classical drama restricts itself to the serious side of life; the romantic drama includes the grotesque and the humourous as well. Here again is a danger of abuse, if the two sides are mixed up without any vital connection. But Shakespeare always fuses tragedy and comedy together, as in the Porter scene in *Macbeth;* the Grave digger Scene in *Hamlet*; and the scenes in *King Lear*, where we have together the agony of Lear and the mockery of the Fool.

Style: The classical drama preserves throughout a dignified and ideal style, always in verse. The romantic drama tries to come nearer to life and aims at lightness variety. Shakespeare can pass from one style to another and from verse to prose according to the mood or the character of the speaker. Few things n his dramas are more remarkable than the infinite range of style, speech, and dialect which they unfold before us. The variety of Shakespeare’s style, its daring transitions from gay to grave,

from sublime to familiar, would have seemed to Racine a profanation of the drama. To those who have entered into the spirit of Shakespeare, the sustained harmony and pomp of Racine will inevitably seem monotonous and unnatural.

The romantic drama is on the whole richer and more ideal than the classical. It has all the strength of the latter, being its historical outcome, and additional virtues of its own. As Vaughan puts it: “The general line of advance has been from exclusion to inclusion, from a less to a more complete idealisation of the material offered by human life. It has been on the whole a change from the presentation of action to the presentation of character, a gradual shifting of the scene from that which is without to that which is within. And so it is that the romantic drama is, taken all in all, wider and deeper than the classical.”

(ii) *Tragedy and Comedy:* The division of dramas into tragedy and comedy is based on the feelings excited by the action or the ending of the play; tragedy appealing to our sense for tears in things human; and comedy, to our sense for laughter. These two can mingle in a third kind, the tragic-comedy, or romance. From the awful and sad to the ludicrous and merry side of life, plays may range as follows: Pure tragedy, which ends unhappily; mixed tragedy or tragic-comedy or romance, which ends happily, but has more of the tragic than the comic element; mixed comedy or romantic comedy, which ends happily, but has more of the comic or pleasant element; pure comedy, in which there is no tragic element at all, but the comic element is dignified and universal; and low comedy or farce in which satire and ridicule preponderate, the comic element being of a low nature and often aimed at particular types. The main contrast is, however, between tragedy and comedy.

Tragedy: The celebrated definition of tragedy by Aristotle runs in essence as follows: “Tragedy is an imitation of an action that is serious, complete and of a certain magnitude, in the way not of narrative, but of action, effecting through pity and fear, the proper purgation (Katharsis) of these emotions.”

This definition first attributes to tragedy the quality common to all art, imitation; then the quality common to epic and drama, imitation of a great action. It next distinguishes the drama from the epic, by pointing out that the imitation is in the way of acting and not of narrative. Within the drama, it distinguishes tragedy from comedy by making the subject of tragedy a serious action, and the function of tragedy the purgation of pity and fear.

The subject-matter of tragedy, then, is a great and grave action, concerning illustrious persons such as kings and great leaders of men and possessing moral nobility (this does not mean moral goodness, but intensity of feeling and passion). The private life of an individual, tragic as it may be in its inner quality, can never be the subject of the highest tragedy. Its consequences are not of far-reaching importance; it does not move the imagination with sufficient power. We are conscious of a too narrow stage, and a confined outlook and of squalid motives of conduct. The action is trivial, it has an inherent littleness which fails to awaken solemnity and awe. The function of tragedy is Katharsis or purgation, *i.e.,* exciting the emotions of fear and pity and thus affording a pleasurable relief, a harmless and pleasurable outlet for these human feelings. Plato had denounced poetry by assigning to it a bad moral effect. It

fed the passions and dethroned the reason. Aristotle held that the emotions should not be killed or starved, but properly indulged in. They must be regulated. Tragedy does this; it excites the emotions only to allay them. It does more, it purges the emotions of their selfish and impure elements by raising men out of themselves. In the pleasurable calm which follows, when the passions is spent, an emotional cure will have been wrought. As Milton puts it in winding up his *Samson Agonistes,*

His servants he, with new acquist
Of true experience, from this great event
With peace and consolation hath dismist,
And calm of mind, all passion spent.

Thus the function of tragedy is not merely to provide an outlet for pity and fear, but to provide for them a distinctively aesthetic satisfaction, to purify and clarify them by passing them through the medium of art. The transport of human pity and human fear is, under the excitation of art, dissolved in joy and the pain escapes in the purified tide of human sympathy.

The Renaissance critics elaborated Aristotle's definition, and at the same time distinguished tragedy from comedy as follows:

(i) Tragedy deals with great and terrible actions; comedy with familiar and domestic actions.

(ii) Tragedy begins happily and ends terribly; comedy begins rather turbulently and ends joyfully.

(iii) The characters in tragedy are kings, princes, or great leaders; those in comedy humble persons and private citizens.

(iv) The style and diction of tragedy are elevated and sublime; while those of comedy are humble and colloquial.

(v) The subjects of tragedy are generally mythical or historical; those of comedy are always invented by the poet.

(v) Tragedy deals with exile and bloodshed; comedy deals largely with love and seduction.

Aristotle, looking to essentials, has laid stress on the nature of the tragic action, that it is great, serious, and calamitious; and on the effect of the tragic action, that it excites and purifies the emotions of fear and pity. He does not, however, explain precisely how the action of the tragedy is bound to end in calamity: the explanation may be supplied with the help of Hegel's theory of conflict, as expanded in two modern definitions of tragedy, those of Professors Bradley and Courtney.

Bradley defines a Shakespearean tragedy as a story of exceptional calamity leading to the death of a man in high estate. This calamity does not merely befall or happen, does not merely proceed out of an external force or fate, but is mainly the result, the inevitable consequence, of human character issuing in action. Character is destiny: men are "themselves the authors of their proper woe." The catastrophe is due to character or action in conflict: in external conflict with persons, with events, with environment; or internal conflict with passions, tendencies, ideas, principles, forces animating men. It may be either the undivided soul opposed to a hostile force; or soul torn within itself by an inward struggle. This outer and inner struggle may be combined

in a general pharse “Spiritual Force.” This will mean whatever forces act in the human spirit, whether good or evil, whether personal passion or impersonal principle; doubts, desires, scruples, ideas,--whatever can animate, shake, possess, and drive a man’s soul. In a Shakespearean tragedy some such forces are shown in conflict. They are shown acting in men and generating strife between them. They are also shown generating disturbance and even conflict in the soul of the hero. Treasonous ambition in Macbeth collides with loyalty and patriotism in Macduff and Malcolm: here is the outward conflict. But these powers or principles equally collide in the soul of Macbeth himself: here is the inner. And neither by itself could make the tragedy.

To quote another writer, “What seems to Shakespeare the fundamental tragedy of life is the waste of what is finest and strongest in human beings by defects which feed upon their strength, where the measure of strength is the measure of the extent of the disaster. The play leaves us not exalted in our own narrow philosophy or petty creed, but humbled and unsure, awed by that sense of mystery and complexity of life which is the message of tragedy and a main part of wisdom. It cleanses the soul as by fire, saves us from our vain- self-satisfactions, shows us how complex are the forces which sway our life and how baffling are its problems. We face life after it, not fortified in our own conceit, but really stronger and better because of the dross of vain opinion which has been purged away.”

Courtney explains that “Tragedy is born of popular pessimism and melancholy, though the great artist does not despair of human virtue, even when he is compelled to despair of human happiness. It is always the clash of two powers: necessity without, freedom within; outside, a great, rigid, arbitrary law of fate; inside, the undefeated individual will, which can win its spiritual triumph even when all its material surroundings and environments have crumbled into ruin. The essence of tragedy is a conflict between a great law or power, universal or world-wide in its scope, and the free-will of the individual: necessity without, liberty within. In energetic times man is conceived as master of his fate; in degenerate ages, he is the plaything, the sport of destiny; but it is always man dashing himself against the iron laws of the universe that forms the great theme of tragedy. The sense of spiritual triumph, in the midst of material ruin, leaves man reconciled with the tragedy.”

We may now sum up:

1 Tragedy is serious action, ending in calamity.
2 The calamity is due to conflict, external or internal, between spiritual force; between iron laws and stubborn will.
3 The calamity rouses emotions of pity and fear, but does not disquiet us; for these feelings are calmed and purified or ennobled.
4 It does not leave us vanquished, because in spite of the ruin of prosperity, we recognize the greatness of the human spirit and are thus reconciled and exalted.
5 The action and character to produce the required effect must be high and illustrious; thus only can a wide and universal sympathy be aroused.

[When the character in action is not too violent or stubborn, when it can bend rather than break, a happy close is possible, and we have tragic-comedy.]

Comedy: Comedy concerns itself with the follies and foibles, the flaws and imperfections of mankind. Its effect may be due to a sense of malice or savage mirth: men sometimes enjoy other's misfortunes and exult over other's defects. Or, it may be due to a sense of superiority which makes us laugh: as Hobbes has put it: "The passion of laugher is a sudden glory arising from a sudden conception of some eminency in ourselves by comparison with the infirmity of others." Malice and sense of superiority are, however, bad in themselves: Comedy can certainly owe its origin to a pure and innocent sense of the ludicrous. Aristotle defines this to be some defect or ugliness which is not painful or destructive; inconsistencies and errors which underlie life and character, and exhibit evil not as it is its essential nature, but as a thing to be laughed at rather than hated.

The subject matter of comedy is, therefore, the humours and follies of men, as distinguished from their graver vices and crimes, and includes the icongruities, absurdities, and cross-purposes of life, its blunders and discords, its imperfect correspondences and adjustments in matters intellectual as well as moral.

When it concerns itself with special classes or individuals, comedy degenerates into satire: when it deals with universal human nature with a feeling of sympathy and not contempt or hatred, it produces its best types.

As comedy aims at laughter and light-heartedness and concerns itself with things only slightly mean or ugly, it is not so exalted and thrilling a kind of poetry as tragedy which deals with the highest aspects of life. Its familiar features are intrigues. Misunderstandings, surprises, absorbing singularities of character and peculiar usages and customs.

It should always be remembered that two distinct classes of plays are included in comedy: The romantic comedy of Shakespeare, which is a romantic plot with a happy end, mixed with a purely humorous or comic sub-plot; and the comedy of Humours. Manners, or Sentiment, which is comedy proper, ridiculing vices and holding up human follies and weaknesses to laughter: as in the comedies of Aristophanes, Moliere, Ben Jonson, Sheridan and Goldsmith; or contemporary, social, and problems plays.

4. *Poetry akin to the Drama:* There are two kinds: the Masque and the Monologue.

(i) *The Masque:* The beginnings of the masque go back to the thirteenth century in England. There were two classes of performances: public pageants, imported from the Netherlands and carried out by the trade guilds; and private revels and disguises at court and nobles' houses.

In the sixteenth century, these were influenced by the Italian masque, as Marlowe: "I will have Italian masques by night" (*Edward II*), and Ben Jonson: "a few Italian herbs" (*Masque of Hymen*) bear testimony. In Italy, the masque was a combination of public pageants and private performances—the former, religious street processions, illustrating a classical story with the use of chariots; the latter, entertainments in the houses of nobles acted by amateurs, the subject being a classical story or allegory accompanied by music and dancing. Masks were worn in both. Such a combination was introduced into England under Henry VIII, and

assimilated with the native interludes. In 1530, Henry surprised Wolsey in the company of maskers (*see* Shakespeare's *Henry* VIII)

The masque developed under Elizabeth into a costly pageant (compare Kenilworth pageant, 1592, described by Scott). It consisted of picturesque scenes, dancing, dress, accompanied by poetry; and was private and confined to royalty, nobility, the Inns of Court, and other cultured societies, and performed during festivities, marriages and royal visits. The drama ministered to the nation at large, the masque to the aristocracy. It was too costly for the people, and its allegorical and classical subjects were not attractive to them.

In the reign of James I, the English masque reached its climax. As much attention was paid to the literary as to the scenic side. The poetry was supplied by writers like Ben Jonson, who excelled in writing masques; and Chapman, Fletcher, Daniel and Shirely. The music was supplied by Alfonso Ferrabosco and Henry Lawes; the scenery by Inigo Jnes. The actors were noble amateurs and occasionally the king and queen. In the anti-masque which Ben Jonson introduced, professional actors were employed.

