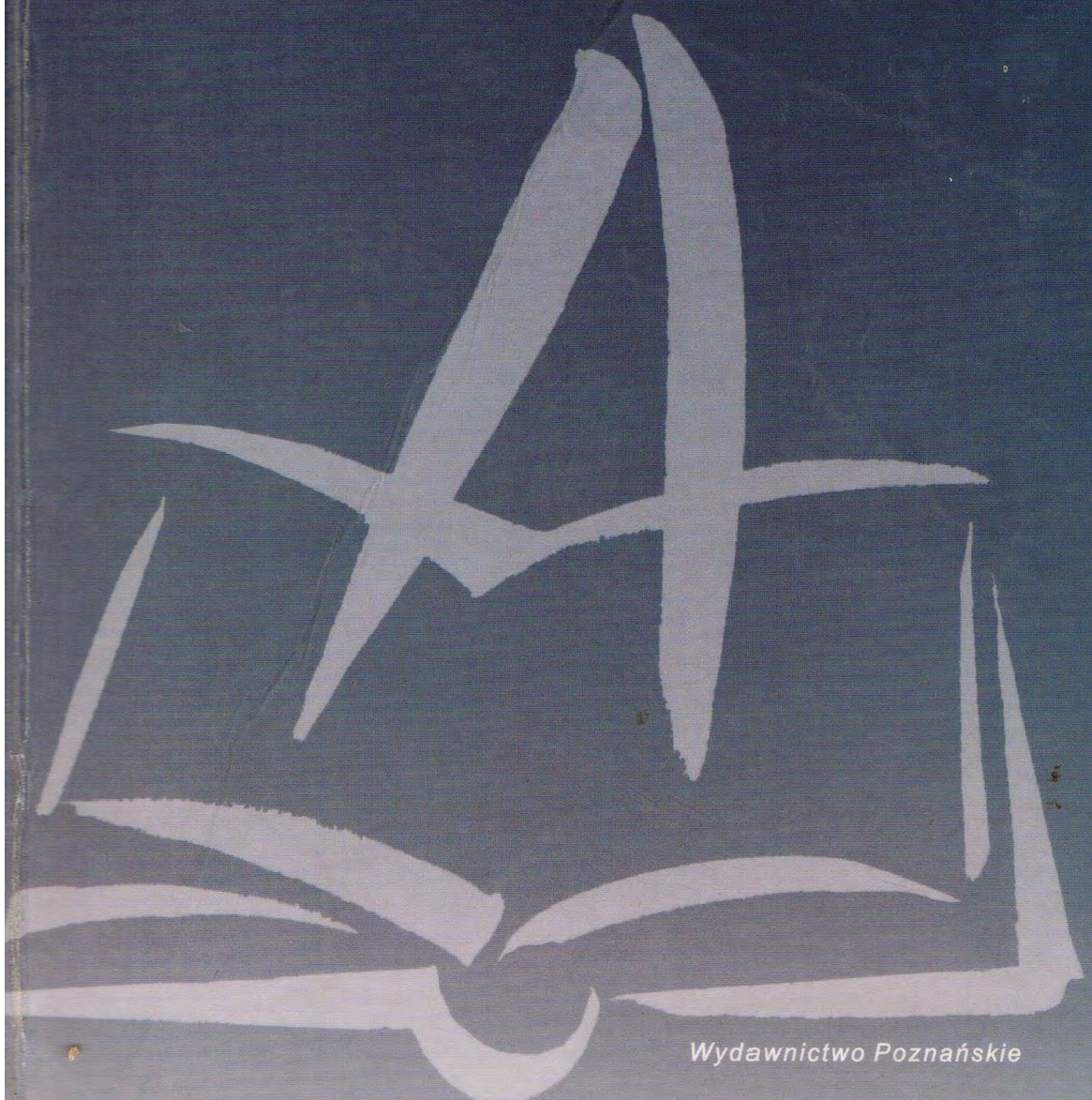
Liliana Sikorska

An Outline History of English Literature



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An Outline History Of English Literature

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The second edition of this book
I would like to also dedicate
to my past, present and future students
who are "chained" to books.

A sculpture-bench
in the hall
of the New British Museum,
London.

Contents

Chapter One

The Middle Ages

Old English Literature

The period in English literature assigned to the Middle Ages covers about eight hundred years stretching from about 700 to 1500. Naturally, such a vast temporal space must be subject to diverse literary movements and influences. The term "medieval" is an arbitrary one, coming from the seventeenth century notion of the "middle" period, implying the time between Antiquity and the Renaissance. From its inception such a treatment of the entire cultural, literary and political area was harmful as in the post-medieval times it still suggested the "in between," always something of a lesser quality and not quite developed, hence, inferior towards its predecessors and followers. Yet, the Middle Ages laid the foundation for the entire Western civilization and used as much as abused the works of Antiquity for the development of law, philosophy and literature. The linguistic changes that England witnessed in the Middle Ages are of particular importance because they stimulated the growth of national languages and solidified the nations that later became unified under one ruler in a state.

The Middle Ages are customarily divided by literary scholars and linguists into two periods: Old English and Middle English. Old English is subdivided into three periods: Pre-Old English (c. 450 – 700), Early Old English (700 – 900), and Late Old English (900 – 1100) (Fisiak 2000: 24). Old English is a literary term pointing to the continuation of the language and literature from the Anglo-Saxon to the Early Middle English period. Old English was not a unified language, hence manuscripts have been handed over to us in different dialects. There were four basic dialects in Old English: *Kentish, West-Saxon, Mercian* and *Northumbrian*, the last two, because of certain similarities are sometimes labeled as *Anglian* (Malone and Baugh 1980: 7, Fisiak 2000: 44). Because Christianity dominated all written work both sacred and secular (even the theatre that originated later on was linked with church festivals), one tends to associate it with obscurity and extreme religiosity. Many of the older literary histories refer to the Middle Ages as the Dark Ages (e.g., Ker 1987), thus subscribing to the notion that medieval learning not only denied but also destroyed the achievements of Antiquity. The visual arts (painting and sculpture) although mostly subdued to the expression of religious feelings were not exclusively concerned

with the lives of saints or scenes from the Bible. In the later Middle Ages manuscripts were frequently adorned with colourful illustrations, while Gothic churches exhibited the diverse bas-reliefs of comic figures linking the low culture of popular beliefs with the high culture of official religion. One of the major traits of European culture of the period was its universality. The entire medieval art demonstrates a constant search for the transcendent and the absolute. It is the art whose spirituality precludes its outer appearance, whose core lies in its symbolic multidimensionality.

Around the year 410 Roman legions withdrew from Britain, c. 450 the first Anglo-Saxon and Jutish invasions from north-west Germany took place. In 597 Saint Augustine's Christian mission at Canterbury was established. While Anglo-Saxon writing began before the introduction of Christianity, the Christian religion was one of the major influences on the development of medieval literature. Other influences that contributed in varying degrees are the literature of Antiquity (in translation and special adaptation), the legendary and historical material of the Germanic peoples, and the mass of orally transmitted stories. Boethius (d. 524), whose *Consolation of Philosophy* became one of the major texts in the later Middle Ages, was one of the first scholars who

> ... popularizes Pythagoras and rereads Aristotle, is not repeating from memory the lesson of the past but is inventing a new way of culture, and, pretending to be the last of the Romans, he is actually setting the first Study Center of the barbarian courts
>
> (Eco 1986a: 75).

Literature of the Anglo-Saxon, i.e. Old English period, originates both in monasteries, hence the Christian themes, as well as in courts. In the latter we can recognize the heroic epic of non-Christian origin, Christianized later when it was put into writing. Unfortunately, not all of it survived to the present day. Some of the Anglo-Saxon verse is preserved in fragments. Most of European poetry, Anglo-Saxon verse included, is anonymous and preserved in fragments. Still, it presents a wide spectrum of forms and high poetic achievement—involving certain experimentation with language. Fragmentary as it is, it should be approached not as elementary, but as presenting the highest accomplishment and as extraordinarily effective in conveying the literary message to the people of its time. An anonymous writer was capable of conveying great awareness and express a strong an impression of individuality "while in no way insisting on his own idiosyncracy, and remaining anonymous in much more than the simple sense of being unnamed" (Medcalf 1981: 26). In medieval literature, we face the interplay between the particular and the general. Particular achievements, such as the authorship of a work, were connected with personal piety, yet the system of meanings was very much comparable to a Gothic cathedral with its monumentality and impersonality directed at the addressee rather than at the sender of the message. The oscillation between the individual (material) and the general (spiritual) corroborates the fact that the Middle Ages were very much an idealistic age, the age of clear oppositions of Man and God, vice and virtue.

The roaming of the Germanic tribes from the third to the sixth centuries produced a lot of heroic literary material, which was passed orally, and written down after some time. From 793 till 795 Britain was the subject of Viking invasions (Danish and Norwegian) in Scotland, northern and eastern England and in 802, King Egbert of Wessex united England. Soon, however, Danish invasions began, concluding with the occupation of eastern England under the Danelaw. All of these events in various ways find their reflection in the literature of the period. Numerous battles connected with the establishment of early Germanic states provide a rich source of material for the first Germanic authors. Out of this material appears a hero who is governed by a certain code of behaviour becoming a great warrior. Such a hero had to be physically strong, showing extraordinary courage and prowess, as he had to fight frequently, not only with human opponents but also with superhuman forces like dragons and other beasts. Bravery, therefore, was his main feature. Since his destiny was usually to die in battle, he had to accept his fate with dignity. This was part of the warrior's code of honour. Besides this, he also had moral obligations towards his sovereign and towards his fellow men. Should anything happen to the king or his blood brother, blood had to be repaid in kind. Kinship liaisons were very important in Anglo-Saxon society in which no solitary human being could survive. The Germanic world as well as later feudal states shared the archetype of a literary hero whose strength and valiancy saved those who counted on him. Women in early Germanic literature were rather unimportant. If they needed to be avenged, it was only to show the superior qualities of the hero. Relatively insignificant in warrior culture, in literature there are various types of female protagonists. The female voice of "The Wife's Lament" complains about social injustices, patiently waiting for her husband. Weoltheow, the wife of king Hrothgar (*Beowulf*), performed social roles at court, Judith, the Biblical heroine, is a good example of a strong female in the Christian tradition, while Grendel's mother signifies frightening female monstrosity.

Anglo-Saxon Prosody and Style

Although the style and language (even in translation) may seem unrefined to us, it would be a great mistake to consider Anglo-Saxon poetry unsophisticated. On the contrary, Old English verse shows quite a high degree of poetic finesse. There are several distinguishing features of Anglo-Saxon poetry:

1. The verse was alliterative. **Alliteration** signifies the repetition of the first letter (consonant) in a line stressing its metrical scheme. The repetition of initial vowels is less frequent and makes less impact.
2. The lines were divided by a caesura into two half-lines, which meant two strong accents in two half-lines.
3. There are two basic patterns: end-stopped lines when a line conveyed one thought, or one sentence, and run-on lines when a line did not end but was carried to the second line.

> Oft Scyld Scefing sceaþena þreatum,
> monegum mægpumm eodosetla ofteah...

[Often Scyld, Scef's son, from enemies' band,
from many tribesmead-benches seized...

Transl. by J. Porter, 1991, ll. 4 – 5]

4. The language was still synthetic, i.e., it was characterized by a free word order.

5. The language was formulaic, it served to create new expressions for non-ordinary events, creating new words was a process of introducing to language new compounds, verb and noun or noun and noun mainly which were called **kennings**, and were circumlocutions for ordinary names. They were a kind of condensed simile, poetic interpretation or description of a thing, stressing its new aspects, concealing and revealing its qualities: e.g., "whale's path" for "ocean."

Orally transmitted literature goes back to the Homeric tradition. Milman Parry and Albert B. Lord put forward the oral-formulaic theory according to which the poet composes his work orally, by means of formulas in the act of performing. Donald K. Fry, however, maintains that the act of composition and memorization functions as alternative to improvisation (in Baüml 1984). Whatever the order of actions is, the formulae function at the level of language and at the level of structure. At the level of language there are all the poetic tools (i.e., kennings) as well as pragmatic markers directed at the listeners like "Lo!" At the level of structure an orally composed heroic poem is based on thematic episodes like the description of a hero, hero's genealogy, social events, description of battles and details of armour, stories within stories. Texts like *Beowulf*, written down much later than they were composed, carry the residue of orality, which contributed to the development of the written literary culture.

Courtly Poetry

The most important Anglo-Saxon work is undoubtedly *Beowulf*. The manuscript is from the tenth century but the work itself originated much earlier. Critics disagree as to the exact date. It could be as early as 630, or as late as the second half of the eighth century (the extent version). An approximate date is 725 (Fisiak 2000: 34). It was written in Mercia or Northumbria. Certain references in the poem can be dated. Hygelac was a real king who fell in battle near the mouth of the Rhine between A.D. 512 and 520. The allusion to Hygelac's defeat at the hands of the Franks in 520 is corroborated by the French historian Gregory of Tours in his *History of the Franks* (Jackson 1966: 31). It is a Germanic mythological epic with some, probably Christian, additions done later. *Beowulf* along with shorter poems: "Widsith," "Deor's Lament" and "Battle of Maldon," belongs to the tradition commonly recognized as **courtly poetry**. There are also some other works in fragments, like "The Fight at Finn's Borough" and "Waldere." The poems are connected with Germanic heroic tradition as well as with the life of poets at court.

The action of *Beowulf* takes place in only three days, but the poem can be divided into two parts, between which there is a break of some fifty years. A royal **scop** (the poet employed to write for the King's glory) had witnessed Beowulf's fight with the monster Grendel and his mother. He recounts the stories of famous Danes and their brave deeds so as to introduce the setting of the action of the poem. The poem was composed in England but the events described are set in Scandinavia.[1] The hero represents the brave tribe of Geats (southern Sweden) and crosses the sea to respond to the summon of King Hrothgar. The Danish king Healfdene and his descendants are probably historical and their hall, Heorot, most certainly stood on the island of Seeland, but Healfdene's ancestors, Scyld Scefing and Beowulf (not the hero of the poem), are mythical figures (Gordon 1976: 1).

The poem tells the story of Grendel who terrorizes Hrothgar's people. Young Geat, Beowulf, who takes up the task of freeing the kingdom from the people-eating monster is not only courageous but equipped with almost superhuman powers. Beowulf defeats Grendel and brings his claw to Heorot. Then, Grendel's mother comes to take revenge on Hrothgar's men. Beowulf is summoned again, and kills both the wounded Grendel and his mother in their underwater dwelling. In the second part of the poem, Beowulf, as the king of the Geats, has to kill the dragon who constantly attacks his people. After accepting his rewards, he returns to his native land where he tells his story and is offered land on which he rules for fifty years. He then has to fight with a dragon which attacks the Geats. With the help of a young warrior, Wiglaf, Beowulf manages to kill the dragon, but is mortally wounded and dies. The poem ends with Beowulf's funeral pyre and barrow and the prophecy of a disaster for the Geats.

The fight with Grendel's mother is particularly interesting. As has been already mentioned, women were not important in the heroic epic of the time. In *Beowulf*, we have a female monster and the presentation of what contemporary scholars identify as the link between motherhood and monstrosity. Thus, Grendel's mother is presented as the first woman warrior capable of standing up to men. Yet driven by the same rules of revenge, she is deeply despised by men and women equally (Alfano 1992: 1).

The narrative shows a connection with the ancient epic demonstrating the finesse frame construction: starting with a funeral of the old king, Scyld, and ending with the funeral of Beowulf. As in most classical epics, we find detailed descriptions of duels and battles, as well as some accounts of customs at court. Descriptions operate as narration-retarding elements. The court, Heorot, functions here as a symbol of the royal power that resists the attacks of the terrifying beast whereas human life is portrayed as short and transitory, hence the funerals at the beginning and at the end. Supernatural forces like monsters reflect exaggerated human evil and the state of danger people used to live in. Like most classical epics, it shows moments of great importance for the king and the nation for whom it was written in a highly elevated style. There are two levels of significance: the human and the supernatural. The epic machinery of Gods is replaced with Christian references, still they are rather incongruous. The poem displays a constant dramatization of the fight between good and evil. Hrothgar's scop sings the story of creation. The bloodthirsty monster Grendel is made the descendant of Cain, the first murderer. The sword which Beowulf

catches to kill Grendel's mother has its blade decorated with the Old Testament scene of the destruction of the giants by the Flood. At the same time, Beowulf is buried with pagan ceremonies. The world of *Beowulf* is thoroughly Germanic in nature, its Christian elements are most probably later additions to the already existing poem. Although the author uses Christian motifs, the poem is deeply rooted in the pagan history of the tribes involved, thus Christianity does not re-shape the poem's reality.

All Anglo-Saxon poetry is contained in four manuscripts: *The Junius Manuscript*, *The Vercelli Book*, *The Exeter Book,* and *The Beowulf-Manuscript*. "Widsith," named from the opening words of the poem of 143 lines, was probably composed in the seventh century, with later additions. Found in *The Exeter Book* manuscript, this poem might be one of the oldest works of English literature. The text is constructed around three "thulas" (i.e., mnemonic name lists) connected with the apparent experience of the wondering minstrel named Widsith. The speaker of the poem, a wondering scop, talks about the kings he has heard of, and about his wide travels. He is both a composer and a performer. The figures and events he mentions are historical, but he could not have met them or witness all events. He could not have been in Italy with Aelthwine (Alboin) who invaded Italy in 568. Still, the speaker himself might be a historical figure. Gordon (1976: 67) mentions a minstrel in Eormanric's court who died in 375 A.D. The poem is simply a catalogue of heroes and their heroic deeds. Only the third part can refer to the minstrel himself, as he speaks about the people that the minstrel sought out and the gifts he received for his poetry from various kings. Works like "Widsith" provide information about the social arrangement of the Anglo-Saxon world where the lord was the centre of the social order and the one to bestow riches and maintain or destroy an individual's personal stability, which is the case of "Deor's Lament." "Deor's Lament" has a very interesting prayer-like structure with a refrain repeated after each stanza: "That passed; this may pass also." The poem is divided into two parts: the first part gives some unfortunate stories of real historical figures, e.g., Weland the Smith, Theodoric, or Hermanric, etc. Weland, a famous smith of the Teutonic legend, was taken into captivity by Nithhad and managed to escape. Beadohild, the daughter of Nithhad, was raped by Weland and bore a son named Widia. Theodoric was in exile for thirty years, and the passage from "Deor" probably refers to this. Eormanric was a savage king, but death ended his rule. Then the poet talks about his personal misfortune of having his lord's favor and then being deprived of it. Deor comforts himself with the thought that all those evils have passed so he may not be a wondering minstrel forever. It is a reflexive, personal lyrical poem, showing great sensitivity and melancholic tendencies. By recalling all those unfortunate stories, he tries to console himself and adopt the stoic attitude that all happiness as well as all misfortune is only temporary.

Other examples of elegies from *The Exeter Book* are "The Wanderer," "The Seafarer," "The Ruin" and the love-elegies, e.g., "The Wife's Lament," "The Husband's Message," "Wulf and Eadwacer." All of these poems present different aspects of dramatic monologues whose speakers are unnamed and whose situation is implied rather than literally specified. Their primary lyrical force is their ponderous tone on the transitory character of worldly matters, as introduced in "Deor's Lament." Thus, very frequent motifs are the comparison between past and present condition as well as the awareness of the fleeting character of happiness, privileges and security. Hence, the central pattern, repeated in each of them in a different lyrical situation, is the one of loss and consolation. Consolation is found in the principle that all joy as well as sorrow must some day pass. In the first two of the poems, we have also elements of nature connected with sea explorations expressed by rich metaphors. "The Wanderer" is a poem telling of the hardships of man who had formerly known happiness and was respected and privileged in his lord's hall. Now the lord is dead, he has lost his post, and has become a wanderer who lives in sorrow and despair. Personal loyalty and group loyalty were crucial in Anglo-Saxon society. Loyalty and service towards the leader was absolute. Conversely, the lord, who was the giver and taker of wealth on whom one's life depended, rewarded good service with protection. Hence, a solitary life was the source of profound distress. The lament of the wanderer is a classic passage denoting grief after all personal ties have been broken. The voice of wisdom gives consolation to the speaker, asserting that wealth is transitory and that one can receive true joy only from the Heavenly Father.

"The Seafarer" belongs to the sea elegies and can also be read as an allegorical voyage poem, such allegories of journeys were so richly explored in later religious poems. It falls into two parts vaguely connected by a subject matter. The first part is a monologue by a seafarer describing the dangers and hardships of life at sea, but also telling about his love and fascination with the sea. The second half is a homiletic discourse concerning the transience of worldly joys and praising humble, honest living; such a moral teaching being a necessary element of medieval poetry. The poem can also be read as a dialogue in which the old sailor tells the young adept of the harshness and solitude of life at sea while the response of the young one is that it is the harshness that makes it so attractive. "The Ruin" is a reflective description of the results of the devastation of a Roman city, most probably Bath which was ruined after it was captured by the West-Saxons in 577. The imaginative evocation of the city's splendor contrasts with the city's current decay. As Hamer claims, it is likely that the poem should be considered in the context of the Christian view of history to be found in the classical tradition of the poem in praise of a city (1970: 25).

The last three poems mentioned above are clearly love poems reiterating the same ideas of the loss of a dear person and the ceaseless waiting for better times and reunion. They primarily explore the same lyrical patterns as all other poems. "The Wife's Lament" is a monologue by a woman parted from her husband or lover. It is the complaint of a woman whose loved one is in exile and who is friendless and alienated in her dwelling, an earth-barrow in a forest. The poem has a very clear structure although not all the events are fully explained. It starts in the prologue (lines 1 – 5) followed by the singer's summary of her lord's departure, her search for him and his clan's treatment of them both (lines 6 – 14). Ensuing, we have the description of the couple's relationship, his unruly nature and their mutual love (lines 15 – 26). The fourth part is the singer's account of her present imprisonment (lines 27 – 41); the fifth part includes some general thoughts concerning the sufferings of the young (lines 42 – 47), and the sixth expresses the wife's solitude, isolation and longing for her husband. Marcelle Thiébaux (1994: 139) wonders whether in part

three of the poem the woman deeply loves her husband or her lover. An adulterous liaison is a possibility but the husband and the lover are most probably one and the same person. The woman mourns her fate from the cave in the wood where she dwells, but mourns most of all because she knows he loves her still, and suffers from the want of her tenderness. "The Wife's Lament" is a strikingly direct yet intimate poetic utterance.

"The Husband's Message," apparently a sequel to "The Wife's Lament," touches upon the passion and subtlety of human love.This poem is written from the perspective of an inanimate piece of wood. The message, which only the lover and his lady could understand, was sent in secret runic letters. **Runes,** or runic characters, are the earliest surviving Germanic alphabet used especially in Scandinavia and Anglo-Saxon kingdoms in inscriptions on stone or wood. Magical and mysterious powers were associated with runes from the Anglo-Saxon period. In "The Husband's Message" it is the wood that speaks. Such imagery bears a close affinity with Germanic mythology and the magical force of runic signs. The wood passes the message to the woman of a high social rank from her husband, who was forced to leave his country and now lives in prosperity and is asking her to sail to him in the spring when the cuckoo's song is heard.

"Wulf and Eadwacer," the last of the love poems, is also narrated by a woman. The text expresses the sorrow of a woman separated from her loved one. The unclear dramatic situation of the poem has given rise to various speculations as to the roles of Wulf and Eadwacer. The names "Wulf" and "Eadwacer" (the latter signifies "a watcher of wealth," a spy, or a guardian with a hint of a watchdog), together with "whelp" for a "child," seem to metaphorically highlight the predatory roles of the characters. The poem, like "The Wife's Lament," distinguishes between two themes: love that causes suffering and love that is being transformed into a song or narrative.

Tacitus, the Roman historian, in *Germania* (c. 100) says that German warriors recite poetry before battle, Beowulf recalls his victories before going into fight. "Waldere" and "Finnesburh" are examples of such "battle poems" (Alexander 2000: 31). In the two surviving fragments of "Waldere," the figures of Weland, as a famous maker of swords, and Widia, son of Weland appear. The story was well known on the Continent as it was told in Latin by Ekkehard of St. Gall (d. 973). Its summary concerns Hildegund, a Burgundian princess, Walter of Aquitaine, and Hagen, a warrior of the Franks who are hostages with Atilla, king of the Huns. They remain together at the courts of Atilla until Hagen escapes to join Gunther, the new king of the Franks. Walter and Hildegund, who are lovers, also escape, and flee to the west, taking with them a great store of treasure. Gunther, hearing of their flight, wants to rob them. The preserved Anglo-Saxon fragment is part of a speech by Hildegund encouraging Walter, the second part is the end of speech by Gunther and Walter's reply to it.

"Finnesburh" deals with the treacherous attack made by Finn upon Danish guests. The young king is Hneaf. Ordlaf and Guthlaf, mentioned among the defenders of the hall, could be the same Oslaf and Guthlaf in Beowulf's account (Gordon 1976: 63). "Battle of Maldon" can be divided into two parts, before and after the battle. The poem describes a fight between a band of Anglo-Saxons under their chief, Byrhtnoth (c. 926 – 991), and a marauding party of Norsemen who had landed on the coast of Essex (991). Byrhtnoth refuses to pay tribute and the Saxon's lose in the battle. In the end Byrhtnoth's thanes die gloriously defending their leader. The descriptive technique is similar to that of the *Illiad*, i.e., the battle is a duel between the champions, and disregards individual soldiers. Most of the poem is composed of speeches. Apart from the topography of war, the importance of this poem lies in the ways of conceiving and describing the ethos and praxis of battle.

"The Battle of Brunanburh" (937) is the entry in most manuscripts of *The Anglo-Saxon Chronicle* for the year 937. It describes Athelstan's (West-Saxon) victory over the Scots, Picts, Britons and Norsemen. Its most characteristic features are its depiction of the slaughter and the scene with the wolf and the raven, hungry for carrion, possessing the battlefield after the fighting. The poem was translated by Tennyson in 1880.

Other, shorter forms of Anglo-Saxon poetry found in *The Exeter Book* are eleven **charms**, for example "For a Swarm of Bees" and "Against Wens." They contain passages of verse together with instructions of how to use them, as in the "Charm for Unfruitful Land." The supernatural beliefs connected with the rituals are evidence of the pagan residue of the texts, while other charms clearly evoke the Christian religion. In most such short poems, however, the two belief systems are mixed. Only in one of them, "Charm for Unfruitful Land," a pagan deity is invoked, after reference to Saint Mary, the verses call upon Erce, the mother of earth. Nothing is known from other sources about the mysterious figure. The fact that those texts were meant to have some effect upon reality through their enunciation is significant, as in such a context the magical power of words is evoked. The charm "Against a Dwarf" works as a remedy because the dwarf against whom the charm is directed functions as an incarnation of some disease. *The Exeter Book* also contains ninety five **riddles,** several of which are incomplete, damaged or otherwise impossible to be solved. The subject matter is diverse from religious through domestic and obscene. The well-known ones are "Cuckoo," "Swan," "Shield" and "Horn." The riddles combine vagueness with suggestiveness based on the Anglo-Saxon love for kennings and exhibit high poetic sensitivity. They show the folklore of the peoples of the Anglo-Saxon kingdoms. Such short poems are based on very popular Latin exercises practiced by bishop Aldhelm and others. The Anglo-Saxon riddles are translations as well as original works.