Under Charles I, the masque began to decline. The causes were the political and financial troubles of Charles and the Puritan hatred of theatres. Prynne's *Histrio-Mastix,* 1633, attacked queen Henrietta Maria for acting in a masque. Another cause was the rivalry of the Inns of Court, which made the cost of the pageants ruinous. Shirely's *Triumph of peace* cost them $ 21,000. The court replied with Carew's *Coelum Britannicum* (1633) in which the actors were the king, the Egertons and Henry Lawes. Next year (1634) for the Egerton family, and at the suggestion of Henry Lawes, Milton wrote his *comus,* the last and greatest of English masques, curiously enough by a Puritan.

During the Commonwealth the theatres were closed. After the Restoration the masque was not revived. It has never been national and was costly and learned. Its place was taken by the opera and the French comedies.

Nature of the Masque: At first a splendid pageant got up by amateurs, the masque was elevated into literature by Ben Jonson who emphasized the literary side and added the antimasque. He said that poetry was the life and soul of the masque. She was queen: and music, sculpture and painting must serve her as handmaids. The masque was to be grounded on solid learning and carry a mixture of profit and delight. The anti-masque consisted of comic and realistic scenes serving as foil to the seriousness and splendour of the real masque, a vivid contrast to the idealism of the myth. Milton, who was deficient in humour, has no anti-masque in *Comus.* Thus in the hands of Ben Jonson the masque became partly dramatic and added lyric beauty and philosophic elevation. Milton follows Ben Jonson, but has more of poetry and seriousness and less of pageant and humour. " Of the masque Ben Jonson is the master and Milton the transfigurer." *Ward*

The subjects of the masque are chosen from classical mythology and generally treated as allegories.

The masque is not to be judged as complete drama. In place of plot and incident, it has situation and scenic effect; in place of action and character, it has lyric

feeling and philosophy; in place of a real or ideal picture of life suggesting many a lesson, it has a set, definite allegory which makes its personages abstract ideas.

The drama had its influence on the masque, *e.g.,* the spirit of comedy in the hands of Ben furnished the anti-masque. And the masque had its influence on the drama, *e.g,* some of Shakespeare's plays have the spirit of the masque, *Tempest, Twelfth Night, A Midsummer Night's Dream;* and short masques are introduced into others: *Cymbeline, As You Like It, Love's Labour's Lost.*

(ii) Manologue: There is another class of poetry which is not strictly dramatic in form, as it is not meant to be acted and does not represent action by means of dialogue and a number of characters; but utilizes the method of the drama in so far as the poet does not tell his story or his thought and feelings in his own person as the epic or lyric poet would do, but merges himself in his character and makes him analyse or dwell upon his own experience. This is called the monologue, for here only one person speaks. Long soliloquies in dramas are a form of monologue if taken by themselves. But the monologue exists out of the drama too, and in three forms. If the story element, dramatic lyric; if the thought or analytical element, dramatic monologue or soliloquy. Examples of the first are: Tennyson's *Maud* (called Mono-drama), *OEnone,* and *Rizpah:* Browning's *saul* and *How they brought the news from Ghent;* Rossetti's *Sister Helen*. Examples of the second are: Wordsworth's *Affliction of Margaret;* Arnold's *Forsaken Merman;* Tennyson's *May Queen;* Browning's *Lost Leader.* Examples of the third are: Tennyson's *Ulysses;* Browning's *My Last Duchess, The Bishop orders his tomb at St. Praxed's, Fra Lippo Lippi, Caliban upon Setebos, Clean.*

These three classes of monologue are not mutually exclusive and often overlap. In every one of them the poet attempts at faithful portrayal of character, situation or mood from within, and the speaker may often be the medium for the poet's philosophy or view of life. The monologue ought to be short and comparatively clear; if it is too long or the thoughts are too abrupt or involved, as there is no action to explain the mood or character, whole poem becomes an enigma, and fails to leave a firm impression. Another limit to the monologue is, that the character who analyses his feelings or reveals himself must be highly intellectual and reflective. To make a simple peasant or girl dwell on personal moods and motives in that way would be quite unnatural.

5. Minor Kinds of Poetry

1. Dedactic Poetry

Modern criticism does not favour didactic poetry, holding that the work of instruction is properly done in prose. But in ancient times, knowledge was limited and practical, and was often mixed up with mythology and superstition. Moreover, in the absence of written records, memory would be assisted by putting knowledge into epic verse. So it happens that in the early poetry of all nations, not only morals and maxims of conduct, but also geography, astronomy and medicine appear as poetry.

The earliest didactic poet of Greece was Hesiod, whose *Works and Days* had agricultural education as its aim; and whose *Theogony* was an annotated catalogue of the gods, a text-book of theology. Other didactic poets are Parmenides (on Nature) and Empedocles. These influenced the Romans, the greatest didactic Latin poet being Luretius, whose *De Rerum Natura* expounds the philosophy of Epicurus with profound imaginative and illustrative insight. On a lower intellectual level, but of a still greater technical excellence, is the *Georgics* of Virgil, dealing with Roman methods of agriculture, vine-growing and bee-keeping.

In English literature all mediaeval allegories are nothing if they are not didactic. English farming is described in Tusser's *Hundred points of Good Husbandry(1557).* In the splendid burst of song which characterized the times of Elizabeth, there was no room for scientific facts in rhyme. But after the Restoration, as the lyrical element died out of English poetry, there was more opportunity for educational rhetoric in verse. We have the various industries in Philips' *Cyder;* West's *Education;* Dyer's Somerville's *Chase;* and Grainger's *Sugar Cane.* The best poetry of Pope is didactic in the moral, if not industrial, sense; and it is a sign of the times that Horace and Juvenal are imitated, and didactic poetry goes hand in hand with satiric. Thus we have Dryden's *Hind and the Panther,* Pope's *Essay on Man* and *Essay on Criticism,* Jonson's *Vanity of Human Wishes,* Thomson's *Liberty,* Cowper's *Task,* and Gray's *Alliance of Education and Government.* In all these cases, instead of a passionate pleasure of uplifted enthusiasm being the poet's object, he frankly admits that first and foremost he has some facts about wool or dogs or schoolmasters which he wishes to bring home to his readers, and that, secondly, he consents to use verse, as brilliantly as he can, and for the purpose of gilding the pill and attracting an unwilling attention.

Wordsworth killed didactic poetry by insisting on the imperative necessity of charging all poetry with imagination and passion. Strange to say he also insisted on the poet's duty of being a teacher and wrote the *Excursion*. Still his influence and practice was on the whole on the side of pure poetry, and since the days of Coleridge and Shelley, it is impossible to conceive a poet of any value composing in verse a work written with the purpose of inculcating useful information.

But there is another class of didactic poetry which has not died the death of the class discussed above. This second kind is still flourishing, and seems likely to continue in spite of criticism. This is poetry which combines with philosophical instruction an impetus of imaginative movement, and a certain definite cultivation of fire and beauty. A great poet who is also a great thinker may choose the didactic form, and put into it all his exaltation of mood and sympathy with ideals. In this sense, Wordsworth has given us his *Ode to Duty,* and the *Character of the Happy Warrior;* even his *Ode on Immortality* may, from this point of view, be claimed as didactic. All modern poems combining reflection and grand thoughts with imaginative and lyric force may be classed as didactic in the nobler sense of the word. *e.g.,* Arnold's *Obermann* poems or *Rugby Chapel;* Tennyson's *In Memoriam* (in parts); Browning's *Rubbi Ben Ezra.* But it is no doubt true that as the didactic element gains in strength, the lyric wanes, and such poems are after all a minor kind of poetry.

2. Satiric Poetry

Satire arises from the sense of amusement or disgust excited by the ridiculous or the unseemly in life, and becomes literary when it is expressed with humour and charm of style. It has its origin in the personalities of daily speech. As Thackeray has said, “The humourist professes to awaken and direct your love, pity, kindness, your scorn for untruth, pretension, imposture, your tenderness for the weak, the poor, the oppressed, the unhappy; to the best of his means and ability he comments on all the ordinary actions and passions of life almost.” Of this large humour, satire is part, directed against the mischievous or pretentious, against some social wrong or abuse; and the satirist’s equipments are irony, sarcasm, invective, wit, humour, cynicism, brevity, epigram, indignation and close observation of men.

Classical Satire: Satire as a branch of literature is due to classical influence, especially the poetry of Rome. In Greece, satire appears in Homer’s character of Thersites, and in Margites; Archilochus satirized the politicians of his day; Aristophanes in his comedy criticised literature (Frogs), legal institution (Wasps), politics (*knights),* and the new philosophy of Socrates (*Clouds).* The Beast-Fables of Aesop are general satire of human foibles. The Romans had deeper ethical convictions and more powerful social sense, and in their hands satire became a formidable form of attack. Their best satirists are: Horace, who is good-natured and polished, and rails at the frivolity, hollowness, corruption and vanity of men, not seeking to wound so much as to correct and rouse laughter; Juvenal, who is rhetorical and tragic, determined to purge society of its evil, attacking vice with indignant and passionate eloquence and sometimes exaggerating for the sake of effect; Persius, who wrote philosophical satire, general and vague, without any vivid phases of the life of the time; and Martial, who wrote epigrams against social and literary pretenders. Other forms of satire belonging to the classic times are: the Milesian or satiric tales of Apuleius and Petonius and the satiric dialogues of Lucian, who made fun of pagan myth and superstition.

Mediaeval Satire: There is no definite school, but satire is scattered in songs, visions, fables, ballads, epics and epistles, dealing mostly with the foibles of women, the cruelty of tyrants, and the hypocrisy of priests. *Reynard the Fox* is an instance of the beast epic used for satire; Dante’s *Inferno,* and Langland’s *Piers the Ploughman,* of the vision or religious epic, so used. Chaucer also satirized, but he was sympathetic and cheerful, and touched the evils of the time with the light laughter of a kindly genius: Langland was a stern puritan, who was bitter and intolerant and lashed the priests mercilessly. Indeed, this is the contrast between Horace and Juvenal, and represents two types of satirists: men of the world who assail the enemies of common sense with the weapons of humour and sarcasm; and earnest prophets who assail vice and crime with passionate indignation and invective scorn. Of the latter kind were: William Dunbar with allegorical satire in his *Dance of the Seven Deadly Sins; Skelton, in his attacks on Wolsey,* and Latimer in his Sermons.

Elizabethan Satire: The chief satires are: Gascoigne’s *Steele Glass;* Dekker’s *Gull’s Hornbook;* and Marston’s *Pygmalion’s Image.* On the whole Elizabethan satire cared more for matter and energy than for manner and polish, and went mostly into

the drama; bitter and purging the humours as in Ben Jonson, or kindly and amusing as in Shakespeare.

The parliamentary war and Puritan triumph furnished themes for satire in sectarian bitterness and political dishonesty. Butler's *Hudibras* is the most eminent example of the age. It is a mock epic, and a burlesque; and attacks the Puritans and their religious cant and hypocrisy. Literary satire is represented by the *Rehearsal* of the Duke of Buckingham, a parody of Dryden's plays.

The Classical Age of English Satire: The golden age of Satire lasts from Dryden to Swift and Pope. To the influence of Horace and Juvenal, is added that of the French Boileau. The heroic couplet becomes the vehicle, polished and sparking with wit and epigram. The masterpieces are: Dryden's *Absalam* and *Achitophel* (political pretenders, use of historical parallel), *Mac Flecknoe* (literary pretenders, Shadwell), *the Hind and the Panther* (religion, satiric fable); Steele's *Isaac Bickerstaff* essays; Addison's sketches in the Spectator: *Sir Roger de Coverley. Will Honey-comb;* Arbuthont's *History of John Bull* (allegory and political tale against the war policy of Marlborough); Pope's *epistles of Horace, Moral Essays, Dunciad* (literary); Swift's *Tale of a Tub* (satiric tale to lash Dissenters and Papists and the cant of religion). *Battle of the Books:* (romantic tale travestied to represent the quarrel between classical and modern school), *Gulliver's Travels:* (fictitious narrative: the method is to adopt an absurd supposition at the outset and to deduce gravely all the logical consequences); Goldsmith's *Citizen of the World;* Johnson's *London;* The *Letters* of Junius; The *Anti-Jacobin.*

In the nineteenth century Satire as an independent form declined, and became a quality in literature. Pure Satire is represented by Byron's *Vision of Judgment, Don Juan, English Bards and Scotch Reviewers;* Satire in novel, by Thackeray, Dickens, Austen, Trollope; Satire in Serious Essay, by Carlyle's *Sartor resartus;* in Humorous Essay, by Lamb's *Essays of Ella.*

Summary: There is no age without its follies and faults. So long as men and their conduct are imperfect and so long as social, political, professional and eccelsiatical abuses exists, the office of the censor must also exist, and the man of sense or virtue will always prick the bubbles of falsehood, vanity and vice with the shafts of ridicule and raillery.