Religious Poetry

The Germanic tribes that converted to Christianity produced a number of religious works. Some are great poetical achievements, while others are remembered chiefly because of their documentary function. Most of the writers, as it is supposed, were monks. The authorship of most of the works is unknown, only two names can be recognized: Caedmon and Cynewulf. By means of comparative and contrastive analysis, scholars can only attribute some of them to Caedmon, Caedmonian or the Cynewulfian school. It must be remembered that the medieval authorial modesty was not only connected with the desire to serve God and praise Him without taking credit for the work. The idea of authorship is essentially associated with the process of individualization that arose

in the Middle Ages. It has ever since acquired an indicative function within the stream of literary history.

A l d h e l m (c. 640 – 709) is sometimes considered to be the first English poet although Aldhelm's English verse is lost. Still, his surviving Latin writings, including treatises in prose and in verse on the merits of virginity, *De virginitate* with illustrious examples of chaste living, his poetic *Carmina ecclesiastica* and *Enigmata* are exceedingly sophisticated and reveal knowledge of classical and Christian authors. His ornate and difficult vocabulary shows Irish influence. Aldhelm was educated at Canterbury, he was abbot of Malmesbury and the first titular of the bishopric of Sherborne.

Little is known about Caedmon. Bede (c. 673 – 735) relates in Book Four of his *Historia Ecclesiastica* that C a e d m o n (c. 650 – 800) was a herdsman, ignorant of poetry and unable to sing until one night he was inspired by an angel in a dream. On waking he retained his talent, and was advised by Abbess Hild to become a monk. He entered the monastery of Streaneshalch (Whitby) between 658 – 680 when he was already an elderly man. The only text that can be attributed to him is the hymn in praise of God the Creator, commonly called Caedmon's "Creation Hymn," which Bede quotes in his work. Caedmon's work provides a bridge between oral and written traditions in Old English literature.

Among the "Caedmonian" poems is a long account of the war in heaven, the fall of Lucifer, the Creation, and fall of Adam and Eve, and other events up to the incomplete sacrifice of Isaac. They are called "Genesis," although much of the material is taken from Apocrypha. Actually, the poem consists of two distinct parts, *Genesis* A and an interpolation *Genesis* B, which according to some scholars is not from Caedmon's school (Jackson 1966: 34). The inserted portion about Satan presents a powerful narrative. A Caedmonian "Exodus" tells of Moses, who has many characteristic traits of a Germanic chief, and his struggle with the Egyptians. "Daniel" A (c. 700) and "Daniel" B (c. 800), and "Christ and Satan" are also Caedmonian poems. In attributing the above mentioned poems to Caedmon certain scholars followed the Dutch scholar Junius who in 1655 published "The monk Caedmon's paraphrase of Genesis" based on an Old English manuscript containing "Genesis," "Exodus," "Daniel" and "Christ and Satan." "Genesis" falls into three parts. The first deals with the fall of the angels. Satan is here a very different figure from Satan from other Old English poems on the fall. He is a sentimental lamenting outcast reproached by his followers. The second part is Christ's harrowing of hell, the story of Christ's triumphant invasion of the underworld, which is one of the most popular themes of medieval art and literature. The third part shows Christ's temptation. Although the above mentioned poems most clearly follow Caedmon's "school," they were not necessarily written by him.

Another Anglo-Saxon poet recognized by name was C y n e w u l f, a Northumbrian or Mercian poet of the late eighth or early ninth century. Four poems contained in *The Exeter Book* and *The Vercelli Book* were signed with runic letters that composed the name Cynewulf. They are "Juliana," commonly treated as the earliest of Cynewulf's poems, which concerns the life of a saint, martyred during the reign of Maximian. The poem closely follows the Latin source in the presentation of the life and martyrdom of Saint Juliana, persecuted in 303 A.D. Juliana wanted to remain a virgin and devote her life to God; she was martyred when she resolved to keep her faith and refused to marry. Her spiritual firmness, associated with Christianity, is presented alongside the haste and instability of the evil characters. The first attempts to martyr her fail and her executioners are converted and also martyred. Juliana's symbolic **vita** (life of a saint) is modelled on the Christian allegory of war: the conflict between God and Satan. "Elene," the poem, consists of fifteen cantos, and tells the story about the discovery of the true cross by the empress Helena, the mother of Constantine. "The Fate of the Apostles," a very brief versified story of the martyrdom of the Apostles, and "Christ II" is the poem on the Ascension. Cynewulf leaving his versified signatures (hiding letters of his name in the form of a riddle in the last stanzas of his poems) introduced new elements of conscious art to English poetry.

Several other poems are sometimes assigned to the Cynewulfian school, among them are "Guthlac," A and B, the life of a holy man, the true story of a Mercian military man who became a monk and then decided to become a hermit. The poem follows the pattern of medieval hagiography. "Christ I" and "Christ III" undertake the subject of the coming of Christ. *The Physiologus* is a fragmentary version of the account of allegorized animals real and imaginary, and "The Phoenix" is an allegorical poem about a mythological bird which rises from his own ashes, a representation of the inevitable cycle of death and rebirth and the immortality of the soul. Among other anonymous narrative and elegiac poems are "Andreas," about Saint Andrew's rescue of the Christians from the cannibal Merinedonians and his subsequent conversion of them to Christianity, and "Judith," a ninth century work about a Jewish heroine who killed Holofernes. In this poem Judith is presented as a solitary hero who fights her battle against the one who wanted to violate the integrity of her virgin body.

In line with the Anglo-Saxon representation of heroes is also one of the most important anonymous poems, "The Dream of the Rood," contained in *The Vercelli Manuscript*. Certain passages were carved in runic letters on the sculptured stone cross at Ruthwell in Dumfriesshire, Scotland, dating probably from the early eighth century. The poem is very intense with rich visual imagery and firmly integrated structure. It falls into two parts. The narrator began by relating a dream vision in which he saw the Holy Cross, decorated with jewels and gold (being a symbol of religious faith), as he looked down at it, the cross was stained with blood (standing for a historical object). Then the Cross starts to speak to him. The motif of the animated wood that tells the message is present in "The Husband's Message," and is associated with Germanic mythology and the magical power of runes. "The Dream of the Rood" tells the story of the Crucifixion from the point of view of the experience of the inanimate wood, and recounts its own suffering through the rhetorical device known as **prosophopeia** (personification). This personification is symbolically, rather, than literally described. Christ bears the traits of Germanic heroes who voluntarily give up their lives for their people. The wood, which also tells its own story from the time of being a tree to the time when it was turned into a cross, shares Christ's suffering and participates in salvation. Because of that shared suffering, the wood demands respect equal to Christ's,

as it is not an instrument of torture but a participant in Christ's sacrifice, a necessary toll for humanity to be redeemed. After the dream, the poet feels a longing to lead a pure life and awaits "heavenly bliss."

Anglo-Saxon Prose

Old English literature is a rich source of Germanic literary prose and historical works. One of the most significant aspects about it is the development of prose on a scale, which was not matched by any other literature of the time on the Continent. History is largely beyond the scope of our interest, yet medieval historical works are more literature than history and they present the development of historical narration. As can be seen in Bede's works, the borderline between history and story is rather veiled. Histories of the Middle Ages are very often literary prose. The reconstruction of the past in chronicles was a simple accumulation of events with a clear defined aim of ordering series of years. Discussing ***ars historica*** one has to talk about "narrative continuum" which both in the past as well as, to a certain extent, in the present, extends from formal factual narration to its more literary fictional variety.[2)] The most important among historical works are the chronicles representing various attempts to understand historical processes by bringing events into a chronological line of occurrence. Chronicles do not explain or justify events, they simply record them. The writers of annals do not assign importance to any events, whereas chroniclers begin to judge the events described.

> While annals represent historical reality as if real events did not display the form of story, the chronicler represents it as if real events appeared to human consciousness in the form of unfinished stories
>
> (White 1987: 5).

Throughout the ages people wrote about the past so as to conceptualize historical processes for a better understanding of the present. The choice of events described, however, not only affirmed the contemporary poetics but also aesthetic choices of the times. The medieval conception of history exhibits the lack of clear discrimination between what is historical and what is literary. History was said to be superior to moral philosophy, and was morally superior to fiction. The importance of historical writing was unquestionable. Anglo-Saxon poems like "Deor's Lament" or "Widsith" clearly partake the view on the past as a source of comfort, consolation and education. The presentation of heroes as role models buttressed Anglo-Saxon social organization. The medieval chronicler when setting to complete his task usually announced his subject which was taken from the relatively recent past and went on recounting the political and military deeds of those people who changed the course of events. He rarely waved his right to invent the past as much as he claimed to have described it. The historian did not omit legends or literary texts (hence, the inclusion of "The Battle of Maldon" in *The Anglo-Saxon Chronicle*). For early historians, the association of "prose/accuracy" versus "verse/fiction" is present although often unstated.

Up till the eighth century poetry was created in Old English but prose was written in Latin. There are two Britannic, or rather Welsh sources written in Latin. One is *Liber querulus de excidio Britanniae*, ascribed to G i l d a s (c. 500 – 579), a Welsh chronicler who gives an account of the events later on transformed in the Arthurian Cycle. The second is by N e n n i u s, written at the end of the eighth century, and basically a compilation of the works of Gildas and Bede (Fisiak 2000: 32).

One of the greatest works in Latin is *Historia Ecclesiastica Gentis Anglorum* by B e d e V e n e r a b i l i s (673 – 735), completed in 731, which was translated by King Alfred some hundred years later as *The History of the English Church*. Alfred omitted certain events but translated the story of Caedmon and included a West-Saxon version of Caedmon's "Hymn." The epithet "venerable" Bede received around a hundred years after his death. His earliest work is probably *De Orthographica*, the text on spelling. Bede's historical works comprise the *Ecclesiastical History*, the *History of the Abbots* and the *Letter to Bishop Eegbert*. He also wrote the life of St. Cuthbert, in verse and prose. *Historia Ecclesiastica* is the history of Christianity in England incorporating Gildas' account with revisions and supplemented by dates and locations. Bede loved simplicity and truth. *Historia Ecclesiastica* traces the development of Christianity after the withdrawal of Roman troops. For Bede, the conversion of the English people to Christianity was a great civilizing step for the Germanic tribes. Bede's history of the Christianizing mission in England is full of vivid stories rendered with sympathy and dramatic power; the people playing important parts in history are well characterized. He also frequently passes his own judgements on the events he is narrating. Bede shows the change within the Church itself from the monastic structure of Celtic saints to the coherent organization of the diocese. Although in his historical works one can find accounts he received from other people, he does not record too many marvels. The lives of the first five abbots of his own monastery of Jarrow contain no notice of a single miracle. Bede wrote around forty works, mostly Biblical commentaries. One of his early works is *De Natura Rerum,* whose title echoes Lucretius' *De Rerum Natura.* It discusses the physical science of its time as found in certain phenomena of nature.

The following century produces equally interesting figures of scholars. One of them is A l f r e d t h e G r e a t ([849 – 901], king of the West Saxons [871 – 899]). The ninth century is also the marking point for the beginning of prose written in Old English. King Alfred ordered translations of *The Cura Pastoralis* (*Pastoral Care*) of Pope Gregory the Great (590 – 604) which describes the duties and responsibilities of a bishop and advocates the spiritual education of the clergy. Another translated work, *Histories adversus Paganos* (*History of the World*) by Orosius, incorporated not only history as it was known then, but also the geography of Germanic and Slavic tribes. Alfred translated Boethius' *Consolation of Philosophy* (*De Consolatione Philosophie*). His idea of translation was not the one of the absolute faithfulness towards the original. On the contrary, his works showed much independence from the original so that sometimes these works are rather adaptations and interpretations than simple translations. The West-Saxon version of St. Augustine's *Soliloquia*, entitled *A Book of Blossoms*, is probably also the work of Alfred.

Under his auspices originated *The Anglo-Saxon Chronicle*, beginning as a series of annals from the earliest history of England from Julius Caesar's invasion. It was continued after his death until the year 1154. The work provides one of the greatest sources of Anglo-Saxon historical prose. There are several manuscripts of the text. Entries vary in quality and quantity. Some contain common material, others preserve local interest. The chronicle includes "The Battle of Maldon" and "The Battle of Brunanburh," other lyrical passages celebrate famous persons, like the lyrical verses in praise of King Edgar who died in 975.

Two other early great prose writers writing in English are Ælfric and Wulfstan. Coming from the Benedictine school at Winchester, Ælfric (c. 955 – c. 1010) was a monk of Winchester and Eynsham near Oxford, where he was an abbot. He was a prolific writer and probably the most prominent figure in Old English literature. He compiled a series of sermons for practical use, the *Catholic Homilies* (991 – 992). Each sermon was written for a particular day of the church year. His *Passiones Sanctorum* (*Lives of Saints*, 993 – 998) present much lighter prose, renown for its stylistic clarity. His prose is very rhythmical, and sometimes alliterative. Ælfric widely used the repertory of various sources like Bede, Gregory and St. Augustine. He earned his reputation as an educator with his *Latin Grammar* (995). His last work was *Heptateuch*. It is the English version of the first seven books of the Bible.

Wulfstan, Archbishop of York (d. 1023), is mainly known as a homilist. All his prose bears the structure and form of homilies. He was an advisor to the two English kings, Ethelred and Canute, and drafted the law codes issued during their reigns. In the difficult times of the Viking raids, Wulfstan developed a great social sensitivity, witnessing the low morale of the people in time of betrayal and treachery. In his famous address to the English, "Sermo Lupi ad Anglos," he describes the desolation of the country resulting from Danish raids. Wulfstan knew how to move his audience creating sermons of great passion and eloquence. His other sermons are concerned with eschatology (death, judgement, heaven and hell), and such fundamentals of faith as baptism. The rapid development of prose ended in Old English but was continued after the Norman Conquest under a different linguistic condition.

According to Swanton (1987: 6 – 7), the Old English period is a time of the blending of Anglo-Saxon and earlier Celtic culture, and it is important to notice that Caedmon, the first English identified poet, has a Celtic name. The rise of the heroic age and heroic poetry was a fusion of paganism and early Christianity, which is described in Beowulf.[3] The destiny of an individual was to struggle with adversities and comply with the warrior's code. As the destiny of an individual was to be part of a larger group, both courtly as well as heroic literature sings praise of communal living and support. To be dismissed from a community, be it a lord's hall or a village, meant danger and most probably death. Hence, obedience to the law and loyalty towards one's superiors were chief virtues in Anglo-Saxon codes. Adherence to faith was propagated through religious writings while the spread of Christianity coincided with the creation of early feudal principalities soon to be unified into a country and nation in which the chivalric ideals were based not on individual merit but on lineage and heraldic blazon.

Middle English Literature

The Middle English in linguistics is usually divided into Early Middle English (1100 – 1300) and Late Middle English (1300 – 1500) (Fisiak 2000: 24). In literature the borderline dates are 1066, the date of the Norman Conquest, and the publication of Thomas More's *Utopia* in 1516 which marks the beginning of the English Renaissance. Middle English stretches over some five hundred years. Naturally, the literature of the period is diversified. Middle English literature came in contact with various trends from the Continent, from French troubadour songs to Dante and Boccaccio. By the end of the thirteenth century French romances and allegories provided the basis for translations and adaptations. The literature of the period also uses a vast reservoir of native sources like the Arthurian literature. An important part of Middle English texts is comprised of religious literature which from its inception used the vast reservoir of European Christian texts, like that of Jerome (c. 342 – 420), Augustine of Hippo (345 – 430), Ambrose of Milan (c. 340 – 97), or Pope Gregory the Great (c. 540 – 604). Jerome translated the Bible from Hebrew and Greek into the vulgar tongue of the Roman Empire; his translation became known as the Vulgate and became the Bible of the West. In philosophy, the dominant trend was **scholasticism**, which embraces both the doctrines of the scholars and stands for the predominant theological and philosophical teachings of the period 1100 – 1500. Scholasticism was concerned with the reconciliation of Aristotle and other pagan philosophers with the Scriptures, thus harmonising reason with faith. It is characterised by its dialectical method of argument first associated with Peter Abelard (1079 – 1142), but its greatest written monument is Thomas of Aquinas' (c. 1225 – 1274) *Summa Theologica* (written between 1266 – 1273). By the fourteenth century, with the succession of Ockham, scholasticism slowly exhausted itself as an intellectual movement. Scholasticism provided the philosophical context for the treatment of logic, metaphysics, theology and indirectly also literature all over Europe.

The Norman Conquest had a great impact on the development of the English language, and consequently, on literature. William, known as the Conqueror, established his lords as tenants in the lands granted to them. They were bound to him by feudal oath. During the reign of William the Conqueror a census was conducted. A hundred years later it received a telling title, the *Doomsday Book*, which in itself was the first piece of Norman writing, being a catalogue of everything and everybody that belonged to the king. The king's wealth and power overshadowed that of the barons. The king appointed sheriffs as his agents in every part of the country, partly to keep an eye on the lords. Later ballads about the famous English outlaw Robin Hood among other things relate the Saxon discontent over the Norman rule. The etymology of the term "Norman" according to the *Oxford Dictionary of English* comes from "north" and "man."

> The Normans were, in fact, of the same blood as the Danes, but they had thoroughly absorbed the culture of the late Roman Empire, had been long Christianized, and spoke that offshoot of Latin we call Norman French. Thus, their kingdom in France had a very different set of traditions from those of the country they conquered. You may sum it up by saying that the Norman way of life looked south—towards the Mediterranean, towards the sun, towards wine and laughter, while the

Anglo-Saxon way of life looked towards the gray northern seas—grim, heavy, melancholy, humourless

(Burgess 1996: 23).

Burgess is reproducing a stereotype, as we in fact do not know if the Anglo-Saxon way of life was humorless and judging by the riddles they wrote, it was not always so. Still, the clash between the two cultures was as if the coming together of north and south.

What was to become the English nation four centuries later was in the eleventh century divided into the ruling class represented by the Normans who spoke Norman French while the Saxons retained their Anglo-Saxon dialects. Norman French was the language used at court. For a long time French was spoken by the Norman upper and middle classes and was used by Englishmen when interacting with the Normans. English was thus the inferior language of the lower classes of the native English population and was not supposed to assume the status of a literary language. Nevertheless, the mutual linguistic and cultural penetration was all the time in process. As can be seen in the literature of the later Middle Ages, English emerged as a potent literary vehicle sustaining its core and incorporating the influences. The decline of French occurred at the end of the thirteenth and the beginning of the fourteenth centuries (Fisiak 2000: 73). An Anglo-Norman type of French continued to be used for official documents and in English courts of law long after it had ceased to be spoken. Latin was also an important communicative tool as it was the language of the Church, law, medicine, literature and philosophy. Anglo-Latin writings are mostly anonymous and deal with various religious and moral problems. Anglo-French writings used the motives of **chansons de geste** as well as the form of Breton lays. The earliest Anglo-Norman work is *The Voyage of St Brendan* which was composed in the first half of the twelfth century, whereas the French of the *Contes Moraliseés* of Nicole Bozon (early fourteenth century) illustrates the disintegration of later Anglo-Norman works.

The Middle Ages inherited from Antiquity three types of style: high, low and medium.

1. **High style** presents a variety of forms and syntactic structures. It has nominal tendencies of amplification and emphatic modification. It has a dramatic way of presenting complex images, sometimes using the ancient device of very precise descriptions of some minute detail. It utilises both aspects of language: to interact and to provide context.

2. In **low style**, the narrative is primary and the formality of diction contrasts with the plainness of style. The verb phrase is far more frequent and commonplace phrases are used.

3. **Middle style**, as the name suggests, is something in between. It is detailed and conceptual, mainly in the descriptions, and has an intricately worked-upon register (Gilbert 1979: 29).

The English language from the eleventh to the sixteenth century was in a transitional stage, but its status in respect to French and even Latin was rising. The literary language exhibited a more conscious strive for eloquence and "copiousness" of diction, most obviously expressed in the "aureate" diction of some poets (the vernacular equivalent of the Latin *florida verborum venustas*) (Gray 1990: xix). In the second half of the fourteenth century a group of poems appeared in which alliteration, which was the formal basis of Old English poetry, was used again. This phenomenon is referred to as alliterative revival. There are many reasons why alliteration became a serious option for the syllabic rhyming verse. It was most likely a national alternative to the French fashion. Moreover, alliteration continued in English poetry throughout the Middle English period and, at that point, it simply regained its importance. Whatever the reasons, alliteration became a poetic device in such important pieces as *Piers Plowman* and *Sir Gawain and the Green Knight*.

Narrative Works

Narrative works comprise narrative poems as well as prose works containing stories of chivalric culture continued to raise interest in medieval audiences. The term romance derived from the medieval Latin word meaning "in the roman language." The word "roman" in Old French was applied to the popular courtly stories in verse which dealt with three traditional subjects: the legend about King Arthur, Charlemagne and his knights and stories of classical heroes, especially Alexander the Great. Jean Bodel in the early thirteenth century (in his *Chansons de Saisnes*) differentiated between three areas of interest of romance writers as the matter of Britain, the matter of France, and the matter of Rome. He wrote:

N'en sont que trois materes a nul home entendant
De France, et de la Bretaigne, et de Rome la grant
(Lupack 1990: 1).

Contemporary scholars add the matter of England to Bodel's division to refer to romances concerned with English heroes or localised in England such as *King Horn* and *Havelok the Dane* which fall outside the subject matter presented by Jean Bodel. As a genre term, it means "marvellous story" (the use of "romance" for a love story is modern and is connected with the late eighteenth century imitations of medieval romance).

The change in literary sensibility after the Norman Conquest marks the shift from epic to romance. Romance depicts the deeds of heroes but unlike earlier works of Anglo-Saxon origin relies more heavily on chivalry and courtly love. As the Normans settled on the English soil, they began to search for their heroic literary ancestors such as Brutus, the legendary grandson of Aeneas. Aeneas was presented in the famous *Historia Regum Britanniae* by Geoffrey of Monmouth (1100 – 1154), written around 1140, as the father of the British race. Geoffrey claimed that all the kings of Britain descended from Brutus, the original conqueror of England. Wace of Jersey (c. 1100 – c. 1174) translated Monmouth's work from Latin into French as *Roman de Brut* (or *Geste des Bretons*), which in turn was the basis of a long poem by Layamon (c. 1189 – 1207), entitled *Brut or History of Britain*, written half-way between alliteration and rhyme.

Yet, it is not Brutus but King Arthur who emerges from these texts as the chief mythical-historical figure of the Middle Ages and Layamon's work greatly contributed to the spread of the popularity of the Arthurian legend. Layamon presented King Arthur as

a strong ruler leading his people to fight the Saxons. He also enriched the story with the motif of an affair between Guinevere, the King's wife, and Lancelot, one of his knights, and the character of the magician Merlin. In neither of the sources is the existence of King Arthur factually supported. If Arthur was a historical figure, he defeated the pagan Saxons in the battle at Mons Badonicus (c. 510). The Arthur of the literary works is situated in the age of chivalry, after 1100. King Arthur as a historical figure is also mentioned in William of Malmesbury's (c. 1095 – 1143) chronicle *Gesta Regum Anglorum* (c. 1139), a history of England from 449 to 1120. William of Malmesbury was a true historian whose other work are *Gesta Pontificum Anglorum*, an ecclesiastical history of England, from 597 to 1125; *Historia Novella*, the sequel to *Gesta Regum*, dealing with the years 1128 – 1142, left unfinished because of its author's untimely death; and a hagiographic work on the *Life of St. Dunstan*. He offers two stories of Arthur and while regarding him as a great warrior, he discredits many stories about him.

Chrétien de Troyes[4] first introduced the legend of Arthur and his knights in French in his *Perceval or Le Conte du Graal*, written in 1190. The Holy Grail was the legendary chalice used by Christ during the Last Supper. Although overtly Christian in nature, the story is not deprived of older, Celtic overtones of a mortal hero's visit to the otherworldly place, hence the supernatural elements featuring in many versions of Arthurian stories. The motif of the search gradually became central to many works of the Arthurian cycle. An Anglo-Norman writer, Walter Map, or Mapes,[5] added the theme of one of King Arthur's knights, Galahad, and his quest for the Holy Grail to the story a little later (Mulgan and Davin 1964: 7). The motif of the Grail is one of the most beautiful in literature. It embodies human striving for perfection and understanding the unknown and elaborates mystical and spiritual motifs. The twentieth century perception of King Arthur as a kind of romantic hero was undoubtedly formed by Tennyson's poem *Morte d'Arthur* (published in 1842, and subsequently incorporated in *The Passing of Arthur*, 1869). Late Victorian medievalism formed a somewhat idealistic view of the Middle Ages, preserving the elements that suited its philosophy while being totally oblivious towards the historical background of medieval literature. Although Tennyson's work claims no pretence to literary or historical accuracy, his poems as well as other works spurred a long lasting interest in medieval literature, which was revived in literary works as well as in critical studies.

All the legends connected with Arthur[6] and his knights are usually referred to as the Arthurian cycle. Almost all the great characters of Continental Arthurian romance appear in English in the late thirteenth century (Barron 1990: 1 – 2). Unlike some of the English sources, they are purely adventure stories. *Sir Perceval of Galles* (c. 1340) is a Middle English translation of the original earlier story by Chrétien de Troyes. The plot revolves around the subsequent trials of knightly skills. Perceval has to kill the Red Knight, the Black Knight, the Sudan and the Giant of Gollerothirame. Finally, Perceval leaves for the Holy Land where he wins many cities before he is killed.

Only one of Marie de France's[7] *Lai* (Eng. lay), *Lanval*,[8] relates the story of one of the Arthurian knights. Marie provides the link between tales of chivalry and tales of love (two major areas of interest of romance writers). Middle English **lays**, one of which is an adaptation of Marie's work, *Lay le Freine*, are very difficult to classify. Chivalric in nature, these poems have been traditionally included in the category of romance, and most scholars see lay as shorter versions of romance, which has references to Brittany (cf. Baugh 1980: 196). The romances, like *Sir Degaré*, *Emaré*, *Sir Gowther*, *Earle of Toulous*, *Sir Orfeo* and *Sir Cleges* were composed sometimes between the late thirteenth or early fourteenth century and the early fifteenth century. The subject matter of these lays is as varied as the romances themselves. *Sir Orfeo*, *Sir Launfal*, *Lay la Freine*, *Sir Degaré* show the enchantment with the Celtic fairy world. *Sir Orfeo* unlike its classical model wins his wife back, tests his steward's loyalty and regains his throne. *Sir Degaré* is a rendition of the Oedipus motif with the typically medieval rape scene, which is somehow mollified by the promise of a special child. *Earle of Toulous*, *Emaré*, *Sir Gowther* and *Sir Cleges* are miraculous and Christian enacting family drama within the social context of the late medieval world. Abandoned children, patient and faithful love that has to wait many years to be rewarded are frequent subjects of such lays.

One of the most potent love-motifs of medieval romance, which has links to Brittany, is the story of unrequited love of Tristan and Iseut who are bound by the unbreakable bond of love because they drank a love-potion. Consequently, although Tristan has won Iseut to be King Mark's wife, he vowed his eternal love to her. Denis de Rougemont in his *opus classicus*, *Love in the Western World*, guides us through the manifold meanings of love claiming that most of classical western love stories are based not on presence but absence. It is the impossibility not the fulfillment of love that is the driving force of their lives.

The second very popular motive in romances is the conflict of loyalties, and the necessity of choice between a hero's superiors and his equals. Tristan as well as Lancelot have to chose between their loyalty towards the King and their love for a woman. Based on the legend of uncertain origin, with some Celtic elements, the earliest surviving version is that by Thomas of Britain, entitled *Tristan* (variously dated 1155 – 1170). Thomas most probably composed the work at or for the court of Henry II and Eleanor of Aquitaine. His text was followed by numerous renditions, like the one by Béroul (c. 1190) and later, Gottfried von Strassburg's (1205 – 1215). A fragment of the Tristan and Iseut story is the subject of Marie de France's *Lai de Chevrefoil*; the story reappears in Malory's *Morte d'Arthur*. Middle English *Sir Tristrem* is a thirteenth century adaptation of Thomas' poem. The poem was first edited by Walter Scott and provided the inspiration to Charles Algernon Swinburne while he wrote his version of the story in *Tristram of Lyonesse*.