Satire has not undergone any well-marked evolution. But its form has grown more artistic and individual; its subject-matter has become more comprehensive; its tone has learned to run the scale from grave to gay, and has gained a larger sense of the ludicrous, subdued by a refined sense of courtesy and taste. The spirit of satire itself has passed into other forms of literature, like the drama or novel, and has combined to make the work as real and as complex as actual life.

3. Pastoral Poetry

Modern pastoral poetry is mostly an imitation of the Greek Idyll and the Latin Eclogue as represented by Theocritus and Virgil. These had their origin in the popular songs of Arcadian shepherds. At festivals, rivaling each other in alternate stanzas, the young men extemporized chant after chant, now filled with good-humoured satire, now telling sweetly the old legends of the country-side, or of rustic love-making, or simple

incidents of pastoral life. Stesichorus first gave literary expression to this popular song and Theocritus fixed its traditional forms: true in his day and nothing but conventional in countries where such things were unknown: “the singing match for some rustic wager, a soft white lamb, a carven drinking bowl, the bout of rude bantering between two rival swains; the sad lament of a lover for unrequited or deceived love; the dirge of his fellows round the tomb of some dead shepherd who had himself known how to sing.” The poems of Bion and Moschus are pastorals of the last kind, *i.e.,* elegies.

Virgil translated the pastoral of Theocritus to his own Italian fields, giving it a setting of vineyard and cornland, brushing off some of the early freshness, but adding the polish of a yet more consummate art. Imitators followed beating out the thin gold thinner and producing their copy of a copy.

With the Renaissance came new life to the Latin Eclogue. It was used by the humourists for covert satire upon Church and State, *e.g.,* Petrarch, Boccaccio, Erasmus. One of these had great influence on the Elizabethans, Mantuanus, whose Ecolgues were translated into English by Barclay. Meanwhile other streams had flowed into the pastoral: the Greek pastoral novel of Longus, *Daphnis* and *Chloe* (fifth century), the Pastourelle of mediaeval France in which a prince disguised as shepherd woos a shepherdess, who herself may be a princess, and the episodes of pastoral life found in the Bible: the birth of Christ, the Good Shepherd, or of David the Shepherd-Prince, which gave the pastoral a religious and allegorical tinge.

The Latin Pastoral was descriptive or half-dramatic, with songs of shepherds interspersed and written wholly in hexameter. The Elizabethan pastoral poets accepted the form but used a variety of native meters, *e.g.,* Spenser’s *Shepherd’s Calendar,* the first notable group of pastoral poems in English.

Pastoral Drama soon followed. It had been written in Italy, and on its two masterpieces: Tasso’s *Aminta* (1573) and Guarini’s *Pastor Fido* (1590) delicately sensuous love-poems, full of sunshine and song, abundantly lyrical in spirit, were modelled the English pastoral dramas, Sidney’s *The Lady of the May* (1578); Peele’s *Arraignment of Paris* (1581); Shakespeare’s *As You Like It* and *winter’s Tale* (Act IV); Fletcher’s *Faithful Shepherdess* (1608); Ben Jonson’s *Sad Shepherd* (1637).

Pastoral Fiction starts with Sidney’s *Arcadia* (1590), which had been preceded in Italy by the *Arcadia* of Sannazaro (1504), who had combined the pastoral novel of Longus with the dying mediaeval romance. Other important romances in English are Lodge’s *Rosalynde* on which Shakespeare based his *As You Like It* and Greene’s *Menaphon* and *Never Too Late.*

Pastoral Lyric is found in miscellanies like *England’s Helicon.* The songs are isolated from the full eclogue and appear singly. They are scattered in the course of drama or novel; and they bubble over with woodland music, the notes of birds in spring, the rhythms of falling waters. The best song-writers were: Lodge and Greene, Breton and Campion; and later, Herrick, Marvel, Carew, Suckling, and Lovelace.

These are the main forms in which the Elizabethan pastoral shaped itself. It must be noticed that the pastoral which was real and genuine with Theocritus might, if merely imitated, become artificial, frigid and cold, and the use of conventions would make it a mere literary exercise. Genuine poets have, therefore, tried to avoid this

artificiality and put into the pastoral new life and real feeling. This has been in four ways:

By Personal Allusion: The poet brings in himself and his friends and dwells upon his fortunes and thus attracts us by autobiography, *e.g., Colin Clout's come home again.* (Spenser.)

By Political, Social or Religious Allusion: The poet alludes under conventional or allegorical symbols to matters of controversy in his day, *e.g.,* Virgil's *Pollio;* Milton's *Lycidas.*

These two methods however interesting to contemporaries, might lose their hold on posterity to the key if the allusions is lost.

*By Local Realism: S*ubstituting English scenery, life legends, customs and ideas for the classical. This ultimately leads to a poetry of nature and rural life.

By Imaginative Idealism: People tired of the busy city life and strife of the age, longing for the peace of an idealized country life, not the poetry of real country life, but the poetry of the townsman's dream of country life—a land of rustling leaves and cool waters, of simple pleasures and honest loves: a land where men "fleet the time carelessly as they did in the golden world."

There are three spiritual notes characteristic of the pastoral: The exaltation of contentment and simplicity of life; of love, artless and faithful; and of delight in natural beauty. Set against this happy ideal is the pastoral melancholy—a strain of sadness for the burden of labour and the pang of loss, felt by the peasant no less than by the prince. In the hush of the woods and pastures the still sad music of humanity is the more keenly realized. So that the pastoral in its modern form can embody the elegy also: sorrow for Sidney and King, for Keats and Clough, all alike cut off by a relentless fate in the flower of their days.

After the Elizabethans, the pastoral declined and the productions of Pope and Philips were literary exercises, which only served to bring the form into disrepute and kill it. (Gay's *Shepherd's week* and Ramsay's *Gentle Shepherd* have, however, a certain amount of beauty.) Poets in the nineteenth century derive a lot of inspiration from nature and country-life—and who more than Wordsworth?—but they have not gone back to the old conventional pastoral form. One has only to read Wordsworth's *Michael,* which he calls a pastoral poem, to feel the difference. The old art of pastoral, fine as it was in its best products, has given place to newer and more vital modes of thought and imagination, the only considerable attempt to revive it being Chough's *Bothie of Tober-na-Vuolich* (1748). which is partly a burlesque.

4. Allegorical Poetry

Allegory (literally, to speak in another way) is a figurative representation conveying a meaning other than, and in addition to, the literal. The fable or parable is a short allegory with one definite moral. The allegory has been a favourite form in every literature. The Hebrew scriptures abound in it; one of the most beautiful being the comparison of the history of Israel to the growth of a vine in the 80th Psalm. In classical literature, one of the best known allegories is the Belly and the Members borrowed by Shakespeare in *Coriolamus.*

Allegory may be present in poetry as well as prose. The best specimens in English are: Spenser's *Faerie Queene.* Swift's *Tale of a Tub,* Addison's *Vision of Mirza,* and above all, Bunyan's *Pilgrim's Progress.* Tennyson, in his *Idylls of the King,* has employed the old chivalric tale of King Arthur, Lancelot and Guinevere to embody the conflict of sense with soul, how the human passion complicates and ruins by deeds of sin, the struggle of the earnest soul to realize its high ideals in society; and in his *Palace of Art,* he has shown that a great soul cannot isolate itself in the luxuries of culture and art, but will soon tire of them and seek for a humble life in the midst of ordinary men. In Milton's *Paradise Lost* we have the episode of Sin and Death, Children of Satan, an obvious allegory; and in his *Comus* the allegory of virtue triumphing over intemperance.

SECTION III: THE FORMS OF PROSE

1. The History of English Prose: Nature of Prose

The development of English Prose may be traced in three stages: (1) From the beginning to Elizabethan times; (2) Elizabethan Prose and (3) Modern Prose. The difference between the two latter is thus illustrated by M. Arnold: "When we find Chapman, the Elizabethan translator of Homer, expressing himself in his preface thus: 'Though truth in her very nakedness sits in so deep, a pit, that from Gades to Aurora and Ganges few eyes can sound her, I hope yet those few here will so discover and confirm that, the date being out of her darkness in this morning of our poet, he shall now gird his temples with the sun,'—we pronounce that such a prose is intolerable. When we find Milton writng: 'And long it was not after, when I was confirmed in this opinion, that he, who would not be frustrate of his hope to write well hereafter in laudable things, ought himself to be a true poem,'—we pronounce that such a prose has its own grandeur, but that it is obsolete and inconvenient. But when we find Dryden telling us: "What Virgil wrote in the vigour of his age, in plenty and at ease, I have undertaken to translate in my declining years; struggling with wants, oppressed with sickness, curbed in my genius, liable to be misconstrued in all I write ';-then we exclaim that here at last we have the true English prose, a prose such as we would all gladly use if we only knew how." From the time of Dryden, then, true modern English prose may be said to commence.

In the Anglo-Saxon and the Middle English periods, prose was mainly used to spread among the English people the knowledge and the ideas common to all Christain Europe. The Bible was paraphrased and translated; the various cycles of romance were adapted and absorbed. Members of religious houses were the writers; religion, philosophy, the lives of the saints, and homilies were the favourite subjects; only gradually, as the secular world asserted itself, were history, travel and romance attempted. The style was modeled upon rhetorical Latin prose and the half-poetic Bible. The idea was that spoken style could not be book style; in striving after something finer than real speech, the writers produced a prose that was artificial, rhetorical, poetical, full of Latinisms and overloaded with ornament. Occasionally, in

sermons, chronicles, and sketches of life, the style was simpler and nearer to common speech, but it was not generally realised that prose had work for the understanding and should reflect spoken language.

In the fifteenth century, renaissance influences began to blend with the medieval; and with new matter and conscious principles of style, the process of aiming at a standard began. Good sense, reasoning, arrangement, and a plain style were necessary to writers on politics, *e.g.,* Pecock (*Repressour),* and Fortesque (*Governance of England).* The poetical and ornamental style was clarified and relieved by homely and vigorous style in writers of Romance, attaining perfection in Malory's Morte d' Arthur. Malory is the one great artist of this age in style: choosing words carefully for poetic effect and melody, ordering clauses and sentences for rhythm and cadence, and making his dialogue instinct with passion and dramatic spirit; achieving on the whole a level easy-going style, relieved and heightened by an embroidery of rhetoric and poetry. But Malory was a man of genius and an exception: no common school of writers with a definite standard as yet emerged.

Nor was a common standard of working prose achieved in the great Elizabethan period. Most of the genius of that age went into drama and poetry, and though there were lapses, a common standard of poetic style was set up which is followed as modern in spirit even to-day. But their prose, as Arnold has noted, is not our prose. There is gain in the vocabulary, the broader mental horizon and independent thinking; but except in a few great writers, there is no distinction of style; and even the great writers have no common ideal and do not always write at their best. Elizabethan prose is heavy, cumbersome, involved; rhetorical and monotonous; pompous and poetic; not well disciplined and lowered to the key of prose. Three influences, however, were working towards regularising prose, importing into it orderly exposition and lucid style. First, the Euphuism of Lyly, however artificial in form and the sense for wit: it compelled the writer to think out his idea clearly and express it in a neat, pointed sentence. Secondly, the controversies of the day in religion, politics and literature taught men to write rapidly and naturally, to present the material in an orderly manner, and to convince the reader by logic and earnestness, and not always by abuse. Lastly, the work of the rationalists and Platonists in Philosophy—like Hales, Chillingworth, More—strengthened this habit of calm and reasonable argument and orderly structure, avoiding finery, and imagery and the heat of partisanship. Against these writers slowly working out a proper prose in the mothertongue, must be set a few who despised the Vernacular as feeble and bound to disappear, and turned to Latin with the ambition of reaching the European public, especially in philosophy and science, (*e.g,* Bacon, *Novum Organon;* More, *Utopia).*

Among the great writers of this period may be mentioned Bacon (*Essays*)—practical wisdom conveyed in a style to match, brief, weighty, dignified, rich in homely an borrowed words; Milton (*Areopagitica*) at his best, simple and passionate, or rich in melody, pomp and sublimity; Taylor (*Holy Living and Holy Dying*) full of musical flow, grand periods, emotion and imagination and religious fervour; and Hooker (*Ecclesiastical Polity)* stately*,* liberal-minded, moderate, and eloquent. Two other sources of the finest prose of this age, if not in all English literature are the dramas of

Shakespeare and the authorized version of the Bible (1611). Shakespeare's all-absorbing and dramatic power caught the various styles and clarified them, and rendered them lifelike in simplicity and in eloquence—suited to all moods and all ideas—easy, natural, sparkling, sonorous, rhetorical, grand. And the Bible prepared through the ages and the work of so many hands consummately fused, with its rhythm, its vigour, its directness and its richness, is for ever the fountain-head of all beauty and all poetry possible to English prose.