Love with obstacles, unfulfilled love is part of the larger medieval literary phenomenon labelled as **courtly love** by a nineteenth century scholar Gaston Paris. This term stands for a literary and social concept, originating in the Middle Ages, which reflects a particular kind of love between men and women, involving service and veneration on the part of a man and a nominal or actual domination on the part of a woman. Gaston Paris understood this concept as secretive, illegitimate but ennobling love requiring man's submission to a lady. In medieval literature courtly love, however, can have multifarious facets as it incorporates both idealistic as well as adulterous love. Joachim Bumke argues that the only common feature of all manifestations of courtly love is its specifically courtly character

and its integration into the framework of the poetic idea of courtly society (2000: 361). The idea of courtly love developed in the feudal courts of the south of France in the first half of the twelfth century, and was the thematic inspiration for the troubadours in their chansons. That type of chivalric love spread across Europe by 1200. It was based on the social structure of the feudal court with the sovereign at the top and his servants at the bottom. A lady was the symbol of all feminine virtues, unavailable and haughty, and married to someone else, frequently to one's superior. Such relationships were modelled on the feudal dependence of the feudal follower on his lord and were also treated as courtly etiquette and a literary game of gallantry which, in time, developed into a more serious code of social morality. There were various attempts at the social reading of the concept suggesting medieval discrepancy between love and marriage as well as feudal relationships, which are based on inequality and servitude. Courtly love relationships can be summarised in three verbs: to serve, to suffer and to smile. A medieval courtier, Andreas Capellanus (André de Chaplain), provided a manual of love entitled *The Art of Courtly Love*. Showing influences from Ovid, this book represents love as warfare in which every lover is a soldier and Cupid is a generalissimo. Capellanus declares that a woman's power is absolute but love has to be maintained and kept secret by both parties.

To win the love of a chosen lady becomes the sole aim of a knight although sometimes such love proves to be an obstruction in fulfilling his knightly duties. The anonymous *Sir Gawain and the Green Knight* coming from the late fourteenth century shows the growing preoccupation with knightly moral codes. The poem was written in the West Midland dialect and uses archaic alliterative verse combined with rhyme. It consists of two primary motifs: the test of beheading and the temptation of adultery. The Green Knight issues a challenge to Arthur's knights that one of them can strike him provided that he will return the same blow the following year. Gawain stands up to defend the honour of the Round Table and a year later sets off to meet the Green Knight. During his trip, he has to resist the temptations of his beautiful hostess in Lord Bertilak's castle, which he succeeds only partly, as he receives a green girdle, which is supposed to save his life the following day. During the day of the combat he also avoids which is to be the final blow. As a result and a reminder of his weakness he receives a nick on the neck. It turns out that the whole game was a test of honour for Gawain carried out by Bertilak and designed by the magician Morgan le Fay.

The poem exhibits certain thematic traits found in the rest of the Arthurian works. The hero of noble origin must obey the **chivalric code**. Middle English word *knight* derives from Old English *cniht*, a noun, which meant a warrior, but also boy, youth, servant and attendant. The word *knighthood* did not exist in Middle English, its equivalent was the French noun *chivalrie*, which also meant a troop of mounted warriors. Together with the civilising of knights, the word began to signify the code of behaviour, distinctive and deliberate, with which medieval knights identified. Such a code obligates one to submit one's life to the requirements of honour and knightly duty of defending one's superior (the king) and helping the weak. Each Knight of the Round Tale had to reaffirm the oath each year at the feast of Pentacost. They swore to uphold virtue, to be merciful and to give succour to women. Gawain, as any knight would, has to accept the challenge of the Green Knight. Thus, he proves his masculinity and a rightful place in the courtly community. He has to fight his weaknesses both physically, confronting the Green Knight and risking his life—and psychologically, resisting the temptations of the lady. Thus, he strives for spiritual perfection. He retains some of the characteristic features of the Anglo-Saxon thane, and in his adventures, he frequently shows almost superhuman qualities, yet his adventures are not the defence against dangers of the outside world but a necessary element of his knightly education. He seeks out worthy opponents to test them and himself in battle. During his adventures not only physical skills but moral qualities are tested. Historical or political reality is entirely irrelevant for the development of the story. The elements of fantasy, magic and supernatural pervade the text.

The original Green Knight is a vivid figure carrying an axe and a branch of holly; both the knight, as well as the bush have rather sinister associations. Holly is a "holy plant," as it epitomises the essence of suffering and death followed by resurrection (Sadowski 1996: 86 – 89). On the one hand, green is associated with the legendary Grail, on the other, the devil was frequently portrayed as a hunter, clad in green robes, hunting innocent souls. The Green Man of the numerous reliefs[9] in medieval churches is linked with the classical and pagan prototypes bound with the never-ending cycle of death and rebirth. For Rabanus Maurus, an influential theologian of the eighth century, the Green Man's leaves represented the sins of the flesh of a lustful and wicked man doomed to eternal damnation.

Sir Gawain and the Green Knight also deals with moral matters such as temptation to adultery and the price one has to pay for it. As we learn in numerous narratives, none of the Knights of the Round Table is worthy and pure enough to reach the mystery of the Grail but they all fail in some way. Percival and Bors come close to it as a reward for their chastity but only Galahad, Lancelot's son, achieves the Grail quest because he is a virgin. Lancelot fails because of the sin of lechery. Arthur loses the battle against his son and nephew Modred (Morgan's son) as a punishment for incest. He is taken to Avalon, the legendary Celtic fairy place. Although he died in battle he was never considered truly dead.[10]

There are a number of popular romances and tales retelling the adventures of Gawain, the earliest ones being: *Libeus Desconus* (c. 1350), *Ywain and Gawain* (before 1350) and *Sir Gawain and the Green Knight* (about 1375). *Ywain and Gawain* is a translation and adaptation of Chrétien de Troyes' *Le Chevalier au Lion* and is basically the story of Ywain, son of Urien, a knight at King Arthur's court. Unlike most romances it provides the tale of married love, as only after Ywain weds his lady, he accompanies Gawain to prove his manliness in battle. Then, after not keeping his promise he goes mad and roams in a forest in which he saves a lion, which was nearly killed by a dragon. The lion becomes his friend. Finally, he is reconciled with his wife and they live happily ever after. Judging by the number of circulating copies, Gawain stories were among the most popular ones in the Middle English period. They are *The Wedding of Sir Gawain and Dame Ragnelle* and its popular version, *The Marriage of Sir Gawain*, both most probably based

on some lost Arthurian narrative (Hahn 1995: 41), the romance of *Sir Gawain and the Carle of Carlisle*, *The Awovyng of Arthur*, *The Awantyrs of Arthure*, *The Knightly Tale of Gologras and Gawain*. *The Green Knight*, which is the popular version of *Sir Gawain and the Green Knight*, shows some differences in the story line, i.e., the Green Knight sits down and shares a meal with the Round Table after making his challenge, and then after Gawain's trial joins the Arthurian court. *The Turke and Sir Gawain* testifies to Gawain's extraordinary endurance and courtesy, typifying the popular notions of chivalric virtues. The title hero regains his courtly identity as Sir Gomer and the adventure brings both knights to Arthur's court. *The Jeaste of Sir Gawain* depicts Gawain's combat with the brother of an anonymous woman, with whom Gawain is connected for many years and, finally, *King Arthur and King Cornwall* which resembles Chaucer's "Squire's Tale" and popular *Sir Launfal*.

Courtliness[11] and chivalric virtues comprise the knightly code whose slow degeneration we witness in the course of the last two centuries of the Middle Ages. When Caxton published the work of Thomas Malory (d. ?1471) entitled *Morte d'Arthur* in 1485 (the work was written between 1469 and 1470), the world of chivalry was already waning. Malory's work was so named by Caxton (c. 1422 – 1491), yet the author himself entitled it *The Hoole Book of Kyng Arthur and of his Noble Knyghtes of the Rounde Table.* Such a title gives a much better idea of the content, as Malory intended the work to be a series of different adventures. Caxton printed it as a continuous narrative, starting with the parentage and birth of Arthur and ending with his death, thus shaping it into a consistent story.

Malory drew from various sources, mostly on *Alliterative Morte Arthure* (c. 1360), but his major interest was the presentation of adventures of particular knights rather than the story as a coherent narrative. *Alliterative Morte Arthure* is a poem of battles with very interesting accounts of medieval warfare. *Stanzaic Morte Arthur* is a very different poem. It is a condensation of prose romance *La Mort Artu*. Written in the fourteenth century, it provided the inspiration for the last two tales of Malory. In *Alliterative Morte Arthure*, Arthur is going to Avalon to find skilled surgeons who can cure his wounds, while *Stanzaic Morte Arthur* creates the atmosphere of magic, and three ladies take Arthur on a magic boat. The stanzaic poem also concentrates on the love story between Lancelot and Guinevere and Arthur's death is due to the feud between Lancelot and Gawain as it is to Modred's rebellion, as was the case in the *Alliterative Morte Arthure*.

Unlike the Gawain-poet Malory is not so much concerned with moral problems. In his rendition, Arthur is a child of an adulterous union, Modred is his son by another. Yet the ultimate destruction of the harmony is caused by the adulterous love of Lancelot and Guinevere, so to an extent, this implies that Malory regarded adulterous love as the cause of the destruction of a great civilisation, deterioration of knightly code and the brotherhood of the Knights of the Round Table. The issue of adulterous love and the punishment for it is also connected with defying the code of courtly love. The story of Lancelot in Chrétien de Troyes' *Le Chevalier de la Charrete* (*The Knight and the Cart*) relates how the Queen is abducted by Meleagant and taken to the land of Gorre. Lancelot has to undergo many hardships including public humiliation of riding in a cart with common criminals. He also faces the choice of what is of more importance to him to be a lover or a chivalric hero. Contradictory imperatives of love and honour run through the text, as the Queen demands from him to perform badly in a tournament and he has to prove his love by enduring yet another humiliation. For Chrétien, love is excessive, immoderate and irrational and rarely sacramentalised through marriage. In Malory's tales, Lancelot when asked by a woman why he is not married says that he will have to leave tournaments and adventures. Lancelot fears domesticity. Still, he recognizes the sinful nature of his attachment to Guinevere and goes to perform penance by which he affirms that medieval Christian otherworldliness always triumphs over mortal passion, and it is the spiritual not bodily perfection that grants access to the mystery of the Grail. Malory's text condemns mortal passion, but the desire is neither denied nor openly rejected by Malory. As the barons pressed Arthur to marry and Arthur mentioned Guinevere, Merlin prophesized that Guinevere would love Lancelot.

There is also a fifteenth century anonymous fragmentary romance, *Lancelot of the Laik*, written in heavily anglicized Scottish dialect, which is a paraphrase of the Vulgate (French cycle) Lancelot. Here the story of Lancelot is selected because he is the model of a great lover and it is the love for the Queen, which is most important for the poet. This text does not stress the adulterous nature of their union being the immediate reason for the downfall of the Arthurian court, but emphasises Lancelot's importance to Arthur. The Middle English *Prose Merlin* was written near the middle of the fifteenth century and is a fairly accurate translation of the Merlin section of the Old French Vulgate cycle, an interconnected set of Arthurian works composed during the first half of the thirteenth century. The text consists of two sections. The first begins with the story of Merlin's birth and continues through Arthur's coronation and is probably derived from the Old French poem *Merlin* by the late twelfth century writer Robert de Boron. The second section is based on the sequel to Boron's poem, written in the first half of the thirteenth century. The second section is much more complex than the first; it outlines a number of military conflicts including the rebellion of the barons and Arthur's European war against the Romans. Here Merlin becomes a central unifying figure between great characters such as Arthur and Gawain.

The marvellous and magical elements pervading the romances comprise medieval beliefs in the fantastic occurrences of the natural world. On the one hand, we encounter miracles, on the other magicians who have the hidden knowledge of the natural forces and are able to influence the material world. The magic, which made use of evil spirits, was of course always regarded as sinful. Feared and despised by theologians like Thomas of Aquinas or John of Salisbury, in literature magic enabled an imaginative link between the world of the audience and the text. For Jacques Le Goff, magic stood for the resistance to the official ideology of Christianity, and the marvellous became the focal point of a form of cultural resistance. The figure of chief magician of Arthur's court, Merlin, marks a strong presence of magic in the Arthurian cycle. The Merlin's figure might have been created out of much older Welsh mythology, most probably from the Welsh prophet, Myrddin.

The Anglo-Saxon legacy of romances connected with the "matter of England" comprises a number of works, such as *Havelok the Dane* (end of the twelfth century). The poem reworks familiar motifs of the exiled prince who receives poor upbringing, and of love with obstacles which the virtuous and honest hero has to overcome. He finally wins against all his opponents and the poem concludes with the marriage of Havelok, prince of Denmark, and Goldborough, heiress to England. *King Horn*, written about the same time, is also based upon the Anglo-Norman work translated into English some fifty years later. Again, we have the exiled prince Horn who falls in love with the princess Rymenhild and is banished from the court at which he serves. After numerous adventures during which he has to prove himself, he wins her hand. Both *Havelok the Dane* and *King Horn* were directed at an aristocratic but not necessarily very sophisticated audience, hence repetitions and frequent use of similar situations and formulas.

Guy of Warwick and *Bevis of Hampton* (both c. 1300) are less royal and more "baronial" in their content. Both describe the fight against Saracens. In the first part of the story, Guy, a courtier at the time of Edward the Confessor, is socially inferior to the heroine Felice but, by feasts of arms, he wins her hand. In order to prove himself, he departs in search of adventure. An interesting thing is that Guy is noble by character but not by birth. In the second part he turns to religion. He becomes a pilgrim and travels to the Far East fighting against Saracens on his way back. He dies as a hermit. This romance enjoyed a long lasting popularity in the Middle Ages and later. It is due to its popularity that we have the later sequel, *Reinburn, Guy Sone of Warwicke*. The *Speculum Guy* tackles the religious ascetic side of Guy and on such a basis formulates the rules of ethical and spiritual conduct. There are also short ballad-like pieces from the Renaissance or later: *Guy and Phillis, Guy and Colebrande*, and *Guy and Amarant* (appeared as late as 1630).

Bevis of Hampton presents an interesting female character, lady Jossian, who gave her love to Bevis but is forced into a loveless marriage with another man. Bevis is a warrior and the measure of his success is in the catalogue of his slain enemies. Bevis' massacre of the citizens of London reflects the baronial suspicion against the people who stood outside the feudal hierarchy and made their money through trade. The story is also widespread because of the figure of the famous horse, Arondel, for whom Bevis prays as it dies.

Richard Coeur de Lion (c. 1350) and John B a r b o u r's (c. 1320 – 1395) *Bruce* both deal with historical figures. Richard I was one of the most heroic of English historical figures, no wonder that stories about him began to accumulate soon after his death. The English romance is probably a translation of an earlier French romance and it celebrates Richard's single combat with Saladin. *Bruce* tells the story of a Scottish king, Robert the Bruce (Robert I), and Sir James Douglas' struggle against the English invaders.

Athelston (c. 1350), a short verse romance, is based on the Old English story and presents a conflict between King Athelstan of Wessex and the Archbishop of Canterbury, which is reminiscent of the conflict between King Henry II and Thomas á Becket.

The Tale of Gamelyn (c. 1350)[12] is most probably an antecedent of the stories of Robin Hood. It is the story of a person abused by his elder brother, who associates with outlaws and himself becomes the first literary figure of a "noble outlaw" standing for the ideal of justice and equity against legal oppression. Finally, the hero is able to assert himself and is reconciled with his enemies.

William of Palerne (written c. 1350 – 1361) is a clear example of the alliterative revival of the fourteenth century (see earlier in this chapter). It is a translation of the French romance *Guillaume de Palerne* (c. 1194 – 1197), also known as *William and the Werewolf*. The beginning of the English romance is missing but the French version tells the story of the infant prince, William of Sicily, being carried away by a werewolf to save him from the plots of his uncle. He is taken by the emperor of Rome who gives William to the care of his daughter, Melior. William and Melior fall in love and ensuing is the tale of two lovers who have to go through a series of trials and are helped by a powerful werewolf. The English version is an adaptation rather than a veritable translation of the French text and comes closer to the old Greek romances than any other of the above mentioned works, despite its clearly Germanic versification.

Four Middle English Romances—*Sir Isumbras, Octavian, Sir Eglamour of Artois* and *Sir Tryamour*—account for the development of the English popular tradition. All four texts survived in multiple manuscripts and continued to circulate in print throughout the sixteenth century; they were all composed between 1325 – 1375 (Hudson 1996: 1). *Isumbras* is a lesson in humility and family devotion, and can be marked a "homiletic romance" as it deals with the visionary conversion of a Roman officer including the foretelling of his martyrdom. *Octavian* deals with exotic romance and social comedy. The story of Octavian was popular throughout medieval Europe and an Anglo-Norman scribe must have used French sources to present his story.

> The sultan, his daughter, his giant champion, and the Saracen attack on Paris have parallels in stories of Charlemagne. The treacherous mother-in-law is drawn from legends of Constance; the children carried off by animals and raised by foster parents are found in legends of St. Eustace (Hudson 1996: 45).

Octavian has all the elements of a good story, a culminated wife of the emperor Octavian, Florence, and separated twins: Octavian and Florentyn. The children are stolen by an ape and a tiger and Octavian is brought up by a lioness. Octavian has to learn about his background and make a name for himself, although it is Florentyn who fights the giant after the final battle, Octavian fights the pagans and frees the prisoners of the Sultan. The family is then happily reunited. *Tryamour* focuses on loyalty and combat but the story of the culminated queen is similar to that in *Octavian*. Here the queen gives birth to Tryamour in a forest and recognised by Sir Bernard as a noblewoman is given shelter and care in his household. Tryamour also proves himself in tournaments and battles with giants and at the end the separated family is once again reunited. *Sir Eglamour of Artois* combines chivalric adventure with family conflict repeating the story of lovers separated by a disapproving father, their vicissitudes and inevitable marriage which marks the triumph of faithful love.

The romances of Antiquity are less abundantly represented in England. One of them is *King Alisaunder* (c. 1300), whose legend was circulating in Europe before the year 1000. Undoubtedly, its popularity was strengthened by the earlier version of the French

legend, *Roman d'Alexander*, from the twelfth century. *King Alisaunder* shows Alexander not as the son of Philip of Macedon but as the son of the Egyptian King Nectanabus who tricked Philip's wife by magic into sleeping with him. The mysterious begetting of Alexander parallels the story of the birth of Arthur. The poem deals with the birth and youth of Alexander, his reign and numerous conquests. It ends with his seduction by Candace and his subsequent death. Written in short couplets, it has a somewhat disjointed structure that is compensated with vivid descriptions and a few lyrical passages. *The Siege of Troye* (c. 1425) and John Lydgate's *Troy Book* (1412 – 1420) are both based on Guido delle Colonne's moralising Latin version of the Troy story. Lydgate also wrote *The Story of Thebes* (1420 – 1422), translated from a French prose redaction of the *Roman de Thebes*. "The matter of Rome" texts are usually historical and alliterative romances based on war-like subjects (Boitani 1986: 41). The best example of other legends with Greek sources is *Sir Orpheo* (c. 1320). Its author proclaimed to use the story of Breton origin though it is in fact a retelling of the well-known myth of Orpheus and Eurydice with the Celtic fairyland instead of Hades and a happy ending instead of the tragic one of the original Greek story. Middle English literature was essentially trilingual and translation and imitation were common literary techniques of the period.

"The matter of France" repeats the subject matter taken from chansons de geste, French epic poems mostly connected with the great epic cycle of the reign of Charlemagne and his immediate successors. These poems are "historical," although they contain a great deal of apocryphal and legendary material. They use legends to embody problems and difficulties of the feudal system itself caused by conflicting loyalties. The most influential is *Chanson de Roland* from the early twelfth century, which tells about the deeds of the famous knight Roland and his battles against the Saracens. The text presents Roland as a brave but proud individual; and it is pride that leads to Roland's destruction. Charlemagne is glorified as a Christian king, and his vengeance on his enemies comes about as the direct intervention in trial by combat. Charlemagne poems have much more in common with epic rather than romances and the whole cycle had an enormous impact on the development of Anglo-Norman literature.

At the end of the Roland story we encounter a brief mention about Otuel, the mighty Saracen, whose tale is continued in the romance of *Otuel* (or Otinel) and *Otuel and Roland* (c. 1330). The text shows Otuel who confronts Roland in the battle, and is later miraculously converted to Christianity when the Holy Ghost in the form of a dove landed on his helmet. The text traces the knightly career of the Saracen knight at the court of Charlemagne. Otuel becomes a great power on the Christian side. Another example of the variations of the same theme is *Ferumbras* (before 1380), which is again the story of a Saracen converted to Christianity who becomes a staunch supporter of Charlemagne. *The Sege of Melayne*, dated in the second half of the fourteenth century (although the manuscript which contains it comes from 1450), must have been written earlier (Lupack 1990: 105) and is sometimes considered part of the Otuel group of Charlemagne romances. The poem is about a religious struggle emphasising the spiritual struggle between the Christians and the Saracens. Other Charlemagne romances in English are *The Sultan of Babylon*, known

as *The Sowdone of Babylone*, written in the late fourteenth or the early fifteenth century (it contains echoes of Chaucer's *Canterbury Tales*), and *The Tale of Ralph the Collier*, printed in 1572 as *Rauf Coilyear*, but was written in the latter part of the fifteenth century in the Scottish dialect (Lupack 1990: 161).

There are also romances whose primary theme is love and friendship, like *Floris and Blanchefleur* (c. 1250) and *Amis and Amiloun* (c. 1290). *Floris and Blanchefleur* is probably a story of oriental origin and deals with the adventures of two lovers, the son of a Saracen king, Floris, and the daughter of a Christian lady prisoner, Blanchefleur. After numerous obstacles they finally get married and Floris is crowned king on the death of his father. The narrative is also set around the flower imagery, hence the telling names: Floris – flower, Blanchefleur – white flower. The exotic elements are used here to make the narrative more attractive. One also encounters devices typical of the romance: for example, the miraculous ring that can save the life of one of the lovers, or the Tree of Love whose flowers fall on the maiden who will be the queen. *Amis and Amiloun* is a story adopted from *Amis and Amile*, a twelfth century French romance, an Anglo-Norman lay. The main characters are two foster brothers bound in friendship and love. Their friendship is put to test but finally everything is resolved happily and the dead children of Amis' are miraculously brought back to life, while Amiloun is restored to health and cured of leprosy. *Sir Amadace* is a romance primarily concerned with the bourgeois ideology of money. Amadace belongs to "spendthrift knight," like Launfal and Sir Cleges, whose stories are deprived of magical ornaments concerning their getting out of debt and regaining position and money. *Robert of Cisyle* is a miracle story with a didactic point. Robert, a bad ruler, is made a fool in his court while an angel takes his position. The traditional romance theme of adventure in which chivalric identities have to be won is here intensified through the clear pattern of sin suffering remorse and then final happy restoration. All the romances propagated honourable conduct involving military service to Christ and king, protection of the weak and avoidance of villainy. Theses texts constructed the most potent system of secular literary values.

Religious Poetry

Christianity, which by the twelfth century was firmly established in England, inspired a great number of poetical works. Poetry, as well as prose, frequently used allegory as its most powerful means of expression. **Allegory**, as a genre, is a figurative narrative or description conveying veiled moral meaning, sometimes functioning as an extended metaphor. Allegorical thinking developed as a long established tradition of interpreting the Bible through the codified set of patterns. It was also connected with making parallels between the Old and the New Testaments. By the end of the twelfth century, it was one of the most practised devices of explanation. By the thirteenth century allegory had entered the cannon of literary conventions. As a mode of expression, allegory assumed four levels of non-literal meanings: literal, allegorical, tropological or moral, and anagogical. These corresponded to the historical account, the life of Christ and the Church Militant, the individ-

ual soul and moral virtue and the divine schema and the Church Triumphant, respectively. All of the above was summarised in a medieval mnemonic:

> The letter shows us what God and our fathers did;
> The allegory shows us where our faith is hid;
> The moral meaning gives us rules of daily life;
> The anagogy shows us where we end our strife
>
> (Price 1992: 60).

Medieval literature in general used allegory to convey moral and religious dilemma. Another form of moral instruction are **exempla**, or short narrative tales created by preachers to illustrate moral points. They are sometimes hilariously funny as they portray various human types. They suggest that there existed a different side of the Middle Ages, a frivolous and sinful one. Many pious and religious people dealt with their desires by simply giving in, instead of suppressing them through repentance. Exempla frequently appeared in medieval didactic works and sermons. Robert Mannyng's (1288 – 1338) *Handlyng Synne* (written between 1308 – 1338) largely draws on material found in exempla and popular comic tales (for example in his accounts of the devil). Mannyng translated a French work *Manuel de Péchiez* by William of Wadington, adding new material and offering representative stories on the ten commandments, the seven deadly sins, sacrilege, the seven sacraments, the twelve requisites of penance, and the twelve graces of shrift. He illustrated his material with vividly told stories–expositions of religious ideas. Similar religious accounts on the aspects of faith, we find in various medieval prose works, such as *Jacob's Well*, *Book of Vices and Virtues*, *Of Shrifte and Penance* (the Middle English prose translation of *Le Manuel de Péchiez*), *A Myrour to Lewde Men and Wymmen* and *Ayenbite of Inwyt*.

Another example of a versified sermon is *Poema Morale* (or *The Moral Ode*), written c. 1150 – 1175. It is a description of heaven and hell and their respective joys and horrors. The author presents moral and religious precepts for the reader while treating the common theme of the consequences of wrongdoing, and admonishing the reader to work towards salvation through virtuous living. The poem is interesting from the linguistic point of view as it shows the stage of English in the early Middle English period after the transition from Old English. Similar themes one can find in *Ormulum* (c. 1200), a series of homilies written in the North-East Midlands. The author identifies himself as Orm, saying that he is an Augustinian monk and is writing for his brother Walter. His aim is to render the Gospels in English, and indeed the poem paraphrases the Gospels for the liturgical year arranged around the life of Christ. *Ormulum* presents an interesting linguistic feature, which is the doubling of the consonant after every short vowel in a closed syllable, e.g. orrmulumm, Ennglissche, annd, etc.

Cursor Mundi (c. 1300) is yet another long religious poem founded on the works of the late twelfth century. This poem covers mankind's spiritual history from the Creation to the Day of Doom, divided into Seven Ages. Such themes will reappear in late medieval drama, e.g., in *Mundus et Infans*. The poem deals at length with all the principal episodes of both the Testaments including an apocryphal material. The historical section ends with an exhortation for all people to repent and live Christian life and with a prayer to the Virgin. The clear Marian allusions can be attributed to the growing cult of the Virgin. The poem, as are many other works written in praise of the Virgin, is full of sacrificial devotion and admiration which is reminiscent of courtly love.

An equally popular medieval literary form was a debate poem. Although not strictly religious, *The Owl and the Nightingale* (c. 1200) contains a number of religious themes. The poem is a debate between two birds and focuses on the nature of their songs, the difference in their lives, as well as their own avian nature. The work is anonymous, but there are speculations that it might have been written by Nicholas of Guilford, as he is the arbiter in the debate and the one called for to settle the dispute. The poem, however, is inconclusive and escapes easy classifications, as human features intermingle with avian ones creating a multilayered structure of signification. The debate centres on the fact that the nightingale's song is sensual and leads men astray, while the owl is the voice of wisdom. The birds discuss many topics like music, confession and theology. Allegorically, the nightingale signifies some aspects of courtly love, or more generally love poetry, while the owl refers to mature Christian wisdom, or religious poetry. The serious topics of discussion serve to illustrate the contentiousness folly of man. The avian protagonists alleviate the seriousness of the issues, situating them somewhere between the farcical and the serious but at the same time maintaining fable-like moral wisdom.

One of the most prevalent debates in medieval imagination was the debate between body and soul. The long poem entitled *The Desputisoun bitwen the Bodi and the Soule* (The Debate of the Body and Soul), written in the late thirteenth century, is a piece anchored in moral tradition, which concerns itself with a post-mortem discussion of who is responsible for sins: the body or the soul. The body is always tempted to sin but it is the soul that eventually has to suffer damnation in hell.

A beautiful allegorical poem whose authorship is credited to the G a w a i n-poet is *Pearl,* found in the same manuscript as *Sir Gawain and the Green Knight*. The other two poems, *Patience* and *Cleanness*, are also frequently attributed to the Gawain-poet. All three poems use alliteration and are connected with the development of religious allegory as an aid in the explanation of theological matters. *Patience* is a homiletic poem written to teach the virtue of patience and illustrating its points with the Biblical story of Jonah. *Cleanness* (or *Purity*) discusses the supreme value of spiritual purity and God's rejection of the impure. Purity is here understood not only as chastity but as freedom from all vices which stain the soul. Again the poet draws on Biblical material to enliven his narrative, the poems have the force of parables, in which the pattern of events serves the presentation of moral or religious matters, but they lack the magnitude and elaborate style of the *Pearl*.

The *Pearl,* written in the second half of the fourteenth century, is the finest example of the use of religious allegory. The text uses the convention of a dream poem to create a framework for a more sophisticated poetic vision. A great deal of imagery in the poem is drawn from Revelations. The poem depicts the death of an innocent two-year-old girl whose name was Margaret (Latin *Margarita* means pearl) and elaborates on the comparison with the lost jewel, a precious thing that cannot be regained. The pearl can also repre-

sent the human soul. The mourning narrator falls asleep and in a vision visits a beautiful, strange land where he sees, across the stream, the pearl maiden, the dead child as a young woman dressed in fine clothing adorned with pearls. They begin a conversation. The dreamer blind with grief and concentrated on his individual suffering is unable to comprehend the doctrine that the lady is preaching. His understanding of human society has no relevance to God. Finally, the poet sees his daughter in shining white and received into Paradise. Overcome by sorrow, the dreamer attempts to cross the stream and is awakened. For the dreamer, the possibility of a mystical union with the Lamb (symbolised through the Eucharist) is coupled with the desire for a pure reunion with the pearl. As he wakes up, he has a better comprehension of how to cope with his grief. The poem draws extensively on the Vulgate Bible, especially on the parable of the vineyard. The symbol of the pearl is cumulative and complex, involving the Biblical pearl of great price (Matthew 13: 45 – 46), which refers to the concept of purity. The passionate approach of the dreamer contrasts with the austerity of the Doctrine, and the authentic feeling towards the Lamb. The text is not an impersonal religious allegory but a very moving poem not only because of its technical artistry but also because of its emotional depth and intensity.

There are a number of Marian lyrics testifying to the cult of the Virgin Mary in medieval literature and culture. For the Pearl-poet, Mary is an example of purity (*Cleanness*). Literary characters from Gawain to Robin Hood pray to Mary. No wonder, she is the subject of hundreds of medieval poems, songs, carols and prayers, which survived till today. From the thirteenth century onwards, Mary, a virtuous virgin, queen of heaven, and loving mother was perceived and valued as a mediator between the human and the divine. Apart from the lyrics on the annunciation and nativity we have a number of lyrics on Mary at the foot of the Cross and Mary the mediator between the human and the divine.[13] Mary is also the subject of penitential worship in lyrics like "On hire is al mi lif ilong" or "Hayl, Oure Patron and Lady of Earthe." Anonymous moral songs and laments exemplify a devout Catholic sensibility of the late medieval world. Presenting a range of narrative moods they bring about passion and high penitential emotionalism. Longer poems—"Love Rune," "In a Valley of this Restless Mind," "The Dispute Between Mary and the Cross," "The Four Leaves of the Truelove," "The Bird with Four Feathers," "Pety Job" and "The Sinner's Lament"—create complex religious imagery embedded in typological shading. "The Dispute Between Mary and the Cross" elaborates the motif of the Cross' participation in Redemption, with the Cross calling itself a "second mother" to Christ. All of the above poems are meditations on the necessity of penance in the context of all-encompassing God's love.

Secular Poetry

Most of Middle English secular poetry is anonymous, and the question of origin is disputable because of the confluence between French and English poetry of the period. Unlike anonymous short religious lyrics, secular lyrics celebrate nature and every day life but are not deprived of courtly love motifs. A very good example is *Alysoun*, the love lyric in which the poet praises good fortune for letting him fall in love with Alysoun. The poem is written in the manner of Old French *reverdie*, and speaks about spring, the season of lovers, and the influence of the regeneration of nature on the awakening of feelings in human beings. *The Cuckoo Song* is another thirteenth century love lyric, which draws on the familiar motifs of spring bringing the rebirth of nature. Spring's gentle winds blow on the lovers and waken to life both animals as well as people.

Middle English *Bestiary* demonstrates a close connection with both nature poems and religious poetry. It is an account of the natural world, originally in Latin, translated into English between 1220 and 1250. Using a variety of verse forms, the work gives an account of various animals, describing their real and imagined features and explaining their significance. All bestiaries have their source in *Physiologus*, a Latin work of the second century (Honegger 1996: 17 – 75, 231 – 242). Descriptions of animals range from animals of the real world, like a dog, to the wholly fantastic, like the unicorn or the phoenix and the bizarre, like manticora with its scorpion's tail, lion's body and man's head, gleaming red eyes, triple rows of teeth and the liking of human flesh. The belief that the nature of the beast could be derived etymologically from its name is due to the influence of the seventh century *Etymologiae* of Isidore of Seville. For the medieval mind, the mystical significance of nature was much more complex as people tended to read it in a symbolic way and more than one meaning was appropriated to simple life events. Hence, some creatures might represent both good and evil. Much of the work seems to be pure invention. Many fantastic qualities are attributed to real animals, which in fact, demonstrates the misinterpretation of animal behaviour. Many of the non-existent animals bear some similarity to real animals and represent the merging of the real, the fantastic and the theological (see "The Phoenix" in Old English literature). Such a reading of nature is also due to the assumption that God may be understood by studying the symbolism of the material world.

The thirteenth century was a period of relatively stable life in England while the fourteenth century was marked with wars, social unrest, plagues and socio-economic changes. The Hundred Years War (1338 – 1453) was the result of the disagreement about English territories in France as well as the reign over Flanders which was the main importing place for English wool. Economically, there is a lot of discontent attached to those changes. The plague called the "Black Death" between 1348 – 1350 seriously diminished the population of England. The discontent with the increased hardship the peasants had to suffer led to the Peasants Revolt of Wat Tyler in 1381, which accelerated the social and economic processes that had begun during the second half of the thirteenth century. Although the leaders of the revolt were killed, its outcome was not entirely negative. Serfdom was practically abolished and the unpopular Poll Tax was withdrawn. The rise in the economic status of city dwellers, burghers, foretells the future bourgeois class.

The development and criticism of feudalism is culturally reflected in a poem written in the west of England entitled *The Vision of William Concerning Piers the Plowman,* known as *Piers Plowman* by William L a n g l a n d (c. 1330 – 1400). The life and identity of William Langland, the assumed author of the text, remain unknown. The only evidence comes from the poem itself, more specifically from a fifteenth century manuscript of the C-text.

Langland's familiarity with the Scripture is unmistakable, but his knowledge of Biblical commentaries, the patristic writers and other areas of scholarship is rather inconsistent. On the basis of the text one can gather that its author was a representative of the poor clergy whose views were not far from the radical ideas of John W y c l i f f e (c. 1320 – 1384), a preacher and a religious reformer condemned by the ecclesiastical court for his theological doctrines. Wycliffe was the forerunner of the English reformation who among other things preached against a feigned contemplative life, absolutions, indulgences and dominion. He made the first English translation of the Bible. His followers were the **Lollards**, who demanded the common availability of vernacular translations of the Bible, reduction of materialism and power of the Catholic Church. They denied the validity of pilgrimages and prayers for the dead, the necessity of confession and the validity of the doctrine of transubstantiation.

Some of the discussions initiated by Wycliffites one finds in Langland's poem, who might have been inspired by the reformatory movements. There are three successive versions of the text (usually called A, B, and C Texts). The A-Text was written during the 1360s, the B-Text was written in the following decade and makes repeated reference to the events of 1376 – 1379, and the C-Text was probably finished by 1387. The poem, written in alliterative verse, combines a **dream vision** with the allegory. Dream vision opens up the possibility of incorporating various elements of narrative, adventure and allegorical characters. For the medieval audience, dreams were internally motivated, and could be related to divinity or demonic; both types belong to high culture as well as folk beliefs. The famous literary antecedent of medieval dream visions of Langland or Chaucer is Macrobius's *Dream of Scipio,* which was preserved in Book VII of *The Republic* by Cicero. One cannot, however, forget the biblical dreamers and their dreams, especially the case of Joseph. The religious poem *Pearl* was also a dream vision. In dreams we do not take responsibility for our actions and the writer is more open to write about otherwise forbidden topics. Thus, Langland presents a social and religious commentary, as a means of illuminating current wrongs and injustices. This technique also enabled him to ridicule the vices of his contemporaries. Hence, it is the poem's didacticism, which prevails over the form. It has long alliterative lines, and the continuous narrative is much less important. Its vivid pictorial representation is much more valuable through personifications of sins.

In the first dream, the narrator receives a vision of "the fair field full of folk" (churchmen, merchants, beggars, hermits, priests, lawyers, etc.) which represents the world situated between the tower of truth (God) and the dungeon of evil spirits (hell). In yet another vision he sees a beautiful lady, who informs him that she is the Holy Church. She points to the dungeon in which the Father of False dwells who goes on talking about the evils of the Church stained by Bribery, Sloth, Pride, Lechery and Gluttony. The text is divided into passus of unequal length. Through the series of allegorical narratives, the vision reveals the corrupt state of the World and stimulates the search for Truth and the quest for means of salvation. What follows is more introspective narrative presenting a series of interviews with personified abstractions representing facets of the Dreamer's psyche: Wit, Thought, Conscience and the concepts related to human life: Study, Clergy and Reason. The dreamer seeks Do-Well, Do-Better, Do-Best, the notions interpreted as ways of life or vocational paths: active (laity), contemplative (clergy) and mixed (episcopal office).

The poem calls for the reform of the Church, as sins are always present, thus offering a profound criticism of the institutionalised Church, showing concern for the corruption of secular society, the regular clergy, and the mendicant orders (begging friars). Langland, however, is not the herald of the Reformation, he calls for reformation within the Church and society so that both can improve on their spiritual existence. Allegorical figures provide definitions of various ways of life, many of which lead to satirical presentation and, consequently, the condemnation of contemporary life. The poem ends with a discussion of the value of pardons (first version) and the relative value of faith and learning. The additions contained in the B and C texts concern chiefly the corruption of the Church and praise the merits of poverty and compassion. The figure of Piers Plowman is a projection of contemporary realities. In the course of the narrative he transcends this image and appears as a Good Samaritan and incarnated Christ demonstrating the ideal progression of a Christian soul. The dreamer-narrator searches for "true" Christianity and the path to salvation. On the whole, the poem is an expression of deep religious concerns in which social criticism has the homiletic function to improve and not simply ridicule the *status quo*.

The comic tradition in English secular literature employs the form of **fabliau**: a short tale in verse, almost invariably in octosyllabic couplets, treating human faults and the incidents from ordinary life with humour. The plot of a fabliau is almost invariably about trickery and sex and the viewpoint is rather amoral as the immoral character wins, and the respectable suffers. The genre first appeared in France in the late twelfth century. *Dame Sirith* is the only true fabliau in English before Chaucer's "The Miller's Tale" and "The Reeve's Tale." It is a story about a young woman, Margery, who is tricked by an older woman, Dame Sirith, to accept the courtship of a young cleric, Willikin. Showing Margery her crying bitch (after she has fed the dog with mustard and pepper), Dame Sirith tells Margery that she is going to be turned into a bitch if she does not accept the courtship of the clerk. The major part of the poem is a dialogue between the three characters. Around 1350 this story reappears in an interlude entitled *Interludium de Clerico et Puella*.

One of the most popular characters of fabliau is Reynard the Fox, who incorporates many human qualities. Reynard the Fox originated in France in *Roman de Renart* around 1200. Chaucer in his *Canterbury Tales* used a version of the fable. In England, the Flemish version was translated and printed by Caxton in 1481 under the title *Reynard the Fox.* The text presented an allegorical set of stories about the fox who symbolised a cunning man capable of disguise. Reynard tricked society by offering delusions of things that were most desired. Two more comic works must be mentioned here: *The Land of Cokayne* and *The Tournament of Tottenham.* The former is a Middle English poem composed in Ireland in the second half of the thirteenth century as a sort of utopia, a land better than paradise, where there is no dark side of things, no negative aspect of life. The text is a lively parody of a Christian paradise where buildings are edible and geese fly ready roasted. The poem is quite liberated sexually as the monks and nuns enjoy a licentious life (Boitani 1986: 34). *The Tournament of Tottenham* is a parody of tournaments, based on the reversal of chivalric

values. In the tournament there are no noble knights but common people fighting for the daughter of a bailiff and her poor dowry of a hen and a cow. Although full of Quixotic deflation, the satire is also directed at the peasants themselves, as they frequently indulge in drinking and village brawls.

Political Writings

The figure of Merlin is also related to another not yet fully recognised genre of Middle English writing, political texts. Such texts comprise various literary documents ranging from poems of political prophecy to anticlerical and social satires. The prophetic tradition in English derives largely from Geoffrey of Monmouth's *History of the Kings of Britain*, famous *Prophecy of Merlin*, preserved in a number of different manuscripts, as well as *Thomas of Erceldoune's Prophecy*. The last one exhibits an interest in Scotland and Scottish–English political relations (Dean 1996: 5). Dean (1996) classifies political writings into anticlerical poems and documents. Anticlerical documents consist mostly of documents such as the prologue to the Wycliffite Bible and Wycliffite *Lanterne of Light*, and the prose treatise against friars, "Jack Upland." Anticlerical in nature are also fourteenth century poems such as "Preste, Ne Monke, ne Yit Chanoun," "Of Thes Frer Mynours" and "Allas, What Schul We Freris Do." He then presents examples of the literature on the Peasants Revolt such as "Man Be Ware and Be No Fool," "Addresses of the Commons" or "John Ball's Sermon Theme." Some of the most famous types of political writings are poems against Simony and the Abuse of Money, e.g., "The Simonie" or "London Lickpenny" and the so-called Plowman's writings. The theme of ploughman's misfortunes typifies the social concerns of Middle English literature exemplified by poems such as "Song of the Husbandman," "God spede the Plough" or "I-blessyd Be Cristes Sonde." The figure of a ploughman appears also in an anonymous verse alliterative satire entitled "Piers Plowman Crede." Written between 1393 and 1401, this poem tells of a poor man's quest for spiritual truth. The major character wants to learn the simple pre-Nicean statement of faith, he fails to find anyone, any representative of the existing monastic orders who can instruct him. Instead of teaching him the truth, the friars denounce one another's orders scrutinising one another's sinful behaviour.

An anonymous early fifteenth century poem, *Wynnere and Wastoure*, comments on economic and social conditions in the wake of the Black Death, while in *The Parliament of the Thre Ages*, coming roughly from the same time as *Wynnere and Wastoure,* religious and moral standards are presented to show the degradation of social values. Although not strictly political, through the use of allegory both poems highlight the difficult social situation. There is also a genre recognised as "advice to princes," exploited by Thomas Hoccleve in his *Regiment of Princess*, and to a limited degree also by John Gower in *Vox Clementis*, Book 7 of the *Confessio Amantis*, and Geoffrey Chaucer in "The Tale of Melibee" (Dean 2000: vii). Issues of government and the common profit in respect to the advice of the princess are explored in two anonymous early fifteenth century texts, *Richard the Redeless* and *Mum and the Sothsegger*. The former concerns the reign of Richard II (reigned 1377 – 1399), offering retrospective advice, the latter is a typical "mirror for princes" for the reign of Henry IV (reigned 1399 – 1413). Constructed as a debate, *Mum and the Sothsegger* presents two human types, with Mum standing for hypocrisy and fraud and Sothsegger being the voice of truth, crying in the wilderness. The poem is constructed around the narrator's travels to various groups and individuals that present a panorama of human types. These two poems could have been poetic fragments of the larger whole (Dean 2000: 78), offering a lively commentary on the contemporary English social and political situation.

Prose

The prose of the period was dominated by themes of religious instruction. One of the greatest examples is *Ancrene Wisse*, which is the contemporary title in MS Corpus Christi. The work was preserved without the title and has been named *Ancrene Riwle* by modern scholars, *riwle* meaning rule for anchoresses. The word "anchorite" comes from a Greek verb and means "to withdraw," anchorites (both male and female) withdrew from the world attempting to tame the body with physical suffering and solitude. Anchoresses when they entered anchorage, or a cell neighbouring the church, were symbolically dead to the world. Before they entered the cell a burial ceremony was performed and they received the last rites, had the Office of the Dead said over them and were immured in their cells. For this class of religious people there was no codified "Rule." The text is dated for the beginning of the thirteenth century. Malone (1980: 127) calls it "...the most remarkable prose work in English literature between King Alfred and Malory." *Ancrene Wisse* was composed for the guidance (Wisse) of three sisters of noble birth who had become anchoresses. Anchorite life was a life of utmost devotion to God. The anonymous author of *Ancrene Wisse* puts an emphasis on the "inner" as well as "outer" rules of anchorite life, both the psychological and the physical aspects of devotion and conduct. He is familiar with the works of the Church Fathers as well as with the popular homiletic materials, such as legends. Christ is described through the courtly love imagery and devotion is absorbed by mystical bliss. Hence, the work despite its austere subject is illustrated with allegories and exempla, which he weaves within the structure of the major theme of how to deal with solitary enclosure.

A number of shorter works are related to *Ancrene Wisse*. They are commonly divided into the Katherine group and the Wooing group. The Katherine group consists of five texts in prose on the lives of virgin martyrs. *Saint Katherine* offers powerful images in which Katherine defends her faith against pagan scholars, *Saint Margaret* battles with the devil in the form of a dragon having prayers as her sole weapon. The text, like many other hagiographies, does not present Margaret as an individual but as a representative saint enacting the spiritual drama for its audience. Margaret was a very popular saint in England, a patron saint of childbirth. St. Juliana captures a demon and makes him explain the techniques he

uses to tempt the faithful. This group also includes two other texts: *Hali Maiðhad,* and *Sawles Warde*. *Hali Maiðhad*, or Holy Virginity, is a letter on virginity, written for the encouragement of a virgin. The text elaborates the Christian tradition of female holy living cherishing the ideal of the pre-lapsarian wholeness. Although virgins are warned not to despise wives and widows, it is clear that only a virginal life grants a woman superior spiritual achievements. The source of *Sawles Warde* is a Latin treatise in dialogue form, *De custodia interioris hominis* ("On the Custody of the Soul"). The author reworked the material into an elaborate allegory in which the human body is a household under the lordship of God. Various personifications of abstract qualities such as Fear presented as *memoria mortis* ("remembrance of death") and vivid descriptions of heaven and hell show an affinity with medieval sermon tradition. The Wooing group consists of a series of monologues or prayers out of which "The Wooing of Our Lord" is the most famous. The text is an utterance of a female voice who woos Christ and tells the readers the reasons for loving him. Sermons in themselves present great examples of medieval prose, as those collected by Ross (1938) or the fifteenth century *Mirk's Festial*.

The fourteenth century did not produce a magnificent amount of secular prose; only two works are of importance here, *The Travels of Sir John Mandeville* (c. 1356) and John Trevisa's translation (1387) of Ranulph Higden's *Polychronicon*. *The Travels of Sir John Mandeville* is a translation from French purported to be the original work of a Sir John Mandeville, who claims to have written the text in Latin and then translated it into English and French. The identity of the real author is unknown. The text is an account of journeys as far as India and China. Mandeville describes the interesting features of the terrain, flora and fauna and the customs of the inhabitants of the countries in Europe and the East. He also quotes some of the legends and traditional stories he learnt during his journeys. Descriptions of legendary creatures appear alongside accounts containing a surprising proportion of accurate observation and scientific facts. How far he indeed travelled and to what extent the book is an original work is yet another question. The text draws on many authors, which is in accord with the medieval convention of rewriting "olde bokes" for "newe science." Among others, it makes use of the series of itineraries translated into French by Jean de Long of St. Omer, completed in 1351, which included accounts of the Holy Land by William Boldensele (1336), of the East by Odoric of Pordenone (1330), and Haiton's *Fleurs de Histories d'Orient* (which appeared before 1308) (Le Goff 1982: 189 – 200). Mandeville's *Travels* enjoyed immense popularity in late medieval Europe and were translated into many European languages.

John of Trevisa (1326 – 1412) was a fellow of Exeter College, Oxford and Queens College, Oxford. He translated and augmented Higden's *Polychronicon* in 1387. Ralph (Ranulph) Higden was a monk in Chester and wrote a history of the world, with special focus on England. Trevisa's translation of *Polychronicon* is an example of early prose written in a vigorous and colloquial style. Trevisa also translated part of the Bible (1398), and some of the contemporary encyclopaedic works, like Bartholomeus de Glanville's *De Proprietatibus Rerum*.

Geoffrey Chaucer (1340 – 1400) was one of the greatest poets of medieval England. He was the son of a wine merchant, who belonged to the quickly rising new gentry. In 1357 he was employed as a page in the household of Lionel, Duke of Clarence, second son of Edward III. In 1359 he was taken prisoner in France and released for a ransom the following year. He married Philippa Roet, sister of John of Gaunt's third wife, a lady with influential connections, and enjoyed the patronage of John of Gaunt. In 1368, after the death of Lionel, Chaucer was employed by John of Gaunt, Duke of Lancaster, another of Edward III's sons. In 1369 John of Gaunt's wife Blanche died; Chaucer wrote a poem about her, *The Book of the Duchess*. In 1367 he was employed as a valet in the king's household. Chaucer held numerous positions at court in the king's service and travelled abroad on numerous occasions on diplomatic missions. In the years 1372 – 1373 he made a journey to Florence and Genoa in the course of which he could have met Boccaccio and Petrarch. In 1374 he was made the Controller of Customs, overseeing exports of wool and leather, and consequently received a life pension from the King. He was sent on secret service to Flanders in 1376 and 1377, and was attached to embassies to France and Lombardy in 1378. He was knight of the shire for Kent in 1386, and went on a pilgrimage to Canterbury in April 1388. When John of Gaunt fell from power, Chaucer lost all his possessions. With his return to power, however, Chaucer was again awarded a small pension. Later, Henry IV doubled that pension and Chaucer set up a house in Westminster. He died in 1400, and was buried in Westminster Abbey.

Chaucer's literary career is usually divided into three periods: (1) the period of French influence (until approximately 1372),[14] (2) Italian (until about 1390) and (3) the English period (until 1400).

In the so-called French period, the two most important works are *Compleynt unto Pite* and *The Book of the Duchess* (1369). The former is an English version of a popular type of contemporary French love poem: the *complainte*. The lover addresses a bill of complaint to Pity, and finds out that she is lying on her bier. In that period Chaucer also wrote *Compleynt of Mars*, which is an elaborate astrological allegory of illicit love; and *The Compleynt of Venus* is hypothetically a companion piece to the *Compleynt of Mars*. The *Book of the Duchess* is a dream poem in an **octosyllabic couplet**. Octosyllabic verse is a tetrameter line containing eight syllables and usually consisting of iambic or trochaic feet. By the time of Chaucer and Gower, it was a well established verse form in England. The *Book of the Duchess* shows a poet who falls asleep and in his dream sees a knight in black talking about his love for Blanche. The description seems to be so real that the dreamer can hardly believe that she is dead. Upon waking, he looks at the sad love story he had been reading in Ovid when he fell asleep, the story of Ceryx and Alcyone who were turned into birds and decides to write an account of this dream. The work is a fairly conventional poetic account of three varieties of love, which are contrasted in the text: Chaucer's unfulfilled love, the Ovid story of metamorphosis, and the duke's fulfilment and depravation. Blanche is presented as a model woman and her love for the duke is also exemplary. In this respect the poem is a kind of courtly *exemplum*.

The House of Fame, written around 1379, begins the period of Italian influence. The text is again a dream vision. In the first part, the poet finds himself in the Temple of Venus, which is described with the appropriate decoration on the motif of Dido and Aeneas. There the poet meets an Eagle who tells him a great deal about love, science and other matters. This constitutes the second part of the poem. The third part contains the petitioners' voices floating up to the House of Fame, where they are either accepted or rejected. The poem was left unfinished, the text ends when a "man of great authority" is about to tell the poet about love. Apart from erudite allusions and satirical overtones, the poem is full of Latin and French reminiscences, probably the result of Chaucer's extensive travels. Concurrently with *The House of Fame* Chaucer began writing the poem *Anelida and Arcite* which bears some resemblance to the legend of Thebes, but he abandoned the project after about three hundred lines.

In *The Parliament of Fowles* (1382) Chaucer develops his satirical skills even further, as he mocks the code of courtly love in the context of birds mating on St.Valentine's Day. The poem is written in rhyme royal, a strophic form, each strophe made up of seven five-beat lines rhyming *ababbcc.* Chaucer puts the conventional *amour curtois* into a typical dream poem setting, conferring meditation on an unsuccessful love. The poem might also be read as a political allegory representing the arrangement of the nuptials. The poet refers to Macrobius' *Dream of Scipio* in which the main character, Scipio, is put in a garden during St. Valentine's Day, the mating day for birds. Three eagles, as the noblest of all birds, aspire for the female eagle in a conventional, courtly style. The rest of the birds get irritated as they, too, wish to have their turn. The lesser birds, following the dictate of nature, have no time for long debates. Comedy and irony prevail through the whole work. The impatience of the lesser birds and varied opinions that they express is certainly the most amusing part of the text, but the core issue of the poem is the competition of the three noble eagles and their amorous poetic courtship of the lady.

The most mature achievement of the "Italian" period is *Troilus and Criseyde* (written between 1385 and 1390), the work in which Chaucer does not ponder on the *raison d'etre* of courtly love but shows forces and passions against which neither of the characters can prevail. The poet enriched a story he adopted from Boccaccio's poem *Filostrato* by the vivid, humorous figure of Pandarus and by the development of the character of Criseyde. The story is set during the Troyan war when Troilus, the son of Priam, falls in love with the beautiful Criseyde. His love is reciprocated and Pandarus acts as the go-between. When Criseyde is sent to the Greek camp, Diomede urges his suit and before long, she yields to him. At the same time Troilus is killed by Achilles during the battle. This tragic classical love story gets a slightly different treatment in Chaucer's work. Criseyde is presented as an unfaithful woman, who falls for a man whose appeal is sensual rather than spiritual, as is the appeal of Troilus. The tragedy of love between Troilus and Criseyde appears to Chaucer as the consequence of certain marshalling forces that none of them can control. Chaucer lets Criseyde be weak and choose the real instead of an ideal kind of love, although he leaves the final judgement to the reader.