And now in the seventeenth century, after the pioneer work of these great master, we at last reach a definite standard of prose, the prose of the present age. With the exhaustion of high passions and struggles, the nation turned to practical and normal affairs of life and, helped by French models, worked out a really good, normal prose style. In this prose, feeling and imagination are avoided; directness and sincerity are cultivated; the language becomes conversational, plain, logical, suiting itself to the subject and the mood. Social essay, character-sketch, literary criticism, easy exposition of learned topics, comedy, novel, memoir, biography, letters—these are the new material thrown open to the prose writer, and governing the spirit of his style. Dryden sets the examples in his critical essays: writing with ease, and always appealing to the common judgment of educted readers. Loocke has clearness and method. Addison and Steele adapt Dryden's style to the miscellaneous essay. Bunyan, Defoe and Swift have homely and direct style, fitting the thought like a glove and defying analysis. A common prose standard has now been set available for any intelligent writer who takes the trouble to acquire it.

In this eighteenth century, this prose is still further disciplined by taste and harmony, Eccentricity is avoided,--all extremes, all notes of pedantry, specialization, fanaticism, exuberant feeling or fancy, freaks of sentence length and structure. The qualities demanded are: critical accuracy, logical precision, simplicity and lucidity, dignity and point. A certain level of culture in the writer is assumed—a wider outlook in the discussion of topics, a greater variety of treatment, broad sympathy in taking views and forming opinions, sense of proportion, humour, energy, and common sense, and touch with practical life. Such a prose is not so much inspired by natural genius as trained and pruned by culture and art. Of the masters of this prose, we may name here Adam Smith (who wrote on economics), Bentham (law reform), Berkeley (philosophy), Wesley (religion), Chesterfield, Gray and Walpole (social, moral, and literary letters), Johnson (social essay, didactic novel, biography, writing at first in sonorous periods and later in a simpler style), Gibbon (history with a style marked by elaboration, stateliness and irony,) Hume (philosophy and history, skeptical, epigrammatic), and Burke (politics; conservative, enthusiastic, well argued).

The standard prose that was formed in the seventeenth century, and firmly established in the eighteenth, has been persisting throughout the nineteenth, though in a great many writers it has been transformed by the infusion of the romantic spirit—to such an extent that we have to distinguish between the classical prose and the romantic prose. The best classical prose is seen in Thackeray, Newman, Arnold, Froude,--clear, limpid, earnest,--not lacking in feeling or fervour, never calling attention to itself by flourishes, never obtruding detailed ornament, but aiming at total

impression and effect. These writers are not devoid of the romantic spirit, but they have subdued it to classical grace and restraint. In romantic writers so-called, the romantic spirit is allowed to dominate; it revolts against formalism and restraint, goes back for inspiration to the Elizabethan masters like Hooker, Taylor and Browne, and aims at variety of form, suffused with personal moods, and feelings and opinions, sometimes to the verge of eccentricity, and always tries to be individual and free, and to bring into prose a great deal of poetry and rhythm and colour. The best romantic prose is seen in De Quincey, Carlyle, Ruskin, Pater, and Swinburne. Splendid as are the effects of these writers; so thrilling, so magical, so apt to lift us off our feet into the very heavens; it must be confessed that in the masters and still more so among the feeble echoers, this style is often marred by eccentricity, ruggedness, mannerism, quaintness, over-refinement, and aestheticism—in a word, want of sanity and balance.

Thus nineteenth century prose shows a conflict of the romantic spirit with the classical, harmonised in the great writers and sometimes exaggerated. There is thus a tendency towards decay as well as growth; and this is seen equally in the masters of literature, and in the mass of writings for general readers—educational books, magazines and newspapers. On one side are signs of vigour—literary genius, good journalists, well-informed and sanely-judging critics, writers commanding a clear attractive style—easy, terse, impressive, lucid, direct, substantial and accurate in thought, conveying subtle intricacies of thought and feeling. On the other hand are visible signs of secadence—gentlemen writers and writers for livelihood, the publishing trade, pedantry, technical jargon due to German philosophy and scientific development, stilted diction, vague rhapsody, paradoxical and bold theories, eccentricity in thought and expression, travesty of romantic style—all due to the restless and experimenting spirit of the age. When the nation recovers its calm, English prose will again get calm, accuracy and simplicity, enhanced by variety, subtlety and elasticity.

We may now define the nature of Prose. Literally, direct or straight, it signifies the plain speech of man, not bound by verse. But mere conversation, though prose is built upon it, cannot be called prose; being loose, fragmentary, colloquial, incorrect. Prose, on the other hand, is careful literary expression, from which everything slovenly or incorrect has been weeded away. Its duty is to be straight and plain and state precisely that which is true in reason or in fact. It should ensure lucidity, directness and orderly arrangement; in prose that the meaning should be given is the primal necessity. Of course, to this plainness prose often adds various attractions and ornaments. Reason is assisted by imagination; the higher fights of poetry are followed; variety and flexibility and short of metre, harmony and rhythm, can be employed. A highly-wrought and elaborately sustained non-metrical writing is often called a prose-poem, showing that the antithesis to prose is not always poetry, but verse. But even the mood of poetry should not generally be the mood of prose. It is going too far to say, as Prof. Earle says, that “Poetry, which is the organ of reason, has no vivacity or beauty or artistic value but with the favour and sympathy of the imagination.” What is required in good prose is a moderate and reasonable elevation, without bombast on the one side or bathos on the other. The highest graces of style may certainly be

attempted in prose, but it is safest to hold to the simple view that prose is literary expression not subjected to metrical law.

Prose differs from poetry not only in its form not being verse, and in its style not being poetic diction, except in poetic prose, but also in its sphere of work generally. For passionate and imaginative treatment of life and nature, poetry is reserved with its peculiar form and style; for calm and rational outlook on life and nature, prose is employed and has a form and style to correspond to the work. But it is only in modern times that prose is being regulated and adapted to the strictly rational purposes of man. Originally prose followed poetry not only in its style but also in its themes; and it still continues to occupy some of the old ground. The work of prose may be divided, broadly, into the creative, which it shares with poetry, and the analytic, which is properly its own. Creative prose imitates the epic and the drama and deals with the construction of human story and the portraiture of human character, whether wholly imaginary or wholly real or a judicious combination of both; it includes the novel, history, and biography. Analytic prose has one all-embracing form, the essay, which may shrink to the modest dimensions of a review, article, or leader, or may expand into a treatise or long book. In science, in philosophy, in criticism, in all departments of human knowledge, the essay is the one form that can easily and effectively be employed. Occasionally the essay can leave its analytic work and become purely creative: as in Lamb's *Essays of Elia;* or mingle the creative and analytic processes together, as in Carlyle's *Johnson* or *Burns.* Midway between the creative and the analytic forms of prose stands oratory, which is exposition or analysis heightened by imagination and feeling and directed to an immediate and practical end.

2. The Novel

The Novel (from Italian Novella=new) is a study of manners, founded on observation of contemporary life, in which the characters, the incidents and the intrigue are imaginary and therefore "new" to the reader, but adhere more or less closely to the normal conditions of experience. It is essentially a modern form of literature, that is to say, it makes its appearance when the energy of a people has considerably subsided or has taken purely civil forms, and is ready to contemplate and to criticize pictures drawn from conventional manners. The novel has been made the vehicle for satire, for instruction, for political or religious exhortation, for technical information; but these are side issues. The plain and direct purpose of the novel is to amuse by a succession of scenes painted from nature and by a thread of emotional narrative. It is so easily written and so easily read that nowadays the number of writers and readers is legion. But the greatest novelists produce work which is as admirable in its art as the finest poetry, and equally worthy of careful study.

History of the Novel: The place held by the novel in classical antiquity offers interesting analogies with its position in modern times. So long as the Greek nation was energetic and flourishing, literature ran into the moulds of epic, lyric and drama; or into such serious prose as history, oratory and philosophy. The vogue of the novel began in Alexandrain times, when social life was so far settled in tradition that the pleasure of reflecting on reality had definitely set in. In the second century B.C., a

certain Aristides wrote the *Tales of Miletus,* now lost; but its imitations show that it consisted of humorous and sarcastic episodes of contemporary life. The bulk of these short stories or novelettes dealt mainly with the adventures of lovers. Heliodorus (fourth century A.D.) in his *Aethiopica* comes closer to the modern novel with a pure love story, in which the marvelous element is very slight, and the solid structure of experience is carefully preserved. In the sixth century, Longus wrote his *Daphnis and Chloe,* voluptuous pastoral romance, which is the only Greek work of fiction which can strictly be called a novel. In Latin literature the *Golden Ass* of Apuleius seems to be a translation of a lost Greek book. The *Satyricon* of Petronius shows that the Romans of the Neronian Epoch understood to the full the secret of producing in prose a satirical, not to say cynical, study of manners in fiction. In early Christian times, such books as the *Shepherd of Hermes* testify to a certain appetite for prose fiction: but soon the chill shadow of the monastic church fell on this as on other branches of literature, and the novel disappeared.

The Middle Ages had plenty of romance, but most of it went into poetry. Chivalry and adventure replaced the quite copying of individual character and society manners, and for a long time the novel was lost in romances and epics told in rambling prose. The metrical romances however, introduced into the novel when it next appeared an element of plot and intrigue, which was made as important as character and manners, and even established a broad distinction between novels of incident and novels of character. In the period of the Renaissance, the novelette of manners was again discovered. It was in Italy that the novel of Modern Europe (both the literary type and the name) came into existence. At the end of the thirteenth century, a collection of tales was composed, called II Novellino, consisting of anonymous stories of extraordinary diversity: chivalrous, mythological, moral and scandalous. Famous novelists, who soon followed. Were Boccaccio, with *Decameron*(1348); Fiorentino, with *II Pecorone* (1378); and Bandello, with *Novelle* (1554). All these wrote a number of short stories, containing ironical and realistic studies of life around them, three favourite subjects being jealous husbands, unfaithful wives and debauched priests.

If we take no heed of translations of Latin stories, such as the *Gesta Ramanorum,* we may say that the beginning of prose fiction in England is *Morte d' Arthur* of Sir Thomas Malory, printed by Caxton in 1485. The great merits of this writer were that he got rid of the mediaeval burden of allegory, essayed an interpretation of the human heart, and invented a lucid and vigorous style of narrative. But his book became the feeder o poetry rather than prose, and no inkling of the methods of the modern novel. The same may be said of the versions of the Charlemagne, Amadis, and Palmeria Cycles of Romance. It was the novella of Italy from which the English novel definitely started. Between 1560 and 1580 versions of the Italian novelists became exceedingly popular in England. Paynter, in introsucing tales of Bandello in his *Palace of Pleasure,* struck the true novelist's note by offering them not as works of morality or edification, but "instead of a merry companion to shorten the tedious toil of weary ways." In 1579, Lyly wrote his *Euphues* which is more a work of elegant philosophy than a narrative. His imitators, Greene, Rich, Lodge, Nash, and the rest

formed a school of prose fiction which was not without a certain romantic beauty, but which possessed little narrative vigour. They made no progress towards the modern novel, but rather lost a great deal of ground. The genius of the Elizabethan age lay in the direction of lyrical and dramatic poetry, not of prose fiction. The comic element was absent in the romances, except in the *Jack Wilton* of Nash, which is the earliest English picturesque novel. Between 1645 and 1670, the heroic romances of France were translated and imitated; the best original work which can compete with these French masterpieces of tenderness and chivalry was Lord Orrery's *Parthenissa* (1654). Mrs. Behn and Congreve tried to stem the tide of French romance and re-introduce native stories of raillery and humour. But the novel still lingered, and during the age of Anne its place was taken by the essay.

But the time was certainly getting ripe for the invention of the modern novel. The drama declined and autobiographies, diaries, letters, essays and periodicals, which tried to amuse the large number of readers, all worked in that direction. So rich is the character-painting and so lively the touches of social colour in the *Spectator* and the *Tatler* that these periodicals have, by enthusiastic critics, been styled brilliant examples of prose fiction. But it is obvious that in the delightful essays of Addison and Steele there was no attempt made at construction, that the sustained evolution of characters was not essayed, and that even in the studies of Mr. Bickerstaff and Sir Roger de Coverley anything like a plot was studiously avoided. Yet these are all essential characteristics of the novel, and the first to come very near to its secret was Daniel Defoe, who combined a minute and rude system of realistic observation with the old picturesque method in his *Colonel Jack* (1722) and *Roxana* (1724); and came nearer to a positive success in *Robinson Crusoe,* in which the fascination of the desolate island was first worked up in English. Swift followed Defoe in his *Gulliver's Travels,* and discussed political and social problems in the form of a satirical and realistic story. The complete novel was then developed under the rivalry of three great novelists; Richardson, Fielding and Smollett. Richardson hit upon the notion that morality might be helped and young persons of inexperience protected by the preparation of a set of letters exchanged between imaginary persons. He embodied his idea in *Pamela* or *Virtue Rewarded* (1740), the earliest English, if not the earliest European, modern novel. Fielding started his *Joseph Andrews* (1742) as a burlesque of *Pamela,* but soon got interested in his own story and made it an original study of the humours and manners of contemporary country life. He rejected the epistolary artifice of Richardson, wrote a straightforward narrative, broken indeed by arguments and ejaculation, which bound the new novel to the old essay of the *Spectator* type; and whereas Richardson had concentrated attention on only one or two figures, Fielding made a step in advance by filling the book with a crowd of vividly presented characters. In 1748, two more novels came: *Clarissa Harlowe* of Richardson; and *Roderick Random* of Smollett; the latter has neither the sculptural manner of Richardson nor the busy world of Fielding realism, but a comic impression founded on an artificial employment of emphasis and exaggeration; a gallery of freaks, exposing not their likeness, but their unlikeness, to the common stock of humanity. In 1749, Fielding published his *Tom Jones.* Here an impartial picture is drawn of men and

women in their daily life; and the plot is skillfully woven; and the introductions to the various books, explain Fielding's view that the novel is an epic in prose. In 1751, Smollett followed with his *Peregrine Pickle;* and Fielding, with *Amelia;* and in 1752, Richardson with *Sir Charles Grandison.* In these eight books of the first great group of the English novelist of the eighteenth century, everything wanted for a novel is found, in germ if not in full evolution. New forms, new subjects might present themselves to the imagination of novelists, but the starting point of every experiment is to be discovered in the ripest work of Richardson, Fielding and Smollett. Their work was brought to maturity by a second group—Sterne, with *Tristran Shandy* and *Sentimental Journey*(1766-68), loosely-strung, reflective and sentimental; Goldsmith, with *Vicar of Wakefield (*1766), plot again loose, but marked by gentle wit and delicate sweetness and conversation brevity; and Johnson, with *Rasselas* (1759), a novel with serious purpose and sermonising.

The methods of the novelist were next adapted to matters of romance, sensation and horror. Horace Walpole wrote the *Castle of Otranto* (1764); William Beckford, *Vathek* (1786) and Mrs. Radcliffe, *The Mysteries of Udolpho* (1794); in all these romantic colour was mingled with an element of grotesqueness. Another type of novel was the domestic novel, a fine example of which is the *Evelina* (1778) of Frances Burney. These two schools culminated in the first quarter of the nineteenth century, under Jane Austen and Sir Walter Scott, into the novel of psychological satire and the romance of historical imagination. Jane Austen published *Sense and Sensibility* in 1811; and Scott, *Waverley,* in 1814; and a new era was opened for the countless readers of novels. Austen, all exactitude on science and literary art, worked away at her "little bit (two inches wide) of ivory"; Scott, with hold and flowing brush, covered vast spaces with his stimulating and noble compositions. Miss Edgeworth followed Miss Austen at a distance; and until a quarter of a century later, no additions were made to the formula of the social novel or of the historical romance—to the study of national manners, that is to say, from the satirical or from the picturesque point of view.

The next great artist in prose fiction, who started the novel on fresh tracks, was Charles Dickens, who published the *Pickwick papers* in 1836. He was the pineer of a school to which belonged Thackeray *(Vanity Fair,* 1849*);* Charlotte Bronte (*Jane Eyre, 1847);* Mrs. Gaskell *(Mary Barton,* 1848*);* George Eliot (*Adam Bede,* 1859). The most noticeable point on which these five illustrious novelists of the early Victorian Age resembled one another and differed from all their predecessors, was the sociological or even humanitarian character of their writings. All of them had projects of moral or social reform close at heart, all desired to mend the existing scheme of things; they had a determination not to be content to see life beautifully, through coloured glasses, or to be content with a sarcastic travesty of it, but to realize in detail its elements of pain and injustice. The novel which had already learned to compete with all the amusing sections of literature, now became the successful rival of the serious ones also. The task of the novelist was, therefore, so far as the indication of the scope of his particular kind of art is concerned, now complete. The second group of novelists of the later Victorian Age simply carry on different movements in novel writing, with more

insight and more art, it may be, but in essentially the, same forms as had been evolved in the eighteenth and the early nineteenth centuries. The greatest among these are: Anthony Trollope, Charles Kingsley, Charles Reade, George Meredith, Thomas Hardy, and Robert Louis Stevenson.

Principles of Novel writing: The novel is the modern representative of the old narrative poem and drama, and is governed by the same general principles of plot, character, dialogue, local or historical setting, style and general impression or author's criticism of life. It is more or less governed by a spirit of realism, a desire to keep close to the actualities and details of life, and very rarely attempts the heroic and supernatural fights of epic and drama.

The Plot: may be *simple or complex:* it should possess *unity,* a central action and a central character; it should have *verisimilitude,* ghost stories, romances and fairy tales being exceptions which describe totally fanciful occurrences; it must be *convincing i.e.,* treated with each adequate vividness that even improbable events may be accepted by what Coleridge has called 'a willing suspension of unbelief '; on the other hand, quite ordinary events treated in a dull and distasteful manner are un-acceptable. In novels of incident, the interest centres in the plot; but in novels of character, the plot is subordinate and is simply the machinery required to develop the characters.

The Characters: must be *life-like.* The great necessity of good character-drawing is truth to life. The author who attains nearest to the characters of nature is the greatest novelist. Characters must be *many-sided.* The unskillful novelist creates characters each of little more than one mood or complexion. For all his genius Dickens does this; worse, he seizes upon some peculiarity of speech or action and makes this the sole feature of character. Barkis, for example, is uniformly willin', and Uriah Heep, umble, and so on. This is not so much character-drawing as caricature. Though many-sided, a character should be *consistent* within itself; otherwise a definite conception of the character as a whole will be lost. Among themselves the characters of a novel may be varied so as to provide foils and contrasts; and they should be properly subordinated. Two methods of delineation are possible to the novelist: Analysis of method of outline: to sketch the framework and then fill in by speech and action as the story moves on; Synthesis or the method of drama, building up the character may be shown in its development: the novelist can reveal the forming and moulding effects of action and environment upon an important character, till ultimately it is altered into something rather different.

The Dialogue: may be dismissed with the remark that the novel being nearer to life, the dialogue to should be the same: easy and natural, varied and short; used freely so as to carry the novel along.

The Setting of a Novel: consists of its scenery, place, period, manners and customs. The proper function of a novel is not to teach history or geography, but to describe character and incident. Still as more and more is known about peoples, and period and countries, a selection of *prominent and essential features,* introduced *half-casually,* vividly and with accuracy of outline will have splendid effect and secure

variety and novelty. But the setting should never degenerate into a guide-book or a treatise on archaeology.

As regards *Style* it may be said that on the whole a plain direct style is best, which does not distract the reader from the story and the men. But a novelist should not fall into slipshod style: he must have accuracy, clearness and vigour, vivacity and ease. And he must be able to move with wit, humour, sentiment, pathos.

And every great novelist gives us his *Criticism of life.* Like all good literature the novel is concerned directly with life, with men and women and their relations, with the thoughts and feelings, the passions and motives, by which they are governed and impelled, with their joys and sorrows, their struggles, successes, and failures. So that every novelist who handles life cannot help giving us his impression or interpretation of it. Cheap and ephemeral fiction may have no seriousness in it, but every great novelist is a thinker about life as well as an observer of it, and is sure to have some view of the world in the light of which he creates his characters and fashions his plot. He will present us with "creative observations in human life which invite arrangement and disposition into general truths." *Moulton.*

Kinds of Novel: The differentiation of the novel into various kinds has been traced already in the history of the novel. The fall broadly into two classes: the novel of incident and the novel of manners or character. The subdivisions given are not rigidly exclusive.

The Novel of Incident: includes the *Romantic Novel,* treating of extraordinary and abnormal events and generally appealing to the imagination: the closest approach of the novel to epic and drama, *e.g.,* Scott's *Bride of Lammermoor.* The *Historic Novel,* dealing with real historical incidents and personages supplemented by fictitious events and characters, *e.g.,* Scott's *Kenilworth*, George Eliot's *Ramala*: Lytton's *Rienzi* and *Last Days of Pampeii;* Thackeray's *Esmond;* Dickens's *Tale of Two Cities;* Reade's *Cloister and the Hearth. The Novel of Adventure,* dealing with moving incidents and hair-breadth escapes, that stir up imagination and wonder, *e.g.,* Stevenson's *Treasure Island* and *kidnapped;* Rider Haggard's *King Solomon's Mines* and *Allan quatermain;* Defoe's *Robinson Crusoe.* The *Novel of intrigue* arousing suspense by complication of movement and counter-movements *e.g.,* Wilkie Collins' *woman in White.*

The Novel of Manners or Character: includes the *Domestic* or *Society Novel,* depicting ordinary life, in a satiric or humorous spirit; *e.g.,* Jane Austen's *Pride and Prejudice, Sense and Sensibility;* Trollope's *Barchester Towers, Framley Parsonage.* The *Novel of Manners* and *Special Classes* describing the Peculiarities of different classes of society, *e.g.,* Deckens, Lower and Middle Classes; Trollope, Middle Class; Marryat, Sailors; Lever, Soldiers; Cooper. Red Indians. The *Novel of Problem,* in which some vexed question of social reform, morality or religion is handled, and a possible solution is suggested, or at least the evils are exposed, *e.g.,* novels of Meredith, Hardy, Hall Caine, and Marie Corelli; Kingsley's *Alton Locke* (Christian Socialism). The *Nove of Purpose,* directed to remedy some specific evil of society, *e.g.,* Dicken's *Oliver Twist* (to reform workhouses), and *Bleak House* (to reform the Chancery Court); Reade's *It is Never Too Late to Mend* (to reform jails); Mrs. Stowe's

Uncle Tom's Cubin (to abolish slave trade). The *psychological Novel.* Studying morbid or abnormal conditions of mind and soul, *e.g.,* Stevenson's Dr. *Jekyll and Mr. Hyde.*

3. History

History is literally inquiry or investigation and has come to mean a record of real events based on such inquiry or investigation. It may deal with any series of events in human life, or any progress of knowledge of human mind, or any evolution or decay in the outside world. Thus we can have the history of a country like Greece or Mexico; of a war like the Peloponnesian or the Peninsular; of a dynasty; of a particular king; or even of a ministry; we can have the history of astronomy or of sciences in general; a history of religion or of economies, or of manners and customs, and even a history of history. But in its narrow and restricted sense history concerns itself with the investigation and narration of facts, concerning the political aspect of nations or mankind.