The *Legend of Good Woman*, written by Chaucer between 1372 and 1386, has clear affiliations with such works as Ovid's *Heroides* and Boccaccio's *De Claris Mulieribus* and *Vitae Virorum et Feminarum Illustrium*. The most interesting part of the poem is the long Prologue, written in the heroic couplet. Apart from the conventional depiction of the enjoyment of nature in the spring, the prologue presents a picture of the God of Love's anger at the poet who in his works spoke unfavourably of women. The Queen's generous intercession and the enumeration of Chaucer's own works serves as a kind of artistic confession of the self-reflexive author. A penance is imposed on him: the poet has to amend his negative portraits of women by composing the work in their praise. Hence, he presents nine stories of famous women: Cleopatra, Thisbe, Dido, Hypsipyle and Medea, Lucrece, Ariadne, Philomela, Phylis and Hypermnestra. The poem then, is a response to the genuine criticism on his earlier works and discusses the lives of women who suffered or died as a result of their faithful love. The poem is left unfinished and although the stories lack the sparkling wit of the *Canterbury Tales* they are an interesting array of literary and mythological material.

Chaucer's life's work is the *Canterbury Tales,* written in his "English" period between 1387 and 1392. The story relates the pilgrimage to Canterbury undertaken by a number of people from different social classes. The General Prologue gives an account of the pilgrims meeting at the Tabard Inn, and the onset of their journey under the leadership of the charismatic Inn-Keeper, Harry Bailey. The necessary "seclusion" of the pilgrims (as in the case of Boccaccio's *Decameron*[15]) and later Margueritte de Navarre's *Heptaméron*)[16] prompts them to tell stories to amuse one another. The work has a frame structure: it consists of the stories told by each of the participants of the pilgrimage. In the *Arabian Nights* (or *A Thousand and One Nights*) Scheherazade is "buying" time",[17] in Boccaccio's *Decameron* the characters have to "kill the time." Here, they need to entertain each other to make the time more interesting. Twenty nine characters set to tell their stories, each one twice on the way to Canterbury and on the way back. Unfortunately, instead of hundred and twenty we have twenty four stories, with three of them not finished. There is also an internal narrative frame, which links all the stories together. Individual stories are preceded by a narrator's prologue and exchanges between the characters. Harry Bailey, the host of the Tabard Inn, functions here as an organising principle. He is the one who gives voice to individual speakers. He is also a confessor and a moderator figure, as the pilgrims readily tell stories but equally readily they abuse one another committing numerous sins of the tongue, like slanders, slurs or insults. Name calling and sexual innuendoes are not infrequent, especially in the Clerk's prologue, the Wife of Bath's prologue, the Miller's prologue or the Cook's prologue. Each of their stories is thus introduced through a separate prologue, which contains talks and remarks of the pilgrims. In this way, all the stories make up a continuous narrative.

Chaucer had spent a lot of time adapting and translating from Italian and French and weaving various tales into the main idea. He was a mature man when he started the idea of writing an account of a pilgrimage. Pilgrimages in Chaucer's time became an important form of religious devotion. Human life was conceptualised as a pilgrimage from birth to death and the final destiny of everyone, the afterlife. The Middle Ages loved the concepts of processions, conducts and pilgrimages, which comprised both public as well as private

occasions, honour (the entrance of a king) and shame (procession of convicts through town). The idea behind pilgrimages was to seek healing or remission of one's sins at the shrine of a favourite saint. Pilgrimages to holy places were, for many people, the only possibility to travel and they were, therefore, very popular among people from all social strata. Pilgrimages were mainly within the boundaries of England. Thomas à Becket's shrine in Canterbury, to which Chaucer's pilgrims were travelling, was one of the most popular sites. The Wife of Bath is an experienced pilgrim who brings along various relics from previous trips, *souvenirs de voyage*, most of them false. The pilgrimage, therefore, is ultimately a technique to present socially varied characters all united in the same purpose.

In Chaucer's time, England was still feudal and with a strict division between social classes. Only the representatives of the upper classes like the Knight and the Squire could travel extensively while peasants faced great difficulty in moving around the country, or changing residence from one lord's domain to another. Still, the Reeve, although he was a peasant, was able to become quite wealthy. Like the rest of Europe, England was a Catholic country. Apart from priests, there were large numbers of people who preferred life within religious communities. Monks and friars could hear confessions. And because of the money they frequently took for giving absolution, many had gained a very bad reputation. The Friar, the Summoner and the Pardoner all fit this description, and Chaucer's irony in their case becomes very harsh. Yet, the Prioress and the Monk get different treatment. The Prioress is a model of religious dignity even though she wears an ambiguous brooch, with an "A" which might stand for Amor. Amor could mean charity or love: if love, then, we do not know whether it means solely Christian charity. Interestingly, she uses a variety of French, which was not the standard variety of Paris.

On the road we encounter a mixture of people from different classes, whose social differences are neutralised by their religious purpose. The lack of regard for the social hierarchy is strengthened by the religious intent of the pilgrimage. Here, the pilgrimage can be understood metaphorically as an ideal of human life, in which all people are equal in the face of God, and are judged solely on the basis of their good deeds (*Everyman's* idea, see medieval English drama). Thus, Chaucer could draw a portrait of each, and give each one a separate chance to speak. These portraits are rendered with simplicity, yet, all characters maintain their distinctive, individual features. While the particular descriptions are detailed, the characters can also be taken as a metaphorical representation of humanity, showing the diversified social layers that comprise the idea of medieval universality. Although equal in the face of God, the characters are nevertheless differentiated socially. As we are presented with the microcosm of English society, we also hear different stories that, in effect, produce a kind of anthology of medieval literature. The tales do not present a unified literary genre, rather these stories alternate between many medieval types of writing, ranging from fabliau and romance to exemplum and saint's life.

The General Prologue, in which all the characters are introduced, is a typical example of low style. The portraits come alive because of its acute and lively wit. The diction is common usage, concrete in sense and non-poetic. Characters are defined through appearance and activity, but without constant reference to the abstract ideas. Description is simple, with the syntax and rhythms of concise speech that lacks the eloquence of the middle style. Low style fits the principle of realism and humour well, hence it is used much more frequently than the remaining styles. Several characteristic features can be presented here to affect the prologue's realistic description. The temporal setting is concretely and specifically set through the use of a very concrete month in a year. Time must be seen not only in action but also in the development of characters and the sense of place. The reader has to know where the action takes place, where the characters are from. This is what provides the context for the existence of the characters. The protagonists are common people, typical of their society, portrayed in ordinary situations. They are not, however, stock figures, as Chaucer individualised each pilgrim both through physical description as well as through their deeds. Names are also very important. Here the use of names of professionals is utilised to picture them as representatives of their classes. The order in which they are presented contrasts them with one another. Chaucer does not idealise his characters, nor does he give examples to follow, rather he presents them as they are, slightly satirical, slightly ironical and mostly humorous.

"The Knight's Tale" shows affinity with medieval romances with the setting in ancient Greece, but the story itself owes much to the epic, with epic machinery removed. Chaucer used the well-known classical story to discuss more pertinent philosophical matters. The incarceration of two prisoners of war, two friends, brothers in arms, Palamon and Arcite. Theseus is the dominating figure in the tale but the two lovers, Palamon and Arcite, are the main characters. Enclosed in a tower they first see and then fall in love with Emily as love enters the soul through the eyes. "The Knight's Tale" oscillates between imprisonment and freedom as embedded in human life. The love for Emily shatters Palamon and Arcite's friendship, but the poem has a harmonious resolution as Theseus proposes marriage between Palamon and Emily after Arcite's death. Although Emily does not want any of them her wish is not consulted. Theseus' authority is patriarchal, royal and masculine and Emily cannot escape the frame of courtly love. Palamon marries Emily and Thebes and Athens are united in the world of gods and people. The marriage solves problems. The same is true in the world of chivalric culture which at its inception turned violence into courtly ideology so as to civilise warriors. At the time Chaucer translated Boethius' *Consolation of Philosophy* (1391). Boethius, a Roman statesman and philosopher, wrote this text when he was imprisoned and the personification of Lady Philosophy visits him in his confinement to bring consolation and inner peace and free him from melancholy. Her argument is that the body is the prison of the spirit and true happiness is achieved when one is free from desire. Thus, happiness is sufficiency.

"The Miller's Tale" contrasts "The Knight's Tale" as it tells a satirical story of love in comic, and highly indelicate and immoral terms. "The Miller's Tale," "The Reeve's Tale," and "The Merchant's Tale" as well as some others can be called *fabliau*. Their stories respond to the popular saying "what goes around comes around" and even though rather sinful, they are told in a humorous and entertaining way. "The Miller's Tale" uses popular stereotypes of a cuckold husband, a smart cleric and a beautiful but unfaithful wife. As the carpenter John suffers from uxoriousness, he is also not too smart and thus

gullible to the trick his wife and the clerk play upon him. Between her two young suitors she chooses the one who does not play the game of courtship but the one who openly professes his desire. John the husband is punished for his excessive possessiveness towards his wife. A similar type of popular justice significantly different from the Knight's sense of justice, we find in "The Reeve's Tale." Here two students play a trick on the Miller who steals their corn. At the time their corn was ground their horse went off to the woods. His freedom is compared to wild sexual desire. The horse is a powerful sexual image becoming a way of contrasting human prudence with the wild untamed potent animal side latent in every human being. The students spend the night in the Miller's house. The Miller snores like a horse and forgets to protect his wife and daughter. The students obey the law of easement, if somebody has done something wrong to you, you have the right to regain it the other way. They take what is dear to the Miller, the fidelity of his wife and the chastity of his daughter.

"The Clerk's Tale" is a rendition of an extremely popular theme in medieval literature, that of patient Griselda. The story comments upon the nature of marriage, commitment and power, both Griselda's patience is tested as well as the patience of the people watching Griselda's humiliations. A marriage between people of unequal age was a norm but a marriage between people of unequal social standing was something of a curiosity. Walter, the lord, does not want a partner in marriage, he wants a perfectly passive person and Chaucer clearly claims that theirs is not a model for a husband-wife relationship. He then proceeds to say that people should be patient towards God, as Biblical Job was, the way Griselda is patient towards her husband. Patience is one of the great medieval virtues. Patience with things one cannot control as well as patience with things one can control are reflected in the life of Christ. Wisdom, Patience and Obedience grant one entrance into heaven to share eternal bliss with Christ, saints and angels.

"The Wife of Bath's Tale" is a folk tale. In the prologue she gives a description of her own jolly marriages and the reader meets an interesting vivacious personality whose views on love and sexuality grant us access to many medieval popular beliefs. She is also the one who attacks clerics for their constant slander of women. Her tale is the story of a knight from King Arthur's court. A version of this tale is present in a popular romance entitled *The Marriage of Sir Gawain.* The knight is condemned to death for rape. The Queen acts in his favour betraying female solidarity for class solidarity and rules that to escape his date with destiny, he must find what a woman most desires. After a long search he meets an old and ugly woman who promises to reveal the secret if he marries her. She tells him that the thing women most desire is mastery over men. On their wedding night the knight complains about her ugliness and then she asks him if he would prefer to have a beautiful and unfaithful wife or ugly and faithful one. He leaves the choice to her and she turns into a beautiful and faithful young woman.

"The Franklin's Tale" is a Breton lay, set in Brittany. It concerns the fidelity of true lovers and operates with elements of the supernatural. It can be treated as an elegant middle style romance, which also enters into a discussion of literary techniques even as it shows its own lack of them (Gilbert 1979: 30).

Many of the tales are moralising in nature. The Pardoner tells the story of three men who kill each other to get a better share of the treasure. The Second Nun tells a story about Saint Cecilia. "The Prioress's Tale" is a miracle story about a child killed by Jews and then restored to life to sing the glory of Jesus Christ. The Parson preaches a sermon on the Seven Deadly Sins, which is a didactic treatise. The Beast fable is related to *Roman de Reynard* and is told by the Nun's Priest. An extravagant parody of the contemporary romance entitled the *Tale of Sir Thopas* is assigned to the poet himself and is interrupted by the host Harry Bailey. Immediately afterward, he tells the *Tale of Melibee* in prose, yet another didactic tale on the nature of justice and righteousness, and this time he manages to finish the story. All the stories provide visions of popular, courtly or state justice and are not deprived of certain moral points but this should not prejudice the reader. On the contrary, Chaucer has a unique skill in combining a humorous, entertaining observation of the world.

He also wrote a number of minor works. It is thought that the *Complaint to His Purse* (1399) was the poem which secured for him the pension from Henry IV.

Chaucer was widely imitated during and after his lifetime. There are a number of fifteenth century continuations and additions to *Canterbury Tales*, like "The Cook's Tale," "The Ploughman's Tale" or "The Canterbury Interlude and Merchant's Tale of Beryn" as well as John Lydgate's Prologue to the *Siege of Thebes* (Bowers 1992). "The Cook's Tale" was found among Chaucer's papers and is raw material for a never-written tale. "The Ploughman's Tale" is a Lollard satire using the famous fourteenth century character of Piers Plowman. "The Canterbury Interlude and Merchant's Tale of Beryn" is an anonymous text offering the story of a young nobleman who becomes a merchant instead of a knight only to find himself in a series of dangerous situations, not far from those commonly encountered by real merchants. John Lydgate in the *Siege of Thebes* presents himself as a pilgrim-narrator on the road to Canterbury where he meets the Host, a vulgar caricature of Harry Bailey, a haggis eating farting drunkard.

There are also imitations of Chaucerian style (apart from well-known fifteenth century Scottish Chaucerians, see below) in the poems *The Floure and the Leafe, The Asembly of Ladies* and *The Isle of Ladies* coming from the late fifteenth century. There is also *The Testament of Love* formerly ascribed to Chaucer now commonly recognised as a work by Thomas U s k (d. 1388). Usk wrote this work while in prison. Usk was a confidential clerk to John of Northampton, whom he betrayed. He was executed by the verdict of Parliament. Dedicated to elicit sympathy, his *Testament* is a long allegorical prose work, whose connections with Boethius' *Consolation of Philosophy* are all too obvious.

John G o w e r (1325 – 1408) is one of the most prolific of the didactic authors whose literary output is relatively varied. Gower wrote in three languages: Latin, French and English. He was very sceptical of the literary power of the vernacular. His first work, *Mirour de l'Omme* (*Mirror of Man*) or *Speculum Meditantis*, was written in French (1376 – – 1379). It is a moral tale composed in the tradition of a handbook on sin and righteous behaviour. It begins with an analysis of the seven deadly sins and their opposites, the seven cardinal virtues. The second part deals with the effects of sin on people situated in different social ranks and is intended to make men re-think their behaviour and lead a Christian life.

Gower's other works in French are a collection of verse, *Cinkante Ballades*, and another set of ballads, known as the *Traitie* (*Pour essampler les Amantz Marietz*). Social topics return in the form of allegorical work in Latin entitled *Vox Clamantis* (*The Voice of One Crying Out*, 1379 – 1382). Its purpose, however, is the same as that of his previous poems, to deal with the vices and virtues of human beings. The poem traditionally attacks man's sinfulness analysing the corruption of contemporary society. The first part, added after the Peasants' Revolt of 1381, is a vision of political and social chaos. After 1399 Gower supplemented a sequel to *Vox Clamantis*, *The Cronica Tripertita*, in which he ultimately condemned King Richard II.

His most interesting work is the English masterpiece with the Latin title: *Confessio Amantis* (*Confession of a Lover*), written between 1386 and 1390 and revised in 1393. The poem consists of eight books and a prologue. The prologue is a complaint about the state of the world and sets the purpose of the poem, which is to write instructively about love. The narrator Amans (Lover) wanders in the springtime, thinking of his bad luck in love. Venus the Goddess of Love, whom he meets, will not help him until she is sure he is her true servant. Genius, called to hear his confession, helps the poet to recount the things he might be guilty of. Such a recounting is written into the framework of penitential ethos and the newly instituted sacrament of confession. In 1215 Pope Innocent III and the Fourth Lateran Council legislated the *Omnis utriusque sexus* decree which made confession mandatory for all the faithful. This began a massive action of education aimed at laity and clergy alike. Penitential manuals discussed the nature of sin and provided definitions of all major sins while literature, e.g., the works of Langland, Chaucer and Gower, supplied examples of sinful and virtuous behaviour and granted an insight into the intricate and puzzling mind of the sinner. The framework of confession enables the poet to present numerous tales about unfortunate lovers and exemplify his points by the use of classical literature. Although Gower repeats his earlier ideas as he is primarily interested in moral conclusions outlined in these tales, he also presents a succinct critique of romance and the courtly love ideal. The poem is not free from some anti-clerical allusions (Scanlon 1994: 145 – 297). Finally, Amans is won over to reason and abandons his cause, being too old to be a lover.

Gower wrote yet another work in English, a poem "To King Henry IV, in Praise of Peace," and some occasional Latin verses.

Middle English Mystical Writers

In the fourteenth and fifteenth centuries mystical forms of devotion became extremely popular in Europe. The earliest mystical writer in England is Richard Rolle (c. 1300 – 1349), who is principally associated with Yorkshire where he spent most of his life, became a hermit and finally settled in the neighbourhood of the Cistercian convent at Hampole. He is usually associated with the mystical writers of late medieval England but he wrote didactic prose and religious lyrics as well. His principal prose texts like *De Incendio Amoris* (later translated and published as *The Fire of Love*) and *Melos Amoris* were in Latin. In his works he preached that those who want to follow the contemplative life must renounce the world and self in total love of God in order to receive divine inspiration and revelation. Knowledge would come in heaven while love and sacrifice had to be given on Earth. Those who do follow a contemplative life are the chosen ones and must not be deterred by any obstacles. Characteristically, he viewed women as one of the worst temptations to be renounced by holy men. Women are the prime occasion for sin because of their diabolical temptation. He talks about his own experience in his earlier years when he had to overcome an affection in order to become a hermit. The essential element of his mysticism was personal enthusiasm and the undeterred love of God. Towards the end of his life he wrote in English such meditative works as *The Bee and the Stork*, *The Form of Living*, and *Meditations on the Passion*. The last one is a description of mystical feelings about the passion of Christ.

Another mystical writer Walter Hilton (c. 1340 – 1396) was an Augustinian Canon. Hilton's chief achievement is *The Scale of Perfection* (or *The Ladder of Perfection*). The work is addressed to a "ghostly sister in Jesus Christ," a solitary nun and probably a recluse, and was written to be a practical aid in her spiritual growth. The search for God through contemplation is presented as a journey inside oneself. The first part of the text shows how the soul must obliterate the image of sin and embrace the image of Christ in order to attain perfection. The second part shows distinctions between the active and contemplative lives of religious people and concentrates on the idea of contemplation.

The Cloud of Unknowing, dated from the second half of the fourteenth century, is yet another recipe for spiritual life. There are certain similarities between Hilton's work and the anonymous *Cloud of Unknowing* but it is unlikely that Hilton is its author. As opposed to Rolle and other mystics, the author of this treatise is the follower of *via negativa*, the claim that God cannot be reached by human intellect but only by love that can pierce the "cloud of the unknowing." He then gives an explanation of the difference between prayer in its developed contemplative form and that of an ordinary devout Christian with great theological accuracy. His instructions and explanations are based on evangelical teaching. A few more works are attributed to the same author: *The Book of Privy Counselling*, *The Epistle of Prayer*, *The Epistle of Discretion*, the translation of Dionysius' *Mystical Teaching* and the paraphrase of two sermons of St. Bernard, entitled *Of Discerning Spirits* (Knowles 1961: 67).

The autobiographical type of mystical writing is best represented by two women writers, Julian of Norwich (c. 1342 – after c. 1429) and Margery Kempe (1373 – 1439), who transformed their visions into literary revelations. Julian of Norwich was a mystic and an anchoress at St. Julian's church in Norwich. Little is known of her life, except what we know from two versions of her *Revelations of Divine Love* (or *Showings of Divine Love*). Early in her life, she says, she prayed for a serious illness, which she felt would benefit her spiritually. In May 1373, six months after her thirtieth birthday, she had a near-death illness during which she experienced mystical "showings." Her revelations were recorded by a scribe because Julian herself was illiterate. There are, however, contemporary speculations that since the skills of reading and writing were not necessarily taught together, she

might have been able to read. There are two versions of the sixteen revelations, and it is generally assumed that the shorter version was written almost immediately after the experience, while the longer version might have been written after Julian was already an anchoress around 1393. The two versions vary in certain details, the longer version does not contain the disclaimer that being a woman "ignorant and frail" she should not teach nor does it mention that her mother was with her together with the priest during her illness. Her teaching is generally in accord with the official doctrines of the Church, however, Julian introduces several differing elements. Julian sees God as all Goodness. She does not perceive hell as a place of eternal torment but as the absence of God. The most striking element is the vision of the maternal God, who feeds, clothes and loves his children like any good mother. Although Julian's work is mainly concerned with Christ's suffering on the Cross, she introduces positive female maternal elements into her teaching.

Conversely, Margery Kempe sees Christ as a father, child but principally a husband. Margery was daughter of John Burnham, mayor of Bishop's Lynn (now King's Lynn), married John Kempe, also of Lynn, c. 1393, and had fourteen children with him. She dictated her narrative around 1420, and her dictation formed *The Book of Margery Kempe*. The only existing manuscript (the originals have been lost) of the work dates probably from the middle of the fifteenth century. There is also a selection from Margery's *Book* published at the beginning of the sixteenth century by Wynkyn de Worde. The work consists of two books. Book One deals with spiritual history, hence her associations with other English mystics, set against her extensive travels to Jerusalem, Italy, Compostella, and Sweden (she passed through Gdańsk on her way to Sweden); Book Two is a narrative about the conversion of her son. Margery constructs herself as a holy woman, a suitable subject for a spiritual biography in which she desperately tries to redefine herself not in relation to her husband but through the uniqueness of her experience as an autonomous individual. After delivering her first child she went through a rather severe postnatal depression. She was cured as she herself claims by divine intervention. She started having visions and began her struggle to free herself from social bonds. She succeeded in obtaining the vows of chastity and subsequent separation from her husband. Her book reports many conversations with Christ and the saints in a rather cumbersome manner. She tries to express the inexpressible aspects of her mystical experiences. Hence, her struggles with words are not only signs of her neurotic personality but first and foremost an indication of genuine religious feelings and creative process.

The Last Century of Middle English Literature

Poetry

Geoffrey Chaucer influenced the literature of his own times as well as of the following century. Among his followers was Thomas Hoccleve (or Occleve) (c. 1368/9 – 1437) who became a clerk in the office of Privy Seal in 1387/1388. He remained at the Privy Seal until about 1422 – 1423. He provides us with details of his private life in his poetry. Autobiographical or pseudo-biographical material is to be found in many of his best poems. He was an ardent opponent of the Lollards. Hoccleve, like many other contemporary writers, follows the example of Chaucer but at the same time he exhibits a stronger interest in moral instruction. Hoccleve was never a servile imitator but he managed to learn a lot from Chaucer. His best known works are *La Male Regle*, which is a confessional poem relating his early misbehaviour, its joy and anguish. Although youth's debauchery was a common late medieval topos, Hoccleve managed to compose a unique portrayal of his own youthful mistakes. *Complaint* and *Dialogues cum Amico* contain descriptions of his life, combined with various exempla. *De Regemine Principium*, written between 1411 – 1412 for the Prince of Wales, is a very common type of "mirror" of the prince; it offers advice on moral virtues and good government. *Lepistre de Cupide* is a work which he freely adapted from the French text *L'Epistre au Dieu d'Amours* by Christine de Pizan and is a poetic defense of women. The work is a voice in the dispute on the misogyny of the *Roman de la Rose* and its attitude towards love. Hoccleve also wrote many short, mostly religious, poems.

Religious writings brought fame to John Lydgate (c. 1370 – 1449). Lydgate became a monk c. 1385 at a Benedictine monastery, which did not deter him from studying at Oxford, where his patrons were princesses, noblemen and even the king himself. Lydgate was a prolific writer, but his works vary considerably in content and style, from very long translations to brief occasional works; he also wrote one prose work on Julius Caesar. His master was Geoffrey Chaucer, on whose works he modelled his own poetry. Most characteristic are his short occasional poems, like the one dedicated to Thomas Chaucer, the poet's son. He is also well known for his translations. *The Fall of the Princess* (1431 – 1438) is a rhymed translation of a French version of Boccaccio's *De Casibus Virorum Illustrium*, the *Pilgrimage of the Life of Man* (1426 – 1430) is a translation from the French *Le Pèlegrinage de la Vie Humaine* by Gauillame de Deguileville. Written as a dream allegory in which an exemplary human being is subject to a series of allegorical adventures with personified sins and virtues, the work repeats the popular medieval pattern of human life seen as a pilgrimage, which is also found in the anonymous prose text *The Pilgrimage of the Lyfe of the Manhode*. Other allegories are *Reason and Sensuality* (c. 1398) and love allegories, *The Temple of Glass* and *The Complaint of the Black Knight*. The former shows his indebtedness to Chaucer's *House of Fame*, not only through the use of literary motif but also in the language and structure of the poem. His religious poetry ranges from *Life of Our Lady* to lives of saints like the one about St. Edmund's. His most famous work is *The Troy Book* (1412 – 1421), followed by *The Siege of Thebes* (1420). Both works are highly indebted to their French and Italian originals. Lydgate may not be original, still he had a good reputation among his contemporaries, and to us he is simply typical of his time. His last and most interesting work is his autobiographical *Testament* (dated probably 1445), in which he affirms his faith, confers his soul to Christ and recounts his life in the context of a reflection on the changing seasons.

Lydgate was an intellectual and literary father of Stephen Hawes (c. 1474 – c. 1525). Hawes wrote Chaucerian stanzas, allegorical in frame and content, especially his treat-

ment of love and the instability of fortune. His best known poem is *The Pastime of Pleasure* (c. 1509) which deals with the education of the Knight Grande Amoure by way of seven liberal arts to make him worthy of a lady, La Belel Pucel. *The Example of Virtue* (1510) and *The Comfort of Love* (1510) are love allegories. *The Conversion of Swearers* (1509) attacks blasphemy and *A Joyful Meditation* (1509) celebrates the coronation of King Henry VIII. Most of Hawes' work was printed by Wynkyn de Worde in 1509 – 1510. Therefore it is hard to establish their dates of origin.

There are a number of Scottish Chaucerians whose works testify to the rich and complex picture of fifteenth century poetry. James I (1394 – 1437), the son of Robert III, king of Scotland, is one of them. He was captured by pirates on his way to France, given up to Henry IV of England and imprisoned until 1423. The poem *Kingis Quair* is attributed to him, yet nothing but the autobiographical references and the manuscript colophon can support that claim. As a visionary allegory, the text celebrates the courting of Jane Beaufort, the King's wife. It is written in the Chaucerian tradition of love poems, concerned not only with the nature of noble love and the nature of fortune.[18] Judging by the interrelation between the King's biography and the poem, one can indeed see immediate parallels with Chaucer's *Knight's Tale*, the story of love of the imprisoned Palamon and Arcite to Emily. The poem contains a number of Chaucerian allusions; most of the time the poet deliberately refers to the Chaucerian tradition from which he draws. The story begins with the sleepless poet reading Boethius' *Consolation of Philosophy*, which is dedicated to bringing solace to those in prison, and recalling the adventure of how he was imprisoned and then saw the lady through the window of his prison. The poet dreams,[19] and the dream brings him comfort and illumination. The central part of the poem is when the King meets the goddesses Venus and Minerva and learns about love and fortune. Upon awaking, the poet receives a message of comfort from a white dove, a sign of the happy ending of his adventure.

Robert Henryson (?1424 – ?1555) is an important and influential Scottish poet of Middle Scots, among Scottish Chaucerians. Henryson wrote a very successful continuation of *Troilus and Criseyde* entitled *The Testament of Cresseid* (c. 1460), in which he tells the story of the heroine after her shameful "exclusion" by Diomede. It is a very passionate poem drawing on the tragic style of medieval drama.[20] Crisseyde, having offended the gods, feels like a living dead; her final meeting with Troilus has an apparent double meaning; some critics see it as a kind of redemption for Crisseyde, others as self-recognition and remorse. The poem is a moralising but very powerful piece:

> It excites pity and horror; the pathos is emphasised by the eloquent laments and the intense and passionate outbursts that are part of the style of a medieval tragedy
>
> (Gray 1990: 280).

Robene and Makyne is Henryson's version of a pastoral. Instead of the imitation of the classical pastoral with its idealised presentation of country life, we have a tale from the Scottish countryside, which owes as much to the pastoral as to the medieval debate poetry. The poem tells the story of the shepherd Robene who refuses the love of Makyne, but later falls in love with her. His *Morall Fabilis of Esope the Phrygian* contains a combination of stern morality with humane sympathy.[21]

William Dunbar (?1465 – 1530) is one of the most prolific of Scottish Chaucerians.[22] He refers to Chaucer as "the noble Chaucer makaris [poets] all" (*Lament for the Makaris*) and as "rose of rethoris" [rethoricians] (*The Goldyn Targe*). As he himself admits, his main debt to the English poets is in rhetoric and diction. *The Thrissil and the Rois* is a courtly poem, a nuptial song of James IV and Margaret Tudor in 1503. It is ostensibly related to Chaucer's *The Parliament of Fowles*, and in an allegorical dream-vision it presents heraldic animals, birds and plants representing James as the thistle and Margaret as the rose. Similarly, *The Goldyn Targe* is a courtly poem and again a dream-vision. At the court of Venus the poet, temporarily protected by reason, must defend himself against beauty. Classical mythological personages mingle here with personified abstractions. *The Tretis of the Tua Mariit Wemen and the Wedo* takes up the traditional theme of the "gossips" meeting. It is a visionary dialogue in which three interlocutors relate on their experiences of marriage. The poem owes a great deal to Chaucer's *Wife of Bath's* Prologue. The text defies reader's expectations of the courtly poem with its opening on midsummer eve and its picture of ladies gathering garlands in an arbour. The poem, however, mixes high and low styles and is followed by a cynical discussion on sex and marriage. The fragment presented here is a widow's speech, a highly ironic piece on sustained hypocrisy. Another poem exploring Dunbar's ironic wit is *Ane Ballat of the Fenyeit Freir of Tungland*, which features the grotesque figure of a flying abbot against which all the birds of the air unite. *The Dance of the Sevin Deidlie Sinnis* is a longer poem, very different in tone from Dunbar's courtly poetry. It is based on the tradition of moral poetry and contains elements of the *danse macabre*, as all deadly sins appear in turn and dance, while the devil is pushing the sinners into the same deadly dance. Finally, *The Lament for the Makaris* is a dramatic piece in the macabre tradition, which is a personal and general meditation on the familiar medieval topics: transitoriness, mutability of life and death.

David Lindsay (or Lyndsay) (1490 – 1555) is a Chaucerian and a true "makaris" of early sixteenth century poetry, whose writing exhibits traces of the renaissance rather than medieval sensibility. His first poem, *The Dreme* (1528), not printed till after his death, is an allegorical lament on the misgovernment of the realm. In 1529 he wrote the *Complaynt to the King*, a commentary on the state of the kingdom, and in 1554 *The Monarchie*, a long poem in the form of a dialogue with some typical medieval elements. Lindsay's satires demonstrate his reformatory sympathies. Such is undoubtedly the play entitled *Satire on the Three Estates* (see next chapter), written for Epiphany in 1540. *An Answer Quhilk Schir David Lyndsay Maid to the Kingis Flyting* (1536) is an example of "flyting" or poetic abuse of which William Dunbar was most famous. Lindsay's *Testament and Complaynt of Our Soverane Lordis Papingo* (1530) is very much like Skelton's (see below) *Speke Parrot*. It is a satire put in the mouth of a dying parrot (popinjay or papingo) and contains advice to the king and the ridicule of ecclesiastical authorities.

John S k e l t o n (1460 – 1529) was one of the most outstanding English post-Chaucerians, a poet and satirist highly regarded by his contemporaries like Erasmus of Rotterdam and William Caxton. Having studied not only at Oxford and Cambridge but also at Louvain, he was one of the most educated men of his times. He wrote mainly satirical verse. In 1489 he was appointed court poet of Henry VII. From 1496 to 1501 he was tutor to the young Prince Henry (later King Henry VIII). In 1498 he was ordained priest and obtained a post in the rectorship of Diss (Norfolk) where he stayed until his death. He was an orthodox cleric and a defender of the Catholic faith. No wonder, some of his works contain attacks on Cardinal Wolsey (his famous satires: *Speke Parrot, Colin Clout* and *Why Come Ye Nat to Courte* were written in the early 1520s). In the end, however, Wolsey turned out to be too powerful an opponent and Skelton was forced to reconcile with him. Skelton's *How the Doughty Duke of Albany* was written at Wolsey's suggestion in 1523. *The Bowge of Court* (1498) takes its name from the French *bouche de court* ("court rations"), free food provided by the royal court, often of very poor quality. The poem is a satirical dream-allegory about the court of Henry VII. *Phyllype Sparrowe* (written around 1505) has a typical **Skeltonic** verse, short, irregular lines, several of which rhyme together, a sort of "helter-skelter rhyme" appropriate for invectives. The story concerns the lament of Jane Scroupe over the death of her sparrow, which was killed by a cat. It is an elegy on the death of a sparrow inspired by Catullus, written in the form of a requiem for the bird. Skelton's satires often contain the worst abuses and the worst indecencies, but they are vigorous and outspoken, and he ranks with Samuel Butler, the author of *Hudibras*, and with Jonathan Swift's satires. Skelton's *Magnyficence*, a secular morality play, was written in 1516 and is heavily anchored in the political situation of the times. *The Tunning of Elinor Rumming*, probably written in 1517 and printed in 1523, portrays a drunken woman and the customers of an ale-house. In *The Garland of Laurel*, Skelton presents himself among the great poets and lists all his works, many of which must have been lost.

The late medieval era witnesses also a great development of popular literature, the **ballad** being the most frequent exponent of popular attitudes. In the Middle Ages, the term *ballade* was used for courtly verse form with strict metrical and stanzaic rules, imported from France. Texts that look like modern ballads are usually described in the Middle Ages as "songs" or rhymes, it is therefore very difficult to distinguish between longer songs and what we now understand to be ballads. Since the text was to be sung, the story had to be interesting enough to capture audience's attention. Apart from the ballads written for royalty and those connected with important events from national life, longer texts make use of courtly and chivalric tradition. The most popular theme was that of an outlaw. In Langland's *Piers Plowman,* Sloth openly confesses that he cannot sing mass but he can sing Robin Hood rhymes which, in fact, testifies to the popularity of the theme. English literature has a number of Robin Hood predecessors in the form of various narrative works; story of Hereward, the first of the English outlaws, *Gesta Herewardi*, *The Romance Fulk Fitzwarin, The Romance of Eustace the Monk*, *The Tale of Gamelyn* and Scottish *Tale of William Wallace*. There are five basic medieval ballads depicting the adventures of Robin Hood: *Robin Hood and Guy of Guisborne, Robin Hood and the Potter, Robin Hood and the Monk, Robin Hood's Death* and *A Geste of Robyn Hode*, sometimes called a miniature epic. These ballads introduce major characters, like Little John, Much the Miller and Will Scarlet (or Scythelock). Maid Marian and Friar Tuck were not introduced until the sixteenth century. Several historical figures have been identified as the "real" Robin Hood, but there is little evidence to support any particular claim. So Robin Hood is both a yeoman and a nobleman, coming from the Nottingham area and Yorkshire (the neighbourhood of Barnsdale). There is also scholarly disagreement as to the temporal frames of the origins of the ballads as they could originate both before 1350 and before 1500 (Hahn 2000). One thing, however, is certain: the ballad of Robin Hood is one that survived through the centuries.

Prose

The most important prose work of the fifteenth century is Malory's *Morte d'Arthur*. Thomas M a l o r y (d. ?1471) provides the readers with very little information about himself; we only know that he was a knight and that he wrote most of his work in prison between 1469 – 1470. *Le Mort d'Arthur* is divided into eight tales in twenty-one books. Unlike the Gawain-poet, Malory is not so much concerned with moral problems, he is not a philosophical poet, but a poet of action. The action of the story is most important for him. He does not analyse the characters' behaviour or ideas. Yet, the ultimate destruction of the harmony is caused by the adulterous love of Lancelot and Guinevere. To an extent, this implies that Malory regarded adulterous love as the cause of the destruction of great civilisation, the deterioration of the chivalric code and of the brotherhood of the Knights of the Round Table. The work has an "encyclopaedic" quality as it presents an extraordinary range of emotions and incidents. We also meet a number of different characters in various situations. Malory has a deep reverence towards the knightly code. His prose shows a variety of styles. Love scenes intermingle with violent fights, pathos is mixed with the comic elements. The relationships between the knights and their lord might be treated as a mirror of chivalry, but he also talks about cowardice, sin, hate and murder, as well as about virtue, friendship and love.

William C a x t o n (c. 1415/24 – c. 1491/92), a printer and translator, was one of the most influential figures in the cultural history of the period. After his apprenticeship in London, he spent thirty years in the Low Countries. He probably learnt to print in Cologne in the years 1471 – 1472. In Bruges he translated *The Recuyell of the Historyes of Troye* which he later printed. There, he also printed *The Game and Playe of the Chesse*. In 1476, he set up a printing press in Westminster. His first book printed there is *The Dictates or Sayengis of the Philosophres* (1477). Upon his return to England he printed a few religious works in Latin, a book of grammar and rhetoric. The classics of Ovid, Virgil and Cato were published in translations. He published Chaucer, Gower and Lydgate and other works, including didactic writings, prose romances and books on history and geography.

He was a prolific translator, and most of the books that he printed were his own translations. Best known are his translations of the French *Roman de Reynard* (1481) and *Legenda*

Aurea, The Golden Legend (1483). He usually attached some commentary to the works he printed, like the preface to *Eneydos*, in which he explains some of the creative process, how the "little book in French" got into his hands and how he decided to present Virgil to the English public. He also explains the context of the book, giving an example of the travels of a typical English merchant so that the reader would get accustomed to the topic. Caxton published about a hundred books and translated about twenty. He knew the tastes of the public and that is why he was capable of attracting various patrons. *The Golden Legend*, for example, was published at the request of the Earl of Arundel. His translations contributed to the development of fifteenth century prose style, though his language may sometimes appear stiff and awkward.

John C a p g r a v e's (1393 – 1464) *Chronicle of England* continues English history up till the year 1417. Capgrave is a true medieval scholar. Prior of Lynn Priory, the largest Augustinian house in England between 1441 – 1453, Capgrave was a prolific author. His oeuvre includes verse *Life of Saint Catherine* (of Alexandria), lives of Norbert, Augustine and Gilbert and also a collection of historical biographies about people named Henry.

A different kind of prose is presented in *Paston Letters* (1422 – 1509) and the *Cely Letters* (1472 – 1488), a collection of family records covering several generations, which gives us an interesting description of medieval everyday life, as well as some historical account from the time of the War of the Roses.

The last century of the Middle Ages proliferates with various kinds of professional prose, such as Sir John F o r t e s q u e's (?1394 – ?1476) who was the earliest English constitutional lawyer. His principal work was a Latin treatise, *De Natura Legis Naturae* (1461 – 1463), in which he makes a differentiation between absolute and constitutional monarchy; he followed this line of thought in an English treatise on the same subject, *Monarchia or The Difference between an Absolute and a Limited Monarchy*. In the 1470s he wrote another treatise on the subject of the government, *On the Governance of England.*

A different type of prose was presented in the works by Reginald P e c o c k (1395 – – c. 1460), bishop of Asaph and Chichester. His first work, *The Repressor of over much Blaming of the Clergy* (1455), was a fierce attack on the Lollards and Wycliffites. Pecock's *Book of Feith* (1456) and then *The Donet* and the *Folewer to the Donet* try to define a faith that would be acceptable to all. Yet the effect was quite contrary, as he alienated all sections of theological opinion in England through his writing, and was finally forced to resign his bishopric. In his writings he employs the syllogistic logic of the Scholastics.

Medieval Theatre

Medieval theatre is no longer considered to be inferior to the achievements of Antiquity. It is also not conceived to be a transitory stage in the development of the "perfect" and sophisticated theatre of the Renaissance. The treatment of medieval drama as a self--standing accomplishment enables one to see the real achievements of the medieval stage which more than adequately met the demands of the public.

For the early Catholic Church late Antiquity was the time of degeneration and consequently with the advent of Christianity, the Church had indeed tried to rule ancient theatre out of the minds of the people. The assumption was that such a type of entertainment would be highly undesirable for good Christians. During a mass any departure from the text was basically forbidden, but as they were conducted in Latin, more intrusions were introduced so that ordinary people could relate more directly to the ritual itself. The development of medieval drama, especially the plays of Scriptural genesis, is related to the evolution of the ritual of the Church during the later Old English period—evolution based upon the fact that this ritual is colourful, emotionally impressive, and essentially dramatic. Two important liturgical occasions and the great festive seasons of Christmas and Easter, contributed to the elaboration of liturgy. The mass, otherwise highly formalised, offered more interpretative possibilities. One of the first such occasions is the paraphrase of a dialogue between the angel and the three Marys at the tomb of Christ as found in the Gospel of Saint Matthew. This simple act of worship further illustrated by in-church performances was in time moved out of the church.[23] Since the purpose was to instruct average spectators, the ritual operated with language commonly understood by ordinary people. The laboration of liturgy into a dialogue is also connected with the development of the feast of Corpus Christi, established in 1264 after Juliana of Cornillon, a Belgian nun, had visions of Christ's ascension to heaven. Her visions concentrated on the body of Christ. Corpus Christi was first observed as a holy day in 1311. Procession and performance is woven together in the feast of Corpus Christi Day during which the entire cycle from the day of Creation to the Final Judgement was presented.

The cycle plays are often referred to as miracle or mystery plays. Some scholars make a distinction between the two, using the term "mystery" for plays dealing with a Gospel Event only, and "miracle" for plays dealing with the legends of the saints. This division is not, however, generally accepted, and in most recent works, e.g. Diller (1992) and Stevens (1987), the term "mystery" is used to refer to the cycle plays. Anderson (1962: 212) suggests that the term "mystery" corresponds to the French term (mystère—trade), which in English was rendered as "miracle." The cycle plays based on the Bible are also referred to as "Biblical plays."

The plays of Scriptural genesis, i.e., the **cycle plays,** were written and performed with the aim of teaching and illustrating the Bible. Thematic cycles had the narrative structure. They started with the Act of Creation and continued on through to Final Judgement; they presented dramatised versions of Biblical stories from the Creation to the Resurrection. They were composed of several one act plays, most of which have since been lost. The cycles are named after the towns with which they are connected. Hence, we have the *Chester Plays* (25, before 1377),[24] the *Wakefield Plays* (32, before 1410, known also as the *Townely Plays* from the name of the owner of the manuscript), the *Coventry Plays*: *Ludus Coventrie* (42, before 1392), and the *York Plays* (49, before 1376). All surviving mystery plays are anonymous. They are dramas of the Fall and Redemption of man, cast as historical narratives, whose main historical source was the Bible. In mystery plays, the actors were the representatives of guilds, who not only wanted to fulfil their religious duties but

also to present their skills and advertise their guilds. Actors were only male, because of the clerical banishment of female speech. The preparation and enactment of the performances were community activities, performed by particular members of craft-guilds.

The York Cycle is the longest of the surviving ones. There is information on who performed what in *Ordo Paginrum* from 1415 which was probably used to check the ordering and content of the cycle (Beadle and King 1991: xv). Some titles with the names of guilds that performed them are: *The Fall of Angels* performed by the Barkers, *The Fall of Man* performed by the Coopers, *The Building of the Ark* performed by the Shipwrights, *The Flood* performed by the Fishers and Mariners, *Moses and Pharaoh* performed by the Hosiers, *Joseph's Trouble about Mary* was performed by the Pewterers and Founders, *The Nativity* was performed by the Tilethatchers, *Herod and The Magi* was performed by the Masons and the Goldsmiths. The Marshals performed *The Fight into Egypt*. The Girdles and Nailers performed *The Slaughter of the Innocents*. The Smiths performed *The Temptation*. The Skinners performed *The Entry into Jerusalem*. The Cutlers performed *The Conspiracy*. The Bowers and Fletchers performed *Christ before Annas and Caiaphas*. The Tapiters and Couchers performed *Christ before Pilate* (1): *The Dream of Pilate's Wife*. The Litsters performed *Christ before Herod*. The Tilemakers performed *Christ before Pilate* (2): *The Judgement*. The Pinners performed *The Crucifiction*. The Butchers performed *The Death of Christ*. The Saddlers performed *The Harrowing of Hell*. The Carpenters performed *The Resurrection*. The Mercers performed *The Last Judgement*.

The plays were presented at pageants, or on big carts, which constituted the stage for one particular play. The term "pageant" is applied both to the vehicle and to the spectacle (Anderson 1962: 214). They were easily movable and the theatre could be taken from place to place. This theatre was not only didactic and moral, but contained a great deal of entertainment in its presentation of characters, and in robust language. Another tradition incorporated into the plays are pagan rituals and folk festivals, full of dancing and pretending, particularly the Feast of Fools (Janicka 1962: 7-8). At first, the actors were not dressed up but later, as new elements were introduced, such performances became more and more sophisticated and the actors started using costumes.

Since medieval theatre had little in common with Ancient drama, it also did not preserve the difference between tragedy and comedy. Drama operated with comic elements; they were, however, of a different type to those in classical plays. Comedy was not based on the structural distinctions and social functions of characters but on the low type of verbal humour, e.g., the story of Noah, enacted by Shipwrights, or the story of Joseph and Maria or the Second Shepherd's play, in which the Nativity is collocated with sheep stealing. Such elements were commonly found in some scenes of biblical plays, but are not uncommon in morality plays, i.e. initial scenes in *Mankind*, although moralities originated as a more sombre, didactic drama.

It would be a mistake to claim that medieval theatre refrained from its entertainment function. The *Interludium de Clerico et Puella* (c. 1300), based on the well-known story of *Dame Sirith*, is an early secular interlude. The early sixteenth century *Nice Wanton* and *The Conversion of Saint Paul* are good examples of the alternative popular trend.

The Middle Ages burst out with an abundance of popular pastimes, which included singing, dancing and merrymaking. They are referred to Latin *ludus*, that denoted both drama in performance as well as playing the game.

> The precise repertoire of the professionals must remain conjectural, but probably most of the traditional skills were represented—acrobatics, clowning, mimicry, miming, dancing, music-making, singing, jesting, along with specialised arts such as conjuring, sword-swallowing, fire-eating and juggling
>
> (Tydeman 1994: 11 – 12).

Another form of secular theatre, often involving donning a mask, was the so-called disguising or mumming, whose customary setting was the royal court or the household of some nobleman. John Lydgate's *Mumming at Hertford, Mumming at Bishopswood* (c. 1430) are of courtly origin, while there also existed many other "mummings" and sword plays in medieval popular tradition.

By the fifteenth century, there was considerable dramatic activity in York and East Anglia, in the towns with strong civic governments. And it was when theatrical activities slipped from the hands of clergy that playing/watching of the plays became associated with indecent activities which Robert Mannyng of Brunne exposes in his *Handlyng Synne*. All *ludi* became *ludi dishonesti*, including tournaments and performing God in mystery plays. Such negative attitudes culminate in an anonymous Wycliffite text entitled *A Tretise of Miraclis Pleyinge*, which consistently develops arguments against theatre. Its anonymous author claims that people coming to see a play do not use the occasion for edification but for drunkenness, feasting, clamour, gossiping and wantonness (Davidson 1993: 15). What is more, they take the players (like God, Jesus or Virgin Mary) at face value instead of taking the performance as a mere stimulus for religious feelings. There is a medieval anonymous work, attributed to Walter Hilton, which is a defence of theatre. Rosemary Woolf (1980: 85) claims that the *Tretise* might have been a direct response to it. Its author claims that mysteries are acted in honour of God, by seeing the sufferings of Christ people are moved to compassion and devotion, and they weep bitter tears. Finally, people must be given entertainment for refreshment after their work, and religious plays are far better than the frivolous pastimes with which they would otherwise occupy themselves (Woolf 1980: 85).

The **moralities** are another type of medieval drama. The moralities responded to the late medieval necessity to educate the lay audience in the nature of sin. They provided norms of social behaviour. The texts present a universal human being as vulnerable and weak, subjected to temptation, who had to be constantly admonished and instructed in order to achieve salvation. They were based on the opposition of vice and virtue (*psychomachia* pattern[25]) and on life as pilgrimage structure. These plays presented allegorical stories as prescriptions for good living for common people/sinners, employing allegorical figures, personifications of vices and virtues. Through the recognisable theatrical illusion they dramatised the everlasting fight between good and evil in the human soul in the context of man's fall and redemption and the ensuing temptations on the part of man's three enemies: the World, the Devil and the Flesh. These plays have prologues and

epilogues, which introduce and then give a summary of the main points in the play as well as outline the doctrine of sin and repentance. They are devices of immediate communication with the audience corroborating the self-reflexive theatricality of the plays. The moralities originated with the lost *Pater Noster* play (written before 1378). The other example of early morality is *The Pride of Life* (c. 1350). Its manuscript is largely imperfect but the play has an interesting allusion to Death as the universal conqueror, which might be related to the later popularity of the Dance of Death.

The three most important plays usually treated as the model moralities are contained in the Macro manuscript and they are: *The Castle of Perseverance* (c. 1400 – 1425), *Wisdom* (c. 1460) and *Mankind* (c. 1465). *The Castle of Perseverance* is the longest and most elaborate morality with two scenes of the temptation of young and old Humanum Genus and an array of colourful personalities of the vices. The play draws battle lines between Man's Good Angel and his forces against Man's Evil Angels and his troop. The forces of evil lay siege to the castle and invade it, only to lose the battle in the end. The cycle of fall and redemption is thus assured. In *Mankind*, Man is attacked by the worldly vices, Nought, Nowadays and New Guise. Full of scatological remarks, the play offers a low comedy, whose master Titivillus, the devil, tempts Mankind into sin. At the end Mankind repents and is rescued by his spiritual master, Mercy. In *Wisdom*, human senses and the soul are deformed by sin as they seek to attain Wisdom. The devil using skilful rhetoric depraves Anima of her godly grace and Man is handed over to the temptations of the world. Finally, he is restored by grace.

The most noted and most often translated is *Everyman* (printed in 1510 – 1516), which most probably is a translation of the Dutch *Elckerlijk.* The play portrays a universal human being who is about to embark on the last pilgrimage. He asks several characters to go with him but neither his physical and spiritual attributes nor his worldly possessions are willing to go with him. This is one of most beloved themes, human life as a passage on earth, and the transitory character of earthly riches. After Everyman acknowledged the necessity of confession and Church distributed sacraments, Good Deeds consented to accompany him on his last journey.

The theme of Death summoning Everyman was very popular in the late Middle Ages. The tragic consciousness of *memento mori* reminded one of the constant need for repentance. *Memento mori* stimulated a special kind of medieval sensibility of the ubiquity of Death, the leveller, which was most likely the direct consequence of the plague and the preaching of the mendicant friars. **Dance macabre** appears to have first taken place in France, as a mimed sermon in which figures typical for various orders of society were seized and haled away each by its own corpse. Later they were haled by the personifications of Death. The task of the moralities and moral interludes was to assert the articles of faith, highlight Christian feelings and show the audience the right way of behaviour. Early moralities are anonymous while in later ones (whose audience was aristocratic rather than common) authorship is asserted.

The later Middle Ages developed yet another dramatic genre of interlude, from Latin "interludium." **Interlude** was a short play in-between the courses of a banquet. Interludes retain the basic structures, themes and allegorical personalities of the moralities, therefore they are sometimes referred to as moral interludes/plays. As opposed to the moralities "proper," later moral interludes are shorter and have more comic and farcical elements. The English origins cannot be exactly traced, though professional or semi-professional performers were active for many years before the first recorded reference to Players of the King's Interludes in 1493. The work of John Heywood (see next chapter), in particular, illustrates the importance of the sixteenth century interlude in the evolution of English drama. Good examples of late medieval anonymous moral interludes are *The World and the Child* (c. 1508) and *Youth* and *Hickscorner* (both c. 1513). While the first two are chiefly preoccupied with virtue and vice written into the pattern of sin and redemption, the third one shows acute social consciousness, demonstrating the departure of virtues from England and the coming of the vices.

Among the later longer moral interludes worth mentioning here are Henry Medwall's (c. 1461 – ?1501) *Nature* (c. 1495) and *Fulgens and Lucres* (c. 1497). *Nature* reflects the atmosphere of Cardinal Morton's household for which it was presumably written. The play consisting of two parts is a typical morality play in which man's soul is attacked by sins-courtiers such as Pride. The drama undoubtedly seeks a moral point but the method is more farcical as it had to suit the audience it had. Similar in content is John Rastell's (c. 1475 – 1536) *Interlude of the Four Elements* (1517) which discusses the laws of nature and merits of learning while educating the universal Humanity. He is also the author of two comedies, *Calisto and Melebea* and *Gentleness and Nobility* (both c. 1525), which chronologically fall into the Renaissance. The conclusion in the case of both Medwall and Rastell is not the renunciation of the world and entire devotion to God but the moderate and wise use of worldly pleasures and money.

Towards the end of the Middle Ages, the plays become more politically topical. Both John Bale's (1495 – 1573) *Temptation of Our Lord* and John Skelton's (?1460 – 1529) *Magnyficence* are heavily anchored in the political situation of the England of the times. For Bale, vices are dressed in the clothes of the hierarchy of the Roman Catholic Church and the virtues as figures that are easily recognisable as champions of reform in both the Church and State. The new polarities around which this drama is structured are the sovereign in the role formerly occupied by God the Father, and the Pope, now cast as Antichrist at the centre is the **body politic**,[26] or Commonwealth, replacing Mankind and Everyman of earlier moralities. *Magnyficence,* while utilising the forms of the morality and clearly representing the concept of kingship as a divine office, nevertheless reflects a secular rather than a purely religious or doctrinal interest. It was written for an aristocratic audience and seems intended for court performance. Evidence from other plays contemporary with *Magnyficence* shows that the plays were beginning to be used less for religious indoctrination and more for the purpose of influencing political opinion and factional interests. Following the lead of religious orders, who used drama for didactic purposes, secular interests saw that the structure and content of the moral play could be re-employed for their own purposes. Cardinal Wolsey was a key figure in this development and had begun to employ the technique as early as 1516. *Magnyficence* was almost certainly produced as a timely warning to Henry VIII against the

influence of the group of young courtiers known collectively as the "minions." It is well known that morality drama came increasingly to be used for polemical and propagandist purposes during the sixteenth century and throughout the critical period of the Reformation. *Magnyficence* seems to have been an early example of this. Francis Marbury's morality play *The Marriage Between Wit and Wisdom*, printed in 1579, although has much in common with Medwell and Skelton, chronologically already belongs to the Renaissance.