Although much of that past, which we call prehistoric ages has been handed down to us in epic, in ballad and in the legends of folklore, we are still largely in the realm of imagination, and for any serious and actual record of events as they really happened, we must turn to prose, not poetry. The earliest histories are Greek, those of Herodotus on the Persian war, of Thucydides on the Peloponnesian war, and of Xenophon on the general events of later Greece (Hellenica). Famous Roman histories are those of Polybius (in Greek), Livy, Tacitus, Caesar, Suetonius. Christian history began with the triumph of the Church, when history-writing got into the hands of priests and monks who glorified the Church and reveled in miracles and wonders, and rarely let real things appear in their monastic chronicles. The Renaissance marked the first great gain in the historic sense, in the efforts of the Humanists to realize the spirit of the antique world; but they made History servant to literature and an adjunct to the classics. The modern age in the eighteenth and nineteenth centuries has slowly advanced to fixed and scientific ideas of history and historic criticism, and has been helped largely by archaeology in various directions. It knows now how to construct a true history from inscriptions, coins and chronicles; from literature and legend; from characters, documents and state papers; from any evidence, in short, which can be tested and proved to be in some sense real. The most remarkable chapter in the whole history of history is the recovery of that past which had already been lost when literary history began. And history no longer contents itself with bare facts; it will read their meaning and extract philosophy out of them. It has thus become a technical branch of knowledge, and from the rhetoric point of view it is unnecessary to notice the great histories in the English language, unless they have decidedly literary merits, like Carlyle's *French Revolution or* Froude's *Julius Caesar or English Seamen.* We may pass on to the analysis of the form, so far as it may still be called literary.

History involves two distinct operations, one of which, investigation, is in the field of science, and the other, the literary presentation, is in the field of art. History as art flourishes with the arts. It calls upon the imagination and the literary gifts of expression, and is at its best in the hands of a great master of style, like Froude or Macaulay. But what it gains in art, it generally loses in science. On the other hand, the

scientific historain, deeply interested in the search for truth, is generally but a poor artist, and his uncoloured picture of the past will never rank in literature beside the splendid distortions which glow in the pages of a Carlyle or a Froude. The whole facts of life can never go neatly into art, and whatever history gains in truth, it may have to lose in art. In all good histories, however, we have a right to expect adequate and accurate knowledge of facts, impartial and judicial explanation of facts, and a literary presentation holding interest by selection, arrangement and style. A great historian will further move and impress us by his earnestness and philosophica insight.

4. Biography

Biography is history applied, not to races or masses of men, but to individuals. It arises out of the commemorative instinct in man and began early with the ancients, though it did not acquire its real character until very recent times. The first true biography in Greek is Xenophon's *Memoirs* of Socrates. At the end of the first century Plutarch wrote his *Parallel Lives* of forty-six Greeks and Romans, the greatest and most influential biographical work of classical times. In the third century Diogenes Laertius compiled his *Lives of the Philosophers.* The best known Latin biography is Suetonius' *Lives of the Twelve Caesars.* The ancients generally considered the writing of a man's life an opportunity for celebrating in his person certain definite moral qualities; the interest being in these, not in the individual characteristics of the man. Even Plutarch, who takes so much trouble to develop the individuality of his heroes, dwells too much on the moral significance of their lives.

In mediaeval times biography fell into the hands of monks, who wrote for the edification of the brethren of the convent or the glorification of its founder or benefactor. The more or less ignored the secular world, and even the ordinary details of life and conduct, and dwelt exclusively on the exceptional and the wonderful. Instead of pictures of real men, they give us glorified images of what, in their opinion, their heroes aught or ought not to have been. A man was all virtue or all vice, a splendid example or a solemn warning. Here is still the ethical attitude of the ancients, with this difference, that whereas the pagans admitted heroes of all types, poets, philosophers, and statesmen, the monks hardly ever looked outside the walls of their monasteries, and recognised no hero but the saint, and no exploit but the miracle.

The true idea of biography, that it is the faithful portrait of a soul in its adventures through life, is of very modern growth. It dates from the seventeenth century, and is due to a combination of the modern sympathy towards a complex life, the sense of curiosity, and the sense for history and scientific truth. We now want to know the man as he was, good and ill together. Early English biography was on the whole natural and faithful, as in William Roper's *Sir Thomas More;* or George Cavendish's *Wolsey.* North's translation of *Plutarch's Lives* (1579,1603) from the French of Amyot, was a brilliant addition to the vernacular, and supplied themes to Shakespeare for his Roman tragedies, but had little immediate effect in stimulating great biography. In the seventeenth century Izaak Walton published *Five Lives,* including those of Hooker, Donne and George Herbert; and Aubrey compiled *his Minutes* of Lives. Thomas Sprat, however, in his *Life of Cowley* (1668), reverted to the

old method of panegyric and cloudy rhetoric, and his influence for a time destroyed the genuine and simple biography of Walton and Aubrey. In 1747, William Oldys attacked the cruelty and impiety of sacrificing personality to vague rhetoric. Dr. Johnson's *Lives of the Poets* is a famous collection pointing the way for a new departure. It is full of anecdotes collected from contemporaries. Mason's *Life of Gray* (1774) marks a great advance in the art, and is really the pioneer of all modern English biography. For the first time it established the method of using for illustration of character and details of life, letters to intimate friends, not written with a view to publication. Boswell availed himself of Mason's example, while improving upon it, and in 1791, he published his *Life of Dr. Johnson,* which is still the best biography in English. Boswell added to accurate personal knowledge information pumped out of the living friends of his hero, and often out of the hero himself by leading him to talk; he utilised Johnoson's works,his letters, and papers, and other memoirs published by Johnoson's friends; he was a hero-worshipper but at the same time a candid critic. It is this fullness and trustwothiness of material, combined with the single desire of portraying the man as he really was, in all his weakness and strength, that has made Boswell's book the pre-eminent model for all future biographers.

Biographies in the 19th century are countless, but they are all founded on Boswell's method. We may name here the best ones for literary, apart from historical or other value: Southey's *Life of Nelson* and of *Wesley;* Lockhart's *Life of Scott,* next to Boswell's book in merit; Trevelyan's *Life of Macaulay;* Froude's *Life of Carlyle;* Lord Tennyson's *Life of Tennyson.* Biographies of the nineteenth century suffer from a glut of historical matte; they are either condensed contemporary chronicles or huge political pamphlets. They are significantly called " *The life and Times"* of a man, where, in any adequate record of the times, the man is bound to sink into insignificance. Examples of such huge and unwieldy biographies are: Masson's *Life of Milton,* and to great extent, Morley's *Life of Gladstone.*

A new departure in biography in the nineteenth century is the Dictionary of National Biography by Sir Leslie Stephen and Sir Sidnee Lee. While unpretentious of literary charm, for there is not here the scope of a single biography, these national biographies give a succinct and accurate account of the life, character, and work of every Englishman who is entitled to a name for his achievement in any sphere of social utility.

A special kind of biography is the autobiography or memoir, in which the writer reveals his own life. It should be free from vanity and sentiment. The portraiture should be frank; only details of general interest chosen; and dramatic interest kept up by revelation of character. Fine specimens are the autobiographies of Benjamin Franklin, Mill and Gibbon.

Principles of Biography: The *Aim of Biography* is to satisfy the commemorative instinct in man, the universal desire to keep alive the memories of those who, by character and achievements, have distinguished themselves from the mass of mankind; to transmit enduringly their personality. Art can do this, but in the words of Amyot: "There is neither picture, nor image of marble, nor arch of triumph, not pillar, nor sumptuous sepulcher, can match the durableness of an eloquent biography,

furnished with the qualities which it ought to have." These qualities are two: Fit Matter and Fit Manner—a theme which will move the interest of posterity—a treatment which will outlive the fashion or taste of the hour.

A *fit biography theme* is, to adapt Aristotle's definition of tragedy, a career which is "serious, complete, and of a certain magnitude." Living men are generally excluded; no man's memory can be accounted great until it has outlived his life, but indefinite postponement has its own danger; the materials may be lost, *e.g.,* the case of Shakespeare; the name may become mythical *e.g.,* Homer.

Among the dead, those only deserve biography who have impressed the intelligent and the earnest-minded as great, by the rarity ad volume of their character and actions; by their influence on the lives and fates of their nation or the world. That a man is a devoted father and husband, an efficient schoolmaster, as exemplary priest, a great peer or member of Parliament, is no claim to biography, because his actions, although meritorious, are practically indistinguishable from those of thousands of his fellows. Family affection, hospitality, journalistic advertisement, or current fame should not mislead the biography.

Having chosen the fight hero, the biographer must avoid certain *Wrong Methods* of treatment. Biography is independent of the ethical, historical, and scientific curiosity of man. It is wrong, therefore, to adopt the *Ethical Method* and make biography teach virtue and deal with good men. Sinners excite the commemorative instinct as well as saints. Biography is a truthful picture of life, of life's tangled skein, good and ill together. A biographer must be candid, suppressing nothing, extenuating nothing. Thus when one has to write the lives of Napoleon, Byron and Shelly, it will not do to omit or to whitewash their crimes and errors. It is not candid to say with Tennyson: "what business has the public to want to know about Byron's wildnesses? He has given them fine work, and they ought to be satisfied." The biographer is a narrator, not a moralist and candour is the salt of his narrative. He accepts what clearly tells in a man's favour and what clearly tells against him. Neither omission nor partisan vindication will satisfy the primary needs of his art. Of course his candour should be seasoned with sympathy. To give more than proper emphasis to a man's lapses will give a wrong impression of his personality: and has prompted the epigram that biography lends a new sting to death. Partisan hostility is as harmful as defective sympathy. The biographer must hold the scales even. He must abide by the just and generous principles which move a critical friend's judgement.

Then there is the danger of the *Historical Method.* The historian has to describe the aggregate movement of men and the manner in which it fashions political or social events and institutions; and has only to take into account those aspects of men's lives which affect the movements of the crowd that co-operates with them. The biographer's concern with the crowd is quite subsidiary and secondary; from the mass of mankind he draws apart those who are distinguishable, and submits them to minute examination and records their exploits and character from the cradle to the grave. The historian looks at mankind through a field-glass; the biographer puts individual men under a magnifying glass. Of course, a biographer must frequently appeal for aid to the historian to get the true historical environment; but he will sternly subordinate his

scenery to his actors. David Masson names his book “The Life of John Milton narrated in connection with the political, ecclesiastical and literary history of his time,” and Carlyle has justly complained that “Masson has hung on his Milton peg all the politics which Milton, poor fellow, had never much to do with except to print a pamphlet or two.”

Lastly, the *Scientific Method* would require a scientific inquiry into the origin and development of ability or genius. But it is no task of the biographer to solve the secret of genius.

The *Proper Methods* of biography are found already in Plutarch. He emphasizes points of character and conduct by his parallel method; but more important are his individual themes, and his detached treatment of them. His subjects are limited to leaders in politics and war, but his guiding principles of treatment are of universal application. He collects authorities in ample store; written books and documents, and also experience and knowledge gathered in converse with well-informed persons. He bases his narrative on contemporary evidence wherever it is accretions. Where two conflicting versions of one incident are at hand, he selects the one which is in closer harmony with his hero’s manners and nature. He is discriminating in his choice of detail. He preferred to concentrate attention on what to the unseeing eye looked insignificant. Personality was his quarry. He brought into prominence the singularity of each man; the frailties were neither suppressed nor extenuated; but a reverent shame deterred him from enlarging on them.

His principles ought to warn the biographer against two faults: sentiment or rhapsody and tediousness; biography should not be too long and too idolatrous. The length may depend upon the genuine importance of the theme or career, and the amount and intrinsic value of the available material on the whole. Brevity may be said to be golden rule. No digression is permissible from the straight path of the hero’s personality; every detail must be excised that does not make for graphic portrayal of character and exploit.

Boswell’s biography is an exception to the law of brevity. But it triumphs because a biographic theme of unprecedented breadth and energy finds biographic treatment of abnormally microscopic intensity. The salt of Boswell’s biography is his literal reports of Johnson’s conversation, reports in the spirit of the interviewer, which run to enormous length and account for the colossal dimensions of the book. Its flood of reported talk is biographic license, not law; yet it always keeps with admirable tenacity to the fundamental purpose of transmitting personality. In the second place, Boswell is the supreme champion of the great principle of biographic frankness; his native candour robs his tendency to idolatry of its familiar mischief. He declines to suppress anything that helps his reader to realize Johnson’s personality; he would “ not cut off the Doctor’s claws, not make his tiger a cat to please anybody.” Thirdly, Boswell never brings himself on the stage at the expense of his subject, whereas many writers seek to share in the honour of publicity. Boswell does not efface himself, but he envelops himself in the spirit of his them, he stands in its shadow and never in its light. Lastly, Boswell was an industrious collector of information.

Brevity and conciseness are the very conditions of collective or national biography: the object being to comprise as much knowledge as possible in the smallest compass. The reader must feel that to him is imparted all the information which his commemorative instinct craves.

From the literary point of view a contribution to collective biography, however useful and efficient, cannot rank with a thoroughly workman-like effort in individual biography, which gives unrestricted scope for the exercise of almost every literary gift. An ideal union of eminence in the theme and in the biographer is very rare. But every biographer should avoid unfit themes and treat fit themes with scrupulous accuracy, with perfect frankness, with discriminating sympathy and with resolute brevity. Not otherwise is one of ordinary clay likely to minister to the commemorative instinct of his fellow-men and to transmit to an after age a memorable personality.

5. The Essay

The essay, like the novel, is essentially a modern form of literature, though its elements go back to Greek. Originally it was little more than jottings on various subjects, in the midst of treatises, and has no direct descent from any classical type. But one of its elements, the drawing of character, is as old as Theophrastus (fourth century B.C.), who took individual types found in the civilised and mostly public life of the Athenians and described their qualities. His method was to choose the normal or mean type and note the deviations from it. Other elements of the essay, for instance, moral and philosophical disquisitions, are found in Plutarch's *Morals* and the short treatises of Seneca and Cicero, Epictetus and Marcus Aurelius. But though the matter of the essay is thus not wanting in classical literature, the precise literary form and mood that are characteristic of the modern essay were never reached.

The essay starts in English with the imitation of elements already worked out in Greek and Latin. Character-sketching is tried by Hall and Overbury in the Elizabethan period. Their essays are full of puns and epigrams. The serious element is present in Chaucer's prose and in Latimer's Sermons and is due to the growing interest in human nature. The popular taste was suited in books like, Greene's *Groat's Worth of Wit,* which is an attempt at autobiography and self-analysis. Nash's *Anatomy of Absurdity* is full of controversy and social satire. The study of Latin epigrams gave these writers their quality of brevity, a quality which is so striking in Bacon, whose essays were a by-product in the midst of his philosophic and scientific activity. In 1597, he published ten essays. In these can clearly be seen the influence of the first essayist proper, the French Montaigne (1532-1590), whose essays Florio had translated in 1580, publishing a second edition in 1603. Machiavelli's *Prince* has also its influence on Bacon; it turns his attention to political discussions. Bacon's essays are full of state-craft, shrewd remarks on men and manners, and criticism of social follies. A book of essays by Cornwallis came out in 1600, and the final edition of Bacon's Essays, fifty-eight in number, in 1625.

Cornwallis is a close follower of Montaigne; but it is necessary to pause and look at the essay as worked out between Bacon and Montaigne. In Bacon's hands the essay is what it literally means, an attempt, a sketch, a short substitute for a treatise

by a man who cannot afford time; it is brief and has salient points in some order. Montaigne is diffuse, dispersive and has no plan: the coherence is no better than can be found in the conversation of a clever talker, who glances from topic to topic as the mood takes him. Bacon was a practical statesman, interested in men and their actions and beliefs; he directed his essays to a definite end, the education of the public mind on interesting and practical topics of the day. Montaigne was a retired noble who was deeply interested in himself; to such as are willing to take interest in him, he discourses on all conceivable topics for which he as a private individual had attraction, and reveals his personality and moods in a confidential and quiet, talkative manner. His style is easy, natural and discursive; Bacon's abrupt, concise and epigrammatic. Between Montaigne and Bacon, we might say, two tendencies get into the essay: The impersonal, treatment with systematic thought and condensed style; and the personal, cursory, simple, chatty, with interest more in the writer than in any instruction to be derived from his topic.

Ben Jonson in his *Timber* treats of literary subjects in a colloquial and simple style, but the next important writer is Cowley, who published his Essays in 1688. The variety of his topics is more after Montaigne than Bacon. His simple, direct style is opposed equally to the cumbrous and involved periods of the Elizabethans, and the compact, concentrated, epigrammatic style of Bacon. He lacks the consistency and unity of Bacon and has the personal note of Montaigne. He also indulges in quaint similes and allusions as in poetry.

Throughout the Civil Wars there was preparation going on, resulting in the great period of essay in the eighteenth century. The conditions to notice are: The decline of the drama; classical learning and study of modern languages; the greater reading public, including women; coffee-houses and clubs; improved communication; civil war pamphlets; official gazettes; journals of the House of Commons with leading articles and illustrations of eminent men; and journalism, periodicals and pamphlets containing current events. The great writer who helped forward the movement of the essay in this period was Dryden. He was not a formal essayist, but wrote prefaces which contain a good deal of literary criticism in essay style. He helped the essay by giving it modern prose. The link between journalism and essay proper is Defoe. His review dates from 1715, and raises the tone of journalism by making it literary. He soon added to it social gossip, purporting to be advices from a scandalous club. This suggested to Addison and Steele the imaginary club as a frame-work for essays, Both Defoe and Dryden are contributors to the development of the Essays; they cannot themselves be called regular essayists.

In the eighteenth century the essay becomes a dominant form in literature. It makes its appearance almost as a new thing in combination with journalism. It displays a mixture of the manner of Mantaigne and that of La Bruyere, combining the form of the pure essay with that of the character study. The leading writers are Addison and Steele. Their first paper was the *Tatler,* 1709-11, in which attention was paid to politics and foreign news; and social sketches in the shape of letters from fictitious clubs. The next paper, the *Spectator* started in 1711. In the Coverley Papers, the fiction is adopted of a particular London club and unity is given to the essays by

associating them with this one club and also by the device of people writing fictitious letters to the *Spectator,* who replied. The essays fall into three dividisons: (1) The Coverley Papers, (2) Social Satire, (3) Literary Criticism. It was Addison's object to bring philosophy out of closets to dwell in clubs and coffee-houses and drawing-rooms. By philosophy he meant not technical knowledge, but sound judgment on social morality and manners and on literature. He certainly succeeded in making men have a philosophical outlook on life. The papers on social matters have no permanent value though they contributed much to contemporary reform. They are short papers, often trivial in subject-matter, and do not discuss any broad social principles. The Coverley papers, on the other hand, are a masterly portraiture of character, a picture of contemporary life, almost a novelette. Addison's literary criticism is neither brilliant nor penetrating: it enunciates no sound general principles. He is on the whole governed by common sense, a didactic spirit, and the French neo-classical rules. Interesting are the papers on dramatic realism, Paradise Lost, Chevy Chase, Wit, Humour and Imagination. He made Milton popular and renewed interest in the Vision of Mirza. Addison's style is simple and has no extravagance in idea or diction. It is the essence of dignified conversation. There is a great variety of subjects, and the writer's personality is generally transmitted. Addison has no flashes, no happy thoughts and phrases like Steele, but he possesses quiet humour is boisterous. Both are more like Montaigne than Bacon. They have a wider outlook on life and a distinctly purpose.

Other essayists of the age, who followed in the wake of Addison, area Fielding, Johnson and Goldsmith. Fielding is more straightforward and less polished than Addison, and he has not the delicacy of touch and the capacity for sudden turns of wit which make a successful essayist. Johnson's personality is different from Addison's but his topics are the same. In the *Rambler* and the Idler, he deals with types of character, social manners, and literary criticism. He is full of common place views of life, like the mutability of fortune or the poverty of merit, and has a gloomy outlook on life. His humour is elephantine and his style heavy. Goldsmith gave his social views in the *Bee* and *The Citizen of the World,* the latter being the supposed reflections of a Chinese visitor to England. In humour and pathos he is the forerunner of Lamb. His style is simple and his tone is personal and didactic. With Fielding and Johnson, he bears the unmistakable stamp of Addison.

With the Romantic Revival, the Essay takes a new turn. In the eighteenth century in the school of Addison, it was moral: man was considered as a social being who required to be improved. The essays were accordingly lay sermons. The didactic aim pre-vented the full revelation of personality and external themes prevailed. But the new school of writers no longer looked upon life as a comedy of manners, but as a deeper mystery and blended of comedy and tragedy. It found a deeper mystery and pathos in life and in literature than were revealed to the Augustans. The essay was no longer written by and for those who watched with amusement the language and dress and behaviour of men and women around them in town or country; but by and for those willing to think about the meaning of life, those whose imagination had been quickened by great poets and novelists, those who had some knowledge of great deeds and names of history, and some sense of the wisful charm that belongs to "old

forgotten far-off things and battles long ago." The early nineteenth century essays were written by Lamb, Hazlitt, Hunt, and De Quincey; and most of them appeared in periodicals and magazines of the day.

In Lamb we have the height of personal interest. His *Essays of Elia* is autobiographical. Notable qualities are humour and pathos, spiritual emotion, and reversion to the earlier personal and discursive style, tinged with archaism; no dogma and didacticism, but merely the moods and whims and the gentleness and tenderness of the man. Lamb's title is no index to his subject. He always goes on some unusual train of thought. He has not many papers on criticism, one of them being the artificial comedy of the Restoration. His style is redolent of Elizabethan charm and makes a subtle appeal to feeling. Hazlitt's appeal is more obvious and relies on intellectual qualities. He is mostly concerned with criticism. De Quincey starts the fashion of long essays and a new type, the imaginative and passionate essay, trying to produce the effect of poetry, by style and matter, elevation of thought and illustration, picturesqueness, music, choice diction. Some of his essays have been called prose-poems. His subject-matters are biography, criticism, personal mood. The best of his short pieces are: *Murder as a Fine Art, Glory of Motion* and *The Three Ladies of Sorrow.*

The later essays of the last century are still connected with magazines and reviews. *The Edinburgh Review,* under Jeffery and Sideny Smith, dealt with politics and showed reactionary tendencies in criticism. Other prominent reviews were the *Quarterly, Blackwood, Fraser's Magazine, The Cornhill Magazine.* They evolve a new type of essay-the Review-long, substantial, argumentative, dealing with a new book or political situation or leading personage; and only incidentally revealing the likes and dislikes of the writer. This type has been followed in most modern essays. The personal element has more or less disappeared. Exact ideas are given and a general judicial attitude is assumed. Topics of general interest are chosen and treated at some length, for educative purposes. The great modern essayists are: Macaulay, Carlyle and Froude. The old type of frank, personal, meditative essay lingers on in writers like Stevenson and A. C. Benson.

We may now try to define the essay. It means literally an attempt, a sketch, but can no longer be described as " a loose sally of the mind; an irregular, indigested piece." *Johnson.* An essay presupposes selection of ideas and order. It is not an elaborately finished treatise. It is a brief, general treatment of any literary, philosophical or social subject, viewed from a personal or expository point of view. It makes no pretensions completeness or scientific accuracy. Its tone is not professional and assertive, but confidential, suggestive, and conciliatory. Its style need not avoid eloquence but is mainly based on good conversation, aiming at ease, lightness and grace, trying to be carelessly perfect.

6. Literary Criticism

Criticism has been one of the latest branches of literature to reach maturity, but its beginnings reach back to the earliest times. In antiquity, Aristotle was regarded as the father and founder of literary criticism. Yet before him Plato had incidentally, in his

Dialogues, examined the principles of composition and the value of poetry; Aristophanes, in his *Frogs,* had ridiculed the plays of Euripedes. But we reach firm ground with Aristotle; his *Poetics* and *Rhetoric* are the foundation on which all subsequent European criticism has been raised. The Neo-Platonists did something in the direction of analyzing the beautiful. The works of the Alexandrian critics have been lost, but they dealt more with grammar, prosody, text and commentary than with literary criticism proper. The most modern Post-Christian Greek critic is Dionysius of Halicarnassus: who leads up to Longinus, whose book O*n the Sublime* about A.D. 260 is the greatest critical book between Aristotle and the moderns.

Roman criticism is not original and is represented by Cicero, Horace's *Art of Poetry* and the literary Satires of Juvenal and Martial. The greatest critic Rome produced was Quintilian, whose *Institutes of Oratory* place him not far below Aristotle and Longinus.