For further reading:

Aers (1988), Alfano (1992), Anderson (1962), Barber (1999), Barratt (1992), Barron (1990), Basford (1996), Baugh (1980), Beadle (1994), Blamires (1992), Boitani (1986), Boitani and Mann (1998), Braswell (1983), Bumke (2000), Burnley (1998), Burrow (1982, 1988, 1989), Campbell (1986), Cargil (1969), Chambers (1996), Clopper (2001), Delany (1983), duMais Svogun (2000), Dyas (1997), Edwards (1976), Ellis (1998), Evans (1990), Finke (1999), Fowler (1995), Happé (1999), Gibson (1989), Godden and Lapige (2000), Gurevich (1995), Harris (1992), Harwood and Overing (1994), Heffernan (1985), Hermann (1992), Hines (1993), Huizinga (1996), Jackson (1966), Jaeger (1999), Keen (2000), Kendall (1986), Knowles (1961), Krueger (2000), Kruger (1993), Le Goff (1992, 1982) Lester (1996), Lochrie (1994), Lupack and Lupack (1999), Medcalf (1981), Millet and Wogan-Browne (1992), Mullett (1987), Newman (1972), Putter and Gilbert (2000), Renevey and Whitehead (2000), Russell (1988), Sadowski (1996), Sautman, Conchado, Di Scipio (1998), Scanlon (1994), Scattergood (2000), Shinners (1997), Sweeney (2000), Tolkien (1997), Wallace (1999), Weston (1991), Wickham (1987), Windeatt (1994), Woolf (1980, 1998).

Notes

1) There is a number of Scandinavian sagas which recount the heroic deeds of warriors. *The Saga of King Hrolf Kraki* composed in medieval Iceland is just one of the examples of such sagas. It recounts the story of the warrior chiftain who ruled in Denmark. For the Old Norse world, King Hrolf is a symbol of courage and shares a rich heroic tradition with *Beowulf*.
2) For more on the issue of historical narration, see White (1987) and Topolski (1998).
3) For more, see Dyas (1997: 13 – 27).
4) Chretién de Troyes five verse romances are: *Erec and Enide, Yvain, Lancelot, Le Conte du Graal* and *Cligés*.
5) Walter Map (c. 1130/35 – 1209/10) was a secular clerk who served Gilbert Foliot, bishop of London and Hereford, and King Henry II; appointed archdeacon of Oxford in 1196 or 1197. He was considered (according to Kathleen M. Hewett-Smith, *Medieval England, An Encyclopedia*, 1998) the author of much of the best late twelfth century secular Latin verse. In contemporary scholarship his one certified work is *De nugis curialium* (*Courtier's Trifles*), a collection of witty, satiric tales and exempla, noteworthy for its vivid humor and erudite allusions to biblical, classical and scholastic sources.
6) For a detailed discussion of the Arthurian legend in relation to its Celtic beginnings and later medieval renditions see: Lipoński (1995: 205 – 227).
7) Nothing is known about Marie (c. 1155 – 1189), the author of a number of Breton *lais*, who in the prologue to the tales identifies herself as coming from France. Most probably she wrote in the last quarter of the twelfth century. She might have been at the court of Henry II. In her work, Marie elaborated motifs of young love struggling against rigid social conventions.
8) There are two later English versions of Marie's *Lanval*, anonymous *Sir Landevale* and Thomas Chestre's *Sir Launfal*. For the differences between high romance and popular romance, see Stokes (2000: 56 – 77).
9) For more on the Green Man, see Sadowski (1996: 78 – 108); for the Green Man in art, see Basford (1998).
10) Around 1940 there was a curious rumour that Arthur had come again to help fight the German invaders (Burgess 1996: 25).
11) For more on courtliness, see Burnley (1998).
12) *The Tale of Gamelyn* is sometimes labelled popular romance. In contemporary scholarship, this term is, however, still problematic. Other so-called popular romances are: *Sir Isumbras*, *William of Palerne*, *The Siege of Troy* and *The Awantyrs of Arthure*. *Sir Orfeo* is also labelled as popular romance. For more, see Putter and Gilbert (2000).
13) Examples are given by Saupe (1998).
14) In his early years Chaucer was very much under the spell of the French *Roman de la Rose*, whose English version is ascribed to Chaucer. The work was originally written by Guillaume de Lorris (c. 1327), and was continued by Jean de Meun. The God of Love in *The Legend of Good Women* accuses Chaucer that he translated the poem which was a crime against women, as Jean de Meun's part is a diatribe on female hypocrisy and a clear anti-feminist satire. *Roman de la Rose* was an allegorical dream vision in which a lover pursues his beloved. He visits a splendid garden in which he sees a rosebud pierced by one of Cupid's arrows. The poem presents an array of allegorical personifications, which help or hinder the lover from winning the rosebud. It is significant that Chaucer was more strongly affected by the latter part by Jean de Meun, rather than the truly courtly beginning by Guillaume de Lorris, and kept oscillating between the romantic and the satirical throughout his literary career.
15) In *Decameron*, the characters leave the city of Florence during the plague of 1348 and tell stories to pass the time until they are able to return to the city. The first known translation of the text was made in 1620 by John Florio (c. 1553 – 1625).
16) Margueritte de Navarre's (1492 – 1549, sister of François I) *Heptaméron* was published posthumously in 1559. The prologue introduces the characters who after a flood find refuge in a Pyrenean abbey. There they agree to pass the time telling edifying stories until they can return home safely. *Heptaméron* was first translated during the reign of Elizabeth I with the title *The Queen of Navarre's Tales Containing Verie Pleasant Discourses of Fortunate Lovers* but only seventeen tales were included.
17) The framework of the story is provided by the figure of the king who kills his successive wives in the morning after the consummation of marriage until he marries the clever Scheherazade. The tales are derived from Indian, Persian, and Arabic sources. They refer to the lost book of Persian fairy tales. Written in Arabic, they were made known in Europe through the translation of Antoine Galland (1646 – 1715), whose version appeared between 1704 and 1715.
18) Tinkle (1996).
19) See more in LeGoff (1982: 201 – 204).
20) See Tinkle (1996).
21) See Burrow (1985: 148 – 160).
22) For more on Scots poetry, see Pearsall (1977).
23) There is a disagreement among scholars over the origin of medieval drama, i.e., whether it derived from Latin liturgical pageants or developed as a new vernacular theatre. This argument, however, is beyond the needs of the exposition of an outline history of literature. For details, see Clopper (2001).
24) Dates taken after chronological tables provided by Happé (1999: 253 – 255).
25) The *psychomachia* pattern was first used by Prudentius (c. 348 – 405) who wrote a number of religious text, the most famous of them being a long poem entitled *Psychomachia*, the battle for or in the soul. The poem presents a long allegorical struggle of virtues against vices.
26) Body politic is a term referring to a medieval social theory which likened society to a human body with the ruler as the heart.

Chapter Two

The Renaissance and the Beginning of the Seventeenth Century

The literary period known as the Renaissance stretches from the beginning of the sixteenth century and continues through the first half of the seventeenth century. Its early stage begins with the reign of Henry VII (1485 – 1509) and Henry VIII (1509 – 1547)[1] but the Renaissance proper comprises the three successive periods named after the ruling monarchs: Elizabeth I (Elizabethan) 1558 – 1603, James I (Jacobean) 1603 – 1625, and Charles I (Carolinian) 1625 – 1649.

The beginning of the Tudor reign marks the end of the War of the Roses, The House of York and its supporters (the white rose) and the house of Lancaster (the red rose). After thirty years of struggling (1455 – 1485), the Yorkists defeated the Lancastrains, but Richard III lost much support by his alleged murder of two young nephews in the Tower of London, and was defeated at Bosworh in 1485 by Henry Tudor, a Lancastrian. Henry married a Yorkist Princess and a new dynasty was founded. When Henry VII succeeded to the throne he promoted the development of the gentry, a new enterprising nobility. He was the king of a new generation, promoting learning and the development of universities. With Henry VIII England was already under the influence of humanist trends from Italy. **Humanism**, which is literary as well as a philosophical and educational trend, attached prime importance to human beings and their affairs and values. It began in Italy in the late fourteenth century and can be traced in the works of Italian writers of the period, mostly Petrarch (Francesco Petrarca) who advocated the learning of the classics, and rediscovered the poetry of Catullus, Ovid and Virgil. The trend culminated in the later sixteenth century with the widespread search for ancient literary philosophical sources and restored the status of Ancient literature and philosophy, which proved to be a great inspiration for many writers. Catullan *Carmina*, for example, found their way into drama, early Renaissance poetry as well as metaphysical poetry. The classical world seemed to represent an ideal civilisation emphasising man's position in the universe, human values, which concentrated on the personal worth of each individual. Humanism propagated the individual quest for value and truth, hence the promotion of learning and development. Humanism adopted classical ideas concerning harmony and proportion with regard to the human body and the social body. The need for developing the literature in vernacular languages did not preclude the imitation of the classics. Renaissance is thus commonly associated with the re-birth of art, architecture and secular literature. Humanism was a scholarly movement that began with the intellectual ferment of the Renaissance. Humanistic tendencies shifted the stress from the life after death to the life on earth. Thus, aesthetic and intellectual ideals began to replace moral and religious ones. The deep spirituality of many medieval works was read as narrow-minded bigotry, whereas devotion and the search for the Absolute as the lack of joy of life and escapism. Yet, one must remember that Renaissance Europe was still a Christian Europe, which was founded on medieval scholasticism. The advent of printing provided further stimulus as a greater number of books helped spread ideas all over Europe and throughout the world.

> Platonism, with its conception of a three tiered universe struggling towards perfection, in which beauty, the autograph of the True, flashes forth tended to militate against the rejection of this world as "fallen," and intellectual ideals began to replace moral and religious ideals
>
> (Bielby 1976: 13).

Humanism began with a re-reading of classical Latin and Greek literature, they were studied for they professed philosophy of life and human wisdom. Authors like Virgil, Homer or Ovid began to be widely read and translated, rather than adapted and moralised as was the case in the Middle Ages (i.e. bizarre anonymous allegorical explanations such as *Ovid Moralisé*).[2] References to classical literature are found not only in the use of literary genres like sonnet, ode, satire or longer narrative poems as well as comedy and tragedy in drama, but also in numerous allusions and revisions of classical poets and dramatists. Humanism was concerned with ethical and aesthetic problems in literature, still, it continued the medieval habit of allegorical interpretation and syncretic thinking. Such methods of thinking constantly tried to reconcile disparate traditions of thought, for example, the philosophy of the classics with the revelation of the Scriptures. Humanists aesthetics sought harmony, harmony of literary expression as well as social harmony. One of the best examples of Tudor aesthetics is the famous diagram depicting Queen Elizabeth in Richard Case's *Sphaera Civitatis*, published in 1588, in which Elizabeth's body is equated with the well-ordered state (Hulse 2000: 49). This corroborates the fact that the natural body and social body had to be equally protected from disease and disorder.

Apart from humanism, the Renaissance in England was also an aftermath of the changed political and religious situation after the **Reformation**. The Reformation as an intellectual and political movement, however, began long before Henry VIII's reign. Its precursors were the fourteenth century scholars and theologians John Wycliffe (England) and Jan Hus (Bohemia), and its greatest leaders were Martin Luther and John Calvin. The world of the late medieval Catholic Church was marked by corruption and lacked the force of spiritual leadership. The office of papacy became deeply involved in the political life of Western Europe which resulted in intrigues and political manipulations combined with the Church's increasing power and wealth. Many theologians opposed the sale of indulgences (or spiritual privileges), the sale of offices and the sale of relics. Such procedures coupled

with the general exploitation of the laity further undermined the position of the Church and called for a profound reform. In 1534, Henry VIII declared England's separation from Rome. Henry VIII was enraged by the Pope's refusal to grant him a divorce, his wish to separate from Rome was as much political as it was personal. He established the Anglican Church, dissolved convents and monasteries and began religious reform in England. Although much of the liturgy was still Catholic, it was prepared in English together with the Book of Common Prayer. In 1559, Elizabeth established the Church of England, thus finally defeating Rome. A Scottish reformer John Knox established Presbyterianism, which made possible the eventual union of Scotland and England.

Strong and powerful England began to build an empire. The Renaissance in Europe was also the time of the fashioning of national identities. Previously unacknowledged national feelings grew out of the common use of vernacular language. The rivalry with Spain was not only expressed by piracy but led to a more serious conflict, which reached a climax in the attempted invasion of England in 1588. The defeat of the Spanish Armada proved the strength of the English navy but also confirmed the ultimate defeat of Catholics, Romanists and Papists. Yet, as Protestantism began to establish itself, severe treatment of Catholics emerged as a great blot on the reigns of Henry VIII and Elizabeth I. Both Henry VIII as well as his daughter Elizabeth professed ideas of strong leadership. Such ideas were first captured by Niccolo Machiavelli in *The Prince* written around 1512, a treatise on seizing and holding power. When in 1512 Machiavelli was removed from his post in Florence, he resolved to set down a treatise on leadership that was practical, not idealistic. The prince he envisioned would be unencumbered by ordinary ethical and moral values; his prince would be man and beast, fox and lion. This work is still one of the chief texts in the history of government and political theory.

A strong state had the power to invest in improving its economy. Queen Elizabeth secured her own share of the profits of expanding trade by selling charters to trading companies, often giving them exclusive rights to trade in one area; some of the companies were: The Africa Company (1553), The Moscow Company (1555), The Levant Company (1581), and the East India Company (1600). The development of trade was connected with earlier geographical discoveries. Geographical discoveries, which changed European perceptions of the world, contributed to the expansion of trade. As the world grew bigger, European society was forced out of its isolation. The native inhabitants of the newly discovered continents represented totally different cultures, which the white invaders assumed that they must have been inferior (Shakespeare's Caliban from *The Tempest* is a personification of fear and disgust native peoples arose in the European travellers). The idea of the great mission of Christianity originates in the Renaissance giving the foundation to nineteenth century British imperialism. The peace after the War of the Roses improved domestic comfort and promoted the development of production and the rise of commerce. Such a situation placed England in a favourable position at a strategic crossroad in history. In general, people started to be more concerned about their well-being and, consequently, the mode of dress became more elegant and entertainment reached new heights of splendour.

At the same time, scholars started to travel all over Europe and more books were being translated. One of the most popular translations at the time was Baldassare Castiglione's *Cortegiano*, which introduced the perfect courtier to the English public. It was translated by Thomas Hoby in 1561 under the title of *The Courtier of Count Baldsear Castilio,* its literary antecedents being, for example, William Caxton's *A Book of Curtesye* (15th century) which is also a practical manual for a courtier. The concept of translation was significantly different at that time than today, so the work was rather an adaptation than a translation. Castiglione's original was much more spiritual in its presentation of a perfect courtier. It concentrated on the explanation and presentation of the background of a good gentleman. The text gave directives as to how to behave at the table and carry out conversations on various topics. Hoby's book focused on giving practical advice on how to advance one's career at court.

Early Humanist Writing

The Reformation in England was much influenced by the writings of an internationally recognised Dutch thinker and theologian Erasmus of Rotterdam (1469 – 1536). Erasmus was by no means an ardent reformer. He proposed reform within the Church based on the idea of *imitatio Christi*, advocating poverty and the search for truth. Erasmus' principal works are: *Novum Instrumentum*, a new Latin version of the New Testament (1516), and *Encomium Moriae* (*The Praise of Folly*), written at More's house in 1510, a satire principally directed against theologians and Church dignitaries, which was widely read all over Europe. This work is the best example of the method by which early humanists attacked the medieval system of learning. Erasmus did many editions and translations of the Bible, early Christian authors, and the classics—all of this revolutionised European literary culture. Through his professed views, he in a way prepared the ground for the later development of reformatory movements. All over Europe he was considered to be the fountainhead of all wisdom. His contacts with England were very close. He visited the household of Thomas More several times, and on his first stay (1499 – 1500) he met a young Henry VII and was welcomed by the great scholars of the day, John Colet, William Grocyn and Thomas Linacre. Grocyn (?1446 – 1519) was instrumental in introducing the study of Greek at Oxford, and it was he who invited Erasmus to lecture on Greek at the University of Cambridge.

Thomas Linacre (1460 – 1524) was a translator from Greek and Latin, but his linguistic interests are evident in several monographs on Latin grammar. One was *Rudimenta Grammatices*, originally composed in English for the use of Princess Mary, and later translated into Latin by the great Scot, George Buchanan. Another friend of Erasmus, John Colet (?1467 – 1519), is considered to be one of the most important representatives of Christian Humanism in England and a pioneer of the English Reformation. He was a famous preacher and lecturer who co-authored with William Lyly (grandfather of the dramatist, c. 1468 – 1523) the *Eton Latin Grammar*. Their grammar was later revised by

Erasmus. Colet's *Exposition of St. Paul's First Epistle to the Corinthians* and *Exposition of St. Paul's Epistle to the Romans* (c. 1504) threw light on the methods of exegesis. Grocyn, Linacre, Colet and Lyly—the "Oxford Reformers," as they have been called—produced the foundation of the later Renaissance writings. They were humanists greatly influenced by Platonic and neo-Platonic thought. They were all saintly souls, living abstemious lives, possessing an incredible ardour for learning and extraordinary powers of administration (Brooke and Shaaber 1980: 329).

Among other humanists who organised the learning that their predecessors had gathered was Sir Thomas E l y o t (1490 – 1546), the author of *The Book Named the Governor* (1531), dedicated to Henry VIII. The book is a treatise on public education and politics that displays the influence of Plato. Elyot draws on Castiglione promoting the education of gentleman's sons in a truly humanist spirit, and such an education would be beneficial to the entire nation. This proposal proved important enough as alongside the dissolution of religious houses many schools run by these houses were also closed. Elyot wrote a number of other works including *The Castel of Health* (c. 1536), an important manual on health, as well as Platonic dialogues and compilations from the Fathers. The most important of the dialogues is *Of the Knowledge Which Maketh a Wise Man*. His translations, such as the work of Isocrates, did much to popularise the classics in England. His Latin-English *Dictionary*, published in 1538, was the first to have this title.

Another influential figure of a slightly later period was Thomas W i l s o n (1525 – 1581), whose *Rule of Reason* (1551) is a manual of logic. His *Art of Rhetoric* (1553), a treatise on the art of persuasion by words, is a landmark in the development of English prose. Wilson gives examples of various English styles. He warns against Latinisms and instructs one how to write in a comprehensible yet amusing way.

One of the most learned men in Europe of the time was Sir Thomas M o r e (1478 – 1535). His most famous work is *Utopia* (1516), written in Latin, first printed in Louvainunder with the title *Libellus Vere Aureus, nec Minus Salutaris quam Festivus, de optimuo Reipublicae Statu deque Nova Insula Utopia* (A truly golden book, no less beneficial than entertaining, about the best state of a commonwealth and the new island of Utopia). Its literary ancestor is undoubtedly Plato's *Republic* but one can also recall a Middle English poem, which is the parody of Christian paradise, "The Land of Cokaygne," where geese fly ready roasted. The title means "no-land," not "a good place," which has been mistakenly rendered by later translation. This account of the Island Utopia is based on More's encounter with a member of Vespucci's crew, Raphael Hythloday, who tells him the story of the lands he once visited. In Book I, Hythloday only hints at Utopia. He recalls the conversations at the house of More's patron, Cardinal Morton, during which they offered a criticism of English society. Book I ends with More's request to hear further of Utopia. In Book II, Hythloday gives a full description of that nation. The land is free of private possessions and money. Everybody works for six hours and then most of them go to listen to various lectures. There is no unemployment and no war. There is religious freedom except for those who deny divine providence and the immortality of the soul. They do not make the slightest effort to conceal their ruthless tactics in war, like bribing the enemy to kill their own leaders. The subject of the books is a political debate on government while the narrative presents contrasts between the Old and the New. Utopia is the juxtaposition of the real and the imaginary; the nature of Utopian society itself and the real English society More knew and criticised. Between 1513 – 1518 he wrote a prose work *History of King Richard III,* which was produced both in English and in Latin. Neither version was completed. According to the historiographer Ernst Breisach (1994: 165), it is

> the first English historical work carrying the marks of humanist historiography: emulation of Roman historian; an elegant Latin; brilliantly constructed speeches; a conscious attempt to compose the narrative rather than to narrate events year by year; a stress on human characteristics and motives and a reaffirmation of history's teaching role.

The work is and was a lesson on the destructiveness of tyrannical rule, and in its English version passed almost unaltered to the Holinshed's *Chronicle* and consequently became the source for Shakespeare's *Richard III*. More's unique merit lies in his presentation of a king rather than a more general history of his times, and in this way, he revived the classical biographies and histories.

More was an ardent Catholic and stoutly opposed to the development of Protestantism in England. Although willing to swear fidelity to the new Act of Succession, More refused to take any oath that should impugn the authority of the Pope. He was also against the King's divorce of Catherine of Aragon. As a result, he was sent to the Tower of London. He was accused of treason and beheaded. His other work is *Dialogue*, which he completed in 1528. It is a very controversial book in English, directed mainly against Cardinal Tyndale. One of the best texts from his last period is *Dialogue of Comfort and Tribulation*, written when he awaited execution. More was imprisoned with John Fisher, bishop of Rochester, who shared his views on the Act of Succession. More paid for his adherence to faith. He was beheaded for refusing to acknowledge Henry VIII as supreme head of the Church of England. His Latin theological works were issued in 1597.

In Peter Acroyd's biography of More, *The Life of Thomas More* (1999), we meet a worldly man, a caring father who is not only concerned with the education of his sons but also with the education of his daughters, a man stubborn enough to place his conviction over his life.

Religious Prose

The Reformation also had quite a great amount of literature based on the Bible. Two figures are of importance here: William T y n d a l e (c. 1494 – 1536) and Miles C o v e r d a l e (?1488 – 1569). Tyndale expressed his views on the King as the sole authority in the state in *The Obedience of a Christian Man* (1528), although he later opposed Henry VIII's divorce. *The Obedience of a Christian Man* develops an argument that ordinary believers should take their spiritual sustenance direct from Scripture, without the intervention of (often worldly and corrupt) Church dignitaries. Tyndale discusses the issue of

sacraments and interpretation of the Bible, as well as the duties of rulers. This book, consequently, became one of the landmarks in theological and political thought. Tyndale, the principal opponent of More, explained his position in *An Answer unto Sir Thomas More's Dialogue* (1530). Not only was he a violent pamphleteer, but primarily an inspired translator who established the character of the English version of the Bible. His vigorous English was subsequently used in the Authorized Version of 1611, and made the text available to laity. Tunstall, bishop of London, opposed the project of the translation of the Bible and Tyndale left England for the Continent, where he spent most of his life in Antwerp where he was arrested for heresy. He was imprisoned at Vivorde near Brussels, strangled and burned at the stake in 1536 having been previously stripped of his priesthood. Miles Coverdale was a fellow worker of William Tyndale participating in the English translation of the Bible. The second edition of Coverdale's version (published in 1537) was the first complete Bible to be printed in England. He is also responsible for English versions of the psalms included in *The Book of Common Prayer*.

Thomas Cranmer (1489 – 1556) was the principal author of the English liturgy. He supervised the production of the first prayer book of Edward VI in 1549 and probably edited the first book of *Homilies* issued in 1552.

Other important religious prose writers are Hugh Latimer (?1485 – 1555) and Richard Hooker (?1554 – 1600). Latimer's sermons preached Protestant doctrines. Some of them were collected in early Elizabethan volumes entitled *Twenty Seven Sermons* (1562) and *Fruitful Sermons* (1571). In one of his most famous sermons, "Of the Plough," which was preached on New Year's Day 1548, Latimer uses the familiar persona of ploughman, envisaging him as God's preacher asking him to repent for his covetousness. Richard Hooker is one of the greatest Anglican theologians and the author of a prose classic in the defence of the Church of England, *Of the Laws of Ecclesiastical Politie* (four books were published in 1593 and the long fifth book in 1597). For Hooker, the Anglican tradition relied on the Bible, the Church and reason, which for him are the voices of natural law.

One of the most interesting personalities, however, is John Foxe (1516 – 1587) who exerted a great influence on English Puritanism. His chief work, *The Acts* and *Monuments of the Church* (1563), familiarly called *The Book of Martyrs*, gained enormous popularity and had three editions before his death. The book presents not only traditional early Christian martyrs but also early Protestant martyrs, John Wycliffe, Jan Hus and Lady Jane Grey. Foxe is also the author of two Latin comedies, *Titus et Gesippus* and *Christus Triumphant*.

Women were also interested in writing religious prose. Queen Catherine Parr's (1512 – 1548) *Lamentations of a Sinner* (1547) or Elizabeth Grymeston's (before 1563 – c. 1603) religious pieces published posthumously in *Miscellanea, Meditations, Memorative* (1604, 1605 – 1606) are good examples of such prose.

History becomes and important concept for the creation of new national identities, hence the popularity of historical inquiry among Renaissance scholars. John Leland (c. 1503 – 1552) is the earliest of modern English antiquaries and it was him who first used the term. By 1530, he was involved with the royal libraries, and in 1553 he was created "King's Antiquary" and was empowered to search monastic and collegiate libraries for old authors. He made a tour through England in 1535 – 1543, intending his research to be the basis of a great work on the *History of Antiquities of this Nation*, but all he left were mere notes. In *Newe Yeares Gyfe* (1549), a small pamphlet, he described the manner and aims of his research. Raphael Holinshed (d. ?1580) was chronicler whose work proved to be instrumental for Shakespeare's historical plays. His *Chronicles* (1577), however, are the oeuvre of collaborative authorship. After the death of a historian, Reginald Wolfe (1573), who left an unfinished project of universal history, Holinshed continued Wolfe's work in a modified form of British history. *History of England* was written by Holinshed himself; *Description of England,* with a vivid account of English towns, villages, customs and so on, by William Harrison (1535 – 1593). The sections of Scotland and Ireland were translations or adaptations. The *Chronicles* are an important source, as they form the first authoritative vernacular and continuous account of English history. An interesting account of the reception and marriage of Catherine of Aragon is an anonymous *The Receyt of the Ladie Kateryne* (1502 – 1503). The text is one of the most important works documenting the social history of the early sixteenth century. Being one of the most spectacular civic dramas, Catherine's triumphant entry accounts for the forms of courtly and spectacular drama.

One of the historians of the early humanist period is Edward Hall (d. 1547). Hall's *opus vitae*, a chronicle glorifying the House of Tudor entitled *The Union of the two Noble and Illustre Families of Lancastre and Yorke*, is a work typical for Renaissance historiography. Hall's method was based on the idea that "history should be written in such elevated language that the readers are convinced of its truthfulness by the sheer beauty of its form" (Rissanen 1973: 1). Hall's work falls into two parts which differ sharply from each other both as concerns the author's style and his approach to subject matter, hence, Hall's authorship is disputed. The first part concerns the life of Henry IV and his successors up till Henry VII, part two deals with the life of Henry VIII with lively descriptions of his court. Hall, like other Renaissance historians, believed in history as animated narrative, and frequently broke the flow of narration with a detailed description of a particular event, scene or character. Following the fashion of the times, he was fond of quoting formal speeches, letters and official documents. Hall used rhetoric to persuade his readers to assume his point of view. He did not renounce didacticism, nor did he pose to be an objective narrator, rather his rhetoric is that of "the medieval pulpit oratory" (Rissanen 1973: 67).

The most accurate and professional historian was John Stow (1525 – 1603), a chronicler and antiquary. He was first interested in English poetry; then from about 1560 he began to collect and transcribe manuscripts and to compose historical works, the first to be

based on the systematic study of public records. His *Survey of London* (1598) is a great description of the city in Elizabethan times. In 1569 and 1570 he was charged with possessing popish and dangerous writings and was examined before the ecclesiastical commission, but escaped without punishment. Stow also copied out, in his own handwriting, a large part of Leland's papers and sold them to William C a m d e n (1551 – 1623). Camden, an antiquary and historian, made tours throughout England to carry out his antiquarian research. His *opus vitae, Britannia*, was published in 1586. It is a Latin description of England, Scotland and Ireland, translated under Camden's supervision in 1610. In 1615, he published *Annales...regnante Elizabeth...ad annum 1589* which eulogise Elizabeth I. The book is a civic history in Latin, the second part of which was published posthumously in 1629. *Annales* were translated and the whole work appeared in English in 1535. Camden founded a chair of ancient history in Oxford and was a member of the Society of Antiquaries, which was the earliest English learned academy.

Women writers also produced some amounts of historical writing, the best examples of which are Anne D o w r i c h e's (? – 1638) *French History*, a versified account of the three sixteenth century religious tumults, and Elizabeth C a r y, Lady Falkland's (1585/6 – – 1639), *The History of the Life, Reign and Death of Edward II* (c. 1627), a prose work modelled on classical writers such as Tacitus and Livy.

Miscellaneous Prose

Francis B a c o n (1561 – 1627) is a product of humanism and although his name is connected with philosophy, he also wrote fine Elizabethan prose and, therefore, merits consideration here. His early life brought him in connection with the court and state affairs. His father was Sir Nicholas Bacon, Lord Keeper of the Great Seal, and his uncle was Lord Burleigh, Queen Elizabeth's most trusted adviser. After attending University he was sent abroad to study, and thereafter Bacon became a lawyer. In 1609 he became Solicitor–General and in the following years held various offices until he finally became Lord Chancellor. Lord Bacon's work can be divided into three groups: philosophical, literary, and professional. The principal and best-known works are *The Advancement of Learning* (1605) published in English, and *Novum Organum* written in Latin in 1620. His ambition was to create a new system of philosophy based on the right interpretation of nature. He wrote this work in Latin believing that Latin will always be the language of scholars, and would give his works more permanence. While *The Advancement of Learning* was a preliminary attack on the Aristotelian structures of knowledge, *Novum Organum*, which means "the new instrument," outlines the systematic and profitable methods of enquiry into all areas of research. Bacon claims that people have a limited understanding of the natural world and there are various kinds of prejudice "idols" that prevent men from thinking clearly and objectively. The are: Idols of the Tribe, commonly received beliefs and superstitions of one's society; Idols of the Cave, particular to an individual's mind; and Idols of the Market Place, which signify the lack of a precise and define relationship between words and things. Lastly, there are the Idols of the Theatre, which stand for the various false philosophical systems attractive but misleading in the same way a play is misleading as it pleases creating as an imaginary world does. Bacon proposed induction as the reliable method of inquiry, the method of inferring a general law or principle from the observation of particular instances.

As a true Renaissance man, Bacon tried his hand in other forms of writing. His *Essays* (1597) contain Bacon's reflections on a great variety of subjects: love, friendship, death, riches, ambition, and studies. The word "essay" is used here in a special way to mean "weighing and testing," hence these writings are not long, elaborate treatises, but more like collections of ideas which a person jots down when first thinking of writing on a subject. Bacon also wrote a good *History of the Reign of Henry VII* (1622) and *New Atlantis* (1626). The latter is a treatise of political philosophy in the form of a fable. The story presents an account of a visit to the imaginary island of Bensalem in the Pacific and of the social conditions prevailing there. *New Atlantis* uses the generic properties (as established by More's *Utopia*) and the models both from high culture—Plato's *Republic* and low culture—medieval "The Land of Cokaygne." Still, the chief principle behind the utopian world is the idealised social organisation, which will be seen later in the works of Swift, or Defoe. Bacon offers a fictional model of the ideal travel narrative and ideal traveller. Utopia juxtaposes the real and the imaginary, placing its represented world in the realistic frame, Bacon's island, thus, can be seen as his portrait of an ideal scientific institution. Among his professional works are *Maxims of Law* and *Reading on the Statue of Uses.*

One of the most important aspects of Elizabethan literature is prose fiction. Works like George Gascoigne's, *The Adventures of Master F.J.* (1573), John Lyly's *Eupheus* (1578), Robert Greene's *Pandosto. The Triumph of Time* (1588) and Thomas Nashe's *The Unfortunate Traveller* (1594) comprise the canon of the pre-novelistic enterprise. So is Thomas Deloney's (c. 1560 – 1600) fiction which describes London's trading world. Deloney was a silk-weaver by trade who occupied himself with the writing of popular ballads, including the one on the defeat of the Spanish Armada. He is, however, famous for his prose works published between 1597 and 1600 which are *Jack of Newbury*, *The Gentle Craft*, *The Gentle Craft. The Second Part* and *Thomas of Reading. The Gentle Craft* includes the story of Simon Eyre, the shoemaker's apprentice, who became Lord Mayor and also features in Dekker's *Shoemaker's Holiday*. *Thomas of Reading* might be treated as a first historical novel as it features Henry I depicted as a benevolent and charitable ruler. Deloney's fiction reflects the aspirations of the rapidly rising new social class, that of merchants and trade people. He celebrates the Protestant work ethic, propagating hard work and self-advancement.

The Elizabethan Age derives much of its glamour from figures like Sir Walter R a l e i g h (c. 1552 – 1618) whose contribution to literature is not easy to determine. Many poems are attributed to him on dubious authority, including excellent pieces like *The Lie* and *The Passionate Man's Pilgrimage*, which begins with the line "Give me my scallop shell of quiet." The authentic cannon is dominated by the *Cynthia* fragment, which with three other poems, survives in Raleigh's own hand in a work entitled *The 11th and last book of the Ocean to Cynthia.* It was not discovered and printed until the nineteenth century. The text is a formal poetic courtship written into the framework of the cult of the

Virgin Queen, which pervades the Elizabethan age. The prosaic realities of Raleigh's relationship with Elizabeth are not known. Raleigh wrote some strong prose pamphlets like *The Truth of the Fight about the Isles of Azores* (1951), *The Ship Revenge and Sir Richard Grenville* (1591), and *The Discovery of Guiana* (1596), describing his first expedition to that area in 1595. This disastrous expedition was undertaken to find gold and, for Raleigh, to regain the royal favour. The latter work includes the description of Eldorado, which is presented as a natural Eden. His *History of the World* (1614) was written during Raleigh's imprisonment and originally intended for Henry, Prince of Wales (d. 1612). This ambitious work deals with the history of Greece, Egypt and biblical history up to 168 B.C. It contains many introspective passages as Raleigh must have been expecting death at the time. He was released from prison to carry out yet another expedition but after this one ended with a disaster, the charge of treason was renewed and Raleigh was executed. Raleigh is a colourful figure and his literary output is important because he was a participant in history rather than an outstanding writer.

Another famous Elizabethan traveller is Richard Hakluyt (?1552 – 1616). Hakluyt was a diplomat and a travel writer, who decided to devote his elder years to compiling and publishing accounts of his lifetime experience. In 1582 he published *Divers Voyages Touching the Discoverie of America.* In 1587 his *Notable Historie, Containing Four Voyages Made by a Certain French Captains into Florida* (this was a translation from René de Laudomiere) appeared. His paramount work, however, is *Principall Navigations, Voiages, and Discoveries of the English Nation* issued in 1589, then later in 1598 in a significantly enlarged version. This work, which is sometimes described as "the prose epic of the modern English nation" (Brooke and Shaaber 1980: 433), narrates the voyages of Sir Hugh Willoughby, Sir John Hawkins, Sir Humphrey Gilbert, Martin Frobisher, John Davy and Sir Francis Drake. It contains Cabot's discovery of Hudson Bay, Drake's raid on Cadiz and the last fight of the *Revenge* under Sir Richard Grenville. All these voyages are vivid accounts of early British colonisation.

An equally interesting source of knowledge on Elizabethan life and customs present autobiographical writings. Such texts as the memoir of William Roper, Thomas More's son-in-law, cultivate private life. What is more, Roper's text was one of the chief sources for writing More's biography. Self-examination and inwardness were also propagated Puritan virtues. There are also women's autobiographies, e.g., the diary of Margaret, Lady Hoby (1599 – 1605), the autobiography of Grace, Lady Mildmay (c. 1617 – 1620), Mary Ward (1617 – 1626) and Lady Anne Clifford (1616 – 1619) (Martin 1994: 191 – 275).

Poetry

One of the most popular forms was the **sonnet**, Italian *sonnetto*, a fourteen-line poem, usually in **iambic pentameter**, with rhymes arranged according to certain definite patterns of five accents per line. The poem traditionally expresses a single complete thought, idea or sentiment. There are three most widely recognised forms of the sonnet, each with its own traditional rhyme scheme: Italian or Petrarchan, Spenserian, and the English or Shakespearian sonnets.

Petrarch's sonnets celebrating his ideal love to Laura provided English poets, as well as great many poets throughout Europe, with a conventional form for conventional sentiments. The rhyme scheme most frequently employed by Petrarch was the octave which consists of two quatrains with a single pair of rhymes: *abba abba* and the sextet consisting of two tercets with two or three rhymes: *dcd, cde, cde*, or a similar combination that avoids the closing couplet. Normally, in the octave and then in the sextet two aspects of the same idea were expressed, the bi-partition of thought led to the turn of thought without strong emphasis at the end of the poem.

Wyatt retained the octave but indicated a preference for a closing couplet. Edmund Spenser's love sonnets to Elizabeth Boyle represent a compromise between the more rigid Italian and the looser English pattern: *abab bcbc cdcd ee*, while the first nine lines were parallel to the famous Spenserian stanza: *ababbcbbcc.* The Spenserian sonnet, like the English sonnet, offered considerable relief to the difficulty of rhyming English words and invited a division of thought into three quatrains and a closing summarising couplet. Shakespearian sonnets are considered superior to any other written in the Elizabethan period simply because they have richer imagery, an unfolding dramatic situation, and explore the passion balancing it all with a final resolving couplet.

The two most eminent figures who contributed to the development of the English sonnet are Sir Thomas Wyatt (1503 – 1542) and Henry Howard, Earl of Surrey (?1516 – 1547). Both were courtiers experiencing very difficult times. Wyatt was imprisoned and witnessed the execution of Anne Boleyn, with whom he was involved before her marriage to Henry VIII. He died shortly after his release from prison. Surrey was a soldier and took part in the military campaign in France in 1545 becoming the commander of Boulogne. He was arrested on a charge of treason and beheaded on Henry VIII's order on Tower Hill in 1547.

Thomas Wyatt's poems are short but fairly numerous. His ninety-six love poems appeared posthumously in a compendium called *Tottel's Miscellany* (1557), which also included works of Surrey. As a diplomat in the service of Henry VIII, in 1527 Wyatt went on a diplomatic mission to Italy where he saw Spanish troops. This sparked the poem *In Spain*. The impression that Italy had on him resulted in a long-lasting fascination with Roman and Italian culture. He wrote poems to Anne Boleyn expressing his devotion, like "I am yours, An," "The longe love Who so list to hounte," and "If waker care." The most noteworthy are thirty-six sonnets, the first of their kind in English. Ten of them were translations from Petrarch, written in Petrarchan form with the couplet ending, which Wyatt introduced. Serious and reflective in tone, the sonnets show some stiffness of construction and a metrical uncertainty indicative of the difficulty Wyatt found in the new form. Yet their conciseness represents a great advance on the prolixity and awkwardness of much earlier poetry. Wyatt was also responsible for the introduction of personal perspective into English poetry, though following his models closely, he wrote of his own experiences. The

best examples are: "Each Man me telleth," "The Long Love," "My Thought Doth Harbour," "My Galley Charged with Forgetfulness," "My Love Scorn My Service to Retain," or "You that in Love Find Luck and Abundance." Wyatt awaited his execution and saw the execution of his former lover, the Queen. He also wrote psalms, such as *The Penitential Psalms*, e.g., Psalm 102 "Domine exaudi orationem meam" and Psalm 130 "De profundis clamavi." His epigrams, songs, ballets and rondeaux are lighter than the sonnets and they also reveal care and elegance that were typical of a new "romanticism." Some of them, especially those referring to the poet's lute (e.g., "Blame not my lute") may have been sung.

Henry Howard, Earl of Surrey, wrote poems that are chiefly lyrical, including a few sonnets, the first of their kind, composed in the English style. A greater metrical accuracy and a skilful variation of the caesura make them smoother and more polished than Wyatt's poems. His most important poem, published separately from the rest of the works, was *Certain Bokes of Vergiles Aeneis turned into English Meter* (1557). Though the actual translation is of no outstanding merit, the form is of great significance. Its blank verse rather rough and frigid shows fondness for the end-stopped line and is an early forerunner of the great achievements of Shakespeare and Milton. It represents a higher poetical faculty, increased ease and refinement.

In his translation of *Aeneid*, Surrey introduced **blank verse** into English. The line consists of unrhymed five stress lines, with properly iambic pentameters. In fact, Surrey is responsible for the introduction of two metrical forms of capital importance: the English form of the sonnet and the blank verse. Surrey turned out to be a more accomplished versifier than Wyatt, he introduced a new rhyme scheme, with seven rhymes instead of five: *abba cddc effe gg*. The pattern of three quatrains with a closing couplet was widely employed in Elizabethan poetry. Many of the poems, in which love provides the theme, are indebted to Petrarch. An example is "The Soote Season," with its traditional imagery from the English countryside, and "Set me whereas" where love is only mentioned in the final couplet to round it up. He talks about the sufferings of love ("Such Waiwarde Waies"), the contest between man and woman ("Wrapt in my Carelesse Cloke" and "Grytt in my Giltlesse Gowne"), and the ages of man ("Laid in my quyett bed"). Surrey, however, not always distanced himself in his poetry, but some of his sonnets are very personal. In "Syghes ar my Foode," there is the wisdom of experience from seeing Wyatt in prison. The poem talks about the comfort for those who suffer injustice. The late sonnet, "The Fantasy," has a stoic tone, somewhat similar to the one of many of Wyatt's poems, with which one accepts one's duty. Other examples of sonnets are: "Love that Liveth and Reigheth in My Thought," "Brittle Beauty, that Nature Made so Frail," or "The Golden Gift that Nature Did Thee Give." Surrey's sonnets are elegiac in tone showing beautiful descriptions of nature as well as love. In his finest poem, "Wyatt Resteth Here," Surrey presents a picture of the character he admires. Here the stoic ideal of the Renaissance, a man who can "smile at fortune's choice," who can be above the attack of his enemies, embraces the secular and religious virtues.

Other famous Elizabethan sonneteers are Edmund Spenser, Philip Sidney and William Shakespeare (see below).

George Gascoigne (?1525 – 1577), a founder of the great Elizabethan tradition, wrote a number of lyrics and the first non-dramatic blank verse regular satires in the English language. *The Steele Glass* (1576) reflects the state of the Commonwealth in an honest steel-glass. In a slightly medieval manner, the work attacks worldliness and ends with praise of ideal clergy. A year earlier (1575), he published a new edition of his poems entitled *The Posies of George Gascoigne Esquire, Corrected, Perfected, and Augmented by the Author*. This volume was appended by his *Notes of Instruction Concerning the Making of Verse* in which he claimed that English poetry is written exclusively in iambic measure. Still, he did little to extend this range. Gascoigne was also a dramatist, whose *Supposes* (1566), though indebted to Italian models, was the first prose comedy and was the basis for Shakespeare's *The Taming of the Shrew*. Gascoigne is also an author of prose fiction entitled *The Adventures of Master F.J.* (1573, revised version 1575), one of the texts, alongside Thomas Nashe's *Unfortunate Traveller*, contributing to the development of the novel. The work combines poems with an explanatory background narrative in prose. G.T. tells the story of a young F.J.'s courtship of a married woman, Mistress Elinor, the daughter of his host. At the same time F.J. becomes involved with the unmarried daughter of his host, Frances, who offers him a platonic relationship. The two forms of love, eros and agape, are contrasted. Gascoigne's hero makes a journey from an arrogant lover to disillusioned loser. Although the story shows some affinity with romances, Gascoigne scrutinises the subject of courtly love presenting it as hypocritical and degenerate.

Gascoigne's contemporary, Thomas Sackville, Earl of Dorset (1536 – 1608), is also a poet and a dramatist. A successful statesman and a member of the Privy Council, Sackville was the one who announced the death sentence to Mary, Queen of Scots. He wrote two poems which provided inspiration for Spenser's *Faerie Queene*. The poems, "The Induction" and "The Complayant of Henry, Duke of Buckingham," appeared in the miscellany, *The Mirror for Magistrates* (1563). His "Shore's Wife," which was a contribution to the second edition of *The Mirror for Magistrates*, is another verse narrative that gained considerable popularity. Sackville models his poetry on Virgil and Dante, skilfully introducing their ideas into his poetry. He most likely collaborated with Thomas Norton in the tragedy *Gorboduc*, writing only the last two acts. *Gorboduc* is a tragedy in Senecan fashion heavily relying on a dumb show, which was the Italian fashion of the time. The plot is based on the ancient history of Britain, but it can be read as a political statement because it shows a nightmarish picture of war with selfish leaders advancing their claims through fifty years of anarchy.

Another Elizabethan lyricist and dramatist is Samuel Daniel (1562/3 – 1619) who wrote a number of narrative poems. His "Complaint of Rosamond" (1592) presents a portrait of an upper-class lady and was written in the manner of poems featuring in *The Mirror for Magistrates* miscellany. His *Civil Wars* (1595, 1609) is a verse epic on the Wars of the Roses. The text was an ambitious enterprise but in effect lacks the vividness of description. Daniel is also the author of *The Collection of the History of England* (1612) which

discusses the history of England until the reign of Edward III. He is best known for *Defence of Rhyme* (1602), a fine piece of literary criticism, arguing with restraint and clarity the futility of the objections made to rhyme by such works as Thomas Campion's *Observations in the Art of English Poesie* (1602). In it, Daniel claims that English poets need not be governed by the practice of the classics, and that each literature is entitled to its own methods. Thomas C a m p i o n (1567 – 1620) was a literary and musical theorist. In his *Observations in the Art of Poesie*, Campion argued against the use of rhyme for the use of classical quantitative meters. Campion was also a translator, writer and propagator of Latin poetry and masques, but he is best known for his lute songs, which were published as *A Book of Ayres* (1601), and in collaboration with Philip Rossiter, *Two Books of Ayres* (?1617). These books contain a great variety of genres, ranging from ballads to spiritual and moral songs and the translations from Horace and Virgil. A **masque** was a form of court entertainment (private pageant), popular during the Renaissance. Masques used masked actors and combined songs, dance and music. Plot and action were fairly insignificant and usually consisted of mythological and allegorical elements. The audience could join the actors in the final dance.

Similarly to many of his contemporaries, George T u r b e r v i l l e (c. 1544 – – c. 1597) was fascinated with the Italian verse of the time. In 1574 he published verse translations of various Italian *Tragical Tales* chiefly from Boccaccio. Earlier he authored the volume of poetry, *Epitaphs, Epigrams, Songs and Sonnets* (1567). He also wrote interesting verse letters and published poems from Russia, entitled *Epitaphs and Sonnets* (1569). Thomas T u s s e r (?1524 – 1580) published *A Hundreth Good Points of Husbandry,* which developed into a countryman's classic. Robert S o u t h w e l l (1561 – 1595), the Jesuit martyr, left several devotional works in mannered prose, e.g., *An Humble Supplication to Her Majesty* (1595) and a long poem "St. Peter's Complaint." He is famous for his religious lyrics like "A Child My Choice," "The Burning Babe" and "Upon the Image of Death." William W a r n e r (c. 1558 – 1609) provides examples of narrative verse. In 1586 he printed *Albion's England*, written in "fourteener" couplets. For his dedicating epistles he imitated the style of *Eupheus*. The first two books of the work are a compendium of mythology. The third book begins with the story of Lear and is followed by the one of *Gorboduc*.

One of the most prolific poets of the time is Sir Philip S i d n e y (1554 – 1586), the chief member of an elegant literary coterie. An heir of an aristocratic family, Sidney followed a military as well as a literary career. His works were not published until his death. Sidney's finest achievement was his connected sequence of one hundred and eight love sonnets and nineteen songs, *Astrophel and Stella* (1591). These sonnets, owing much to Petrarch and Ronsard in tone and style, place Sidney as the greatest Elizabethan sonneteer alongside Shakespeare. Written to his mistress, Lady Penelope Rich, though dedicated to his wife, they reveal a true lyric emotion couched in a language that is delicately archaic. Sidney usually adopts the Petrarchan octave (*abbaabba*) with variations in the sextet that include the English final couplet. In the poems, Stella is courted by Astrophel (the star-lover) self-consciously preoccupied not only with Stella but also with poetry itself. And it is this ironic self-consciousness that is the greatest achievement of the poem. In sonnet 6, for example, Sidney makes a concise list of the sixteenth century poetic conventions and styles. In sonnets 4 and 52 he debates the claims of will and wit, reason and passion. Writing about originality and invention, he professes absolute lack of dependence on his predecessors. Hence, although the sequence deals with the courtly-love manner of courtship, in fact, it becomes a critical account of poetry and of the conventional attitudes to love and love poetry in the late sixteenth century. The clear pattern of Astrophil's courtship of Stella reaching its climactic moment in Stella's admission of her love, yet, rejection of the lover's "desire" (66, 69), is an unusual form of the sonnet sequence, as the "story" was not a frequent feature for Renaissance sonneteers. Spenser used the patterns of chronological progression, while Shakespeare created a story-line development. Sidney's sequence was the first of its kind to create a coherent whole out of the kaleidoscope of the lover's moods and the lady's "response."

Sidney's **pastoral romance**, *Arcadia*, exists in two versions. The first, completed by 1581, is known as the *Old Arcadia*. The second version, incomplete, was Sidney's radical revision, which he did in 1583 – 1584. This revised version was first printed in 1590, with chapter divisions and "summaries" not by Sidney. In 1593, the books iii-v of the *Old Arcadia* were added, thus creating a hybrid work which survived until the twentieth century. *Arcadia* was the traditional location of the idealised world of the pastoral, to which Virgil frequently referred in his *Eclogues* although he was keenly aware of the clash between the real (mountainous district in the central Peloponnese) and the ideal. The Renaissance revived the pastoral in its idealised form. The writers used the imagery of idealised life of shepherds and shepherdesses (see Shakespeare's comedies), presenting life not as it is but as it could have been in the Golden Age of humanity. The connection with benign nature and the praise given to simple life reverberates in Sidney's work as well as in Spencer's *Calender*. In the Renaissance, Italian *Arcadia*, the work of Jacopo Sannazaro (1504), was enormously popular, but in Sidney's text one can notice echoes of Chaucer's *Troilus and Criseyde,* the poem which Sidney praised in his *Defence of Poetry*.

Arcadia is an intricate love-story, embodying the ideals of medieval chivalry, so congenial to Sidney's own spirit. The story is diffuse and involved, with many secondary love-stories interwoven distracting reader's attention from the main plot. The characters are vague and idealised. The style, with both its strength and its weaknesses, is that of a poet writing picturesque and melodious prose that can be rather artificial and ornamental. The story, however, contains a number of fine lyrics. *Arcadia* testifies to the Renaissance love of the pastoral. Devised as a prose tragicomedy in five acts, with eclogues scattered in the text, the work has a serious plot, and a comic under-plot, comprising a love-story with a disguised murder and the workings of justice. The text can also be treated as a courtesy book, a moral treatise and a discussion on love and philosophy.

Sidney's *Apologie for Poetrie* (1595) in two separate editions, one bearing the title of *The Defense of Poesy*, has taken its place among the great critical essays in English. The work being an answer to the abusive Puritan pamphlet, Gosson's *School of Abuse*, *Apologie* is a masterpiece in elegant persuasion exhibiting a careful rhetorical structure.

Sidney defends poetry against platonic accusations (Plato banished poets from his Republic, as those who manipulate the truth).

> Poesy is an art of imitation, for so Aristotle termeth it in his word mimesis, that is to say, a representing, counterfeiting, or figuring forth—to speak metaphorically—a speaking picture; with this end, to teach and delight
>
> (Sidney in: Beckson 1963: 135).

Sidney claims that literature has the power to reproduce an ideal golden world, not just a brazen one we know, thus vindicating poetry as an art, which instructs by pleasing and, therefore, is greater than history or philosophy. He sees poetic "worlds" as repairing defects of nature, defects, which exist both in the material world and in language. Sidney was a most commanding literary figure who exercised an almost supreme influence on other writers of the time during his short life.

Sidney as well as many other writers profoundly disliked the views of people like Stephen Gosson (1554 – 1624), a leader of the Puritan attacks on plays and players. Gosson's *School of Abuse* (1579) was dedicated to Sidney, as was the romance, *The Ephemerides of Phialo*, to which he appended *An Apologie of the School of Abuse*. Gosson started with the common Elizabethan conviction that whenever there is a crowd, which is not in church or for other religious purposes, evil originates. Furthermore, he claimed that it was a sacrilege to perform and participate in entertainment on Sunday. For both the players and the audience Sunday should be the day of reading the Bible and praying. Gosson aims not only at drama but also at classical poetry using Platonian ideas as his background, he claims that poetry is mostly a waste of time, and not all that entertaining either. Gosson's *School of Abuse* helped Sidney to write his *Defence of Poetry*. Thomas Lodge (?1557 – 1625) replied more directly to Gosson's attacks in *Playes Confuted in Five Actions* (1582) while Philip Stubbs (?1555 – 1610), in turn, followed Gosson's teaching and in 1583 issued *Anatomy of Abuses*, a long dialogue between Spudeus and Philoponus which denounces sinful customs and fashions and includes a section on the theatre. Stubbs unhesitatingly condemns the theatre and related entertainment.

One of the most interesting female poets of the period was Aemilia Lanyer (1569 – – 1645) who is the author of a poetic collection *Salve Deus Rex Judeorum* (1611). The title poem "Salve Deus" on Christ's Passion is a bold enterprise on the part of a female author who dares to speak about sacred subjects. The poem begins with a short tribute to the late Queen Elizabeth I, and then moves on to a lengthy dedication of the work to the Countess Dowager of Cumberland. Located at the heart of Lanyer's religious poem is "Eve's Apology," in which Lanyer tries to reconcile the traditional view on the Fall with the apology given by Eve, as she innocently fails to recognise evil. A short prose note "To the doubtful Reader" provides a coda to the whole volume. In the fashion of earlier female mystical writers, Lanyer assures the reader that the title of the volume was given to her in a dream, many years before she dared to write on a religious subject.

Edmund Spenser (?1552 – 1599) was one of the most stimulating figures of the Elizabethan times. A member of Sidney's literary circle, in 1580 he was appointed secretary to Lord Grey de Wilton, the newly appointed Lord-Deputy of Ireland. Spenser's works comprise a number of verses, prose and his life's work, the *Faerie Queene*. In 1579 he wrote *The Shepheardes Calender*, a series of twelve poems, one for each month of the year. The work is dedicated to Philip Sidney but published anonymously by a persona called Immerito (unworthy). The poems prove the Renaissance love of the pastoral, the constant regret for the lost golden age of purity of love and poetry. Spenser aimed at new social philosophy and ballad like the simplicity of the verses in which he expresses "satirical bitterness" concerning contemporary times. Each poem as is common with the genre, is in dialogue form, with the stock pastoral characters taking part. Four of them deal with love, one is in praise of Elisa (Queen Elizabeth), one is a lament for a "mayden