Criticism starts in the modern world with Dante's *De Vulgari Eloquio* (1529). Renaissance critics were mainly occupied with criticizing the classics, and took for their authorities Aristotle and his followers. They also added corollaries and minor rules to the broad principles of Aristotle; and thus formulated a body of rules which was rigid and absolute, more or less arbitrary and dogmatic. This neo-classic creed, as Prof. Saintsbury calls it, reigned from the sixteenth to the eighteenth century in all European countries which produced any literature. In Italy, the great critics were: Boccaccio, Vida, Scaliger, Castelvetro and Patrizzi; in France, Ronsard, the Pleiade, Corneille, Boileau and Rapin. English critics were influenced by the Italians in the Elizabethan and by the French in the Augustan age.

The Elizabethan critics are: Wilson (*Art of Rhetorique, 1553),* Gascoigne (*Instruction, 1575).* Ascham (*Toxophilus* and the *School Master),* Harvey (who led the craze for classical metres), Gosson (*school of Abuse),* Sidney (*Apology for Poetry).* Other "arts" and "defences" of poetry are those of Webbe, Puttenham, Campion and Daniel. Shakespeare gives us incidentally some theories of his craft and some criticisms on the accepted classical rules. Ben Jonson in his Prefaces, Plays, Discoveries and Conversations with Drummond gives classical precepts and also individuals criticism on Montaigne, Shakespeare and Bacon. Milton in his Prefaces to *Samson Agonistes* and *Paradise Lost* Chevy Chase, on Imagination, Wit, Humour), Pope in his *Satires,* and *Essay on Criticism;* Johnson in his *Lives of the Poets* and Conversations and Preface to Shakespeare, represent the main tradition of classicism, though every one of these-Pope excepted—is at times coming perilously near to flinging the rules overboard, and judging by individual taste and the result achieved.

Signs are not wanting that the old classic creed was getting discredited and bankrupt. For more than two hundred years, critics had been insolently or ignorantly neglecting the romantic literature of the Middle Ages. When its study was taken up in earnest, when the old ballads were printed, when Chaucer, Shakespeare and Spenser were no longer despised, but recognised as great authors to be included in criticism, then there was no fear that romantic criticism would long delay in coming. Gray's critical observations are all in the new spirit, with constant appeal to history and

readiness to take new matter on its own merits; not neglecting the classics but acknowledging the truth—"Other times, other ways." Bishop Percy's edition of the *Reliques* of ancient ballads gave a powerful stimulus to romantic and popular imagination. The two Wartons, in their essay on Pope and *History of English Poetry,* championed the poetry of romance against the poetry of dull and didactic common sense: "A poet must have imagination." "It is absurd to think of judging either Ariosto or Spenser by precepts which they did not attend to." General aesthetic theories were started, as by Burke in his essay on the *Subline and the Beautiful;* by Alison, in his essay on Taste. Lastly, old literature began to be studied in detail: Dryden, Pope and Johnson appreciated Chaucer, Spenser and Shakespeare; Addison praised Milton; Gray turned his attention to Norse Literature; Macpherson forged Ossian; even foreign literature, at any rate Dante and Cervantes, began to be widely read. So that literary history and large vision of many literatures could not but disturb faith in critical principles drawn from a study of only one literature, and that Greek (Latin being merely its echo). There was no need to dislike the classics; but it was felt that mediaeval and later literature must be handled differently: and that literature comes first and criticism after, to interpret it, and not criticism first and literature after, to illustrate it.

Modern romantic criticism was definitely heralded in Germany by Lessing, in France by Diderot and Roussesu, in England by Wordsworth and Coleridge. Wordsworth insisted that a great genius must teach the taste by which he was to be enjoyed, and rebelled against existing rules in his Prefaces to the *Lyrical Ballads.* Coleridge corrected the extravagances of his friend, and stated the general principles of poetry, and the special merits and defects of Wordsworth's poems; and has left sound, if disconnected, criticism on Shakespeare and Milton. Other critics contemporary with these—and many poets are now critics too-are: Hazlitt (*Comic Writers and Characters of Shakespeare),* Blake, Lamb (*Specimens of Dramatic Poets),* Scott, Campbell (*Lectures on Poetry);* and Shelley (*Defence of Poetry).* A few stood up for old principles: Jeffrey, Bowles and Byron; but the last soon followed Wordsworth in practice, however much he might up-hold Pope in theory. De Quincey, Macaulay and Carlyle strayed occasionally into criticism, but rarely treated it from the literary standpoint: politics and ethics would always be coming in. The next great critic who held a dominating position in the middle of the century and latter was Matthew Arnold: one-sided and dogmatic occasionally, but always fair, well-read, sound, going to the root of the matter, and almost instinctive in his appreciation. His general principles are stimulating and try to combine what is best in the classical and romantic schools. In general critical quality and accomplishment there are few to match him in the nineteenth century. His best criticism is found in the *Preface* of 1853, *Translating Homer, Celtic Literature* and *Essays in Criticism.* He had in himself and promoted in others the intelligent appreciation, the conscious enjoyment of literature as few critics have done. He has his limitations: a certain want of logical and methodical aptitude, a dislike of reading matter which did not interest him, and a dread and distrust of the historic estimate. But fore acute, sensitive, inspired, and inspiring remarks on the man or the work, or this and that part of work and man, attractively expressed, ingeniously

co-ordinated, and redeemed from mere desultoriness by the constant presence of the general critical creed—no critic is his superior. He saw clearly the importance of comparative criticism of different; he urged that literary and non-literary judgement should not be confounded, though he unhesitatingly rejected the exaggeration of 'Art for Art's sake *only*.' He led the reform of the slovenly and disorganised condition into which romantic criticism had fallen. Systematic without pedantry; delicate and subtle, without weakness or dilettantism: catholic without eclecticism; enthusiastic without indiscriminateness, Arnold was one of the best and most precious teachers of criticism. We may close our historical account with him, for since his time there has been no well marked departure in critical methods or principles.

The Principles of Criticism: belong to one of two schools: the Classical or the Neo-Classical and the Romantic.

The texts of the *Classical school* are : the Ars Poetica of Horace, Poetics of Aristotle, and various Platonic places dealing with poetry. Their examples and models are drawn from Greek and Latin literatures. They are characterised by a spirit of ancient-worship and contempt from Italy to France and to England, has been summed up as follows by Prof. Saintsbury in his delightfully ironical vein:

"On the higher and more abstract questions of poetry (which are by no means to be neglected) Aristotle is the guide; but the meaning of Aristotle is not always self-evident so far as it goes, and it sometimes requires supplementing. Poetry is the imitation of nature; but this imitation may be carried on either by copying and have never actually existed, but which conduct themselves according to the laws of nature and reason. The poet is *not a* public nuisance, but quite the contrary. He must, however, both delight *and* instruct.

As for the kinds of poetry, they are not merely the working classifications of the practice of poets, but have technically constituting definitions from which they might be independently developed, and according to which they ought to be composed. The general laws of tragedy are given by Aristotle; but it is necessary to extend his prescription of unity so as to enjoin three species; of action, time and place. Tragedy must be written in verse, which, though not exactly the constituting form of poetry generally, is almost or quite inseparable from it. The illegitimacy of prose in comedy is less positive. Certain extensions of the rules of the older epic may be admitted, so as to constitute a new epic or heroic poem; but it is questionable whether this may have the full liberty of romance, and it is subject to unity, though not to the dramatic Unity. Other kinds are inferior to these.

In practicing them, and in practicing all, the poet is to look first, midmost, and last to the practice of the ancients. The 'ancients' may even occasionally be contracted to little more than Virgil; they may be extended to take in Homer, or may be construed much more widely. But taking things on the whole the 'ancients' have anticipated almost everything, and in everything that they have anticipated they have done so well that the best chance of success is simply t imitate them. The detailed precepts of Horace are never to be neglected; if supplemented they must be supplemented in the same sense."

The classical criticism has its merits. It made literary criticism an independent and respected kind of literature; it gave a definite body of law to the judge who could pronounce so as to win common consent; and though it did not help to produce good poetry, it certainly created excellent prose governed by correctness, nature, reason, good sense. But the defects are more glaring and worked great mischief. Classical criticism blinked at all mediaeval and modern literature; there was no real connection between its higher and natural, and its lower and arbitrary principles. Isolated and graduated kinds were erected with rigid qualities, so that you must please in the kind, by the quality, according to the rule. The whole thing was terribly dogmatic and exposed to the rebellion of why and why not?

And the *Romantic School* did rebel. It insisted on reading all literature, and studying literary history and comparative literary history. It would judge according to individual taste. The fact of liking comes first, theory, if any theory can be accurately made out, comes next. A new work is judged not by rules and by its agreement or disagreement with old famous literature, but by the results and on its own merits. The critic will follow the natural play of his feelings and faculties and ask himself: Do I like this? Then, How do I like it? Then, what qualities are three in it which make me like it? He would not ask: What kind have you elected to try? and, Have you followed the rules? But, What is this you have done? and, Is it good? Does it please? The articles of the romantic creed have also been summed up by Prof. Saintsbury as follows:

1. All period of literature are to be studied, and all have lessons for the critic.
2. One period of literature cannot prescribe to another. Each has its own laws; and if any general laws are to be put above these, they must be such as will embrace them.
3. Rules are not to be multiplied without necessity; and such as may be admitted must rather be extracted from the practice of good poets and prose writers than imposed upon it.
4. ‘Unity’ is not itself uniform, but will vary according to the kind, and sometimes within the kind itself.
5. The kind itself is not to be too rigidly constituted, and sub-varieties in it may constantly arise.
6. Literature is to be judged ‘by the event’; the presence of the fig will disprove the presence of the thistle.
7. The object of literature is delight; its soul is imagination; its body is style.
8. A man should like what he does like: and his likings are facts in criticism for him (Contrast Dennis: A man must not like what he ought not to like).

This is the more catholic creed: to which the extremer men would add:

1. Nothing depends upon the subject; all upon the treatment of the subject.
2. It is not necessary that a good poet or prose writer should be a good man; though it is a pity that he should not be. And literature is not subject to the laws of morality, though it is to those of manners.
3. Good sense is a good thing, but may be too much regarded; and nonsense is not necessarily a bad one.

4. The appeals of the arts are interchangeable: poetry can do as much with sound as music, as much with colour as painting, and perhaps more than either with both.
5. The first requisite of the critic is that he should be capable of receiving impressions; the second, that he should be able to express and impart them.
6. There cannot be monstrous beauty; the beauty itself justifies and regularizes.

All this implies a general feeling of irksomeness at the restraints of Neo-classicism, a revolt against its perpetual restrictions and taboos. Romantic criticism goes straight to the book and receives impressions of beauty and communicates them to others. It delights not in general theories, but in the judgment of individual authors and books. A large body of valuable criticism, which is at the same time delightful literature, has thus been produced. But romantic criticism may run into lawlessness and rulelessness, into anarchy, a welter of individual opinions, mere faction and will-worship; whatever is, is right; whatever I like is good. Another danger is that whereas the old rules helped every critic to judge, modern individual taste requires a very sane and well-equipped critic, which most people are not; so that a good deal of bad criticism is now being written. Such indifferent critics have not sufficient knowledge and facts for literary induction, which should supply the place of the older rules themselves. And a reaction has already begun, which will perhaps tend to unite the best of both schools and to reconcile freedom with law.

Criticism and the Critic: Criticism is the art of judging the qualities and values of an aesthetic object, whether in literature or the fine arts. It involves in the first instance the formation and expression of a judgement on the qualities of anything, and Mathew Arnold defined it in this general sense as a “disinterested endeavour to learn propagate the best that is known and hought in the world: “ It has, however, come to possess a secondary and specialized meaning as a published analysis of the qualities and characteristics of a work in literature or fine art, itself taking the form of independent literature. Criticism is thus interpretation, not necessarily blame or censure.

The business of the critic is to enjoy a fine piece of work for himself and to teach others to enjoy it; to point our the merits and, if any, the defects also. He should take every circumstance of the case into consideration, and hold it necessary, if possible, to know the author as well as the book. The equipment he needs for this work is disinterestedness, lively fancy and impressionableness, minute care, broad basis of learning, wide experience of literature, sound taste, to tyrannise; and, above all, a graceful and clear style to convey his analysis without sound and fury. What is required may be more briefly named as knowledge, good sense, delicacy of taste, and breadth of sympathy.

The critics are “a new priesthood of literature, disinterested, teaching the world really to read, enabling it to understand and enjoy, justifying the God and the Muse to men.” *Saintsbury.*

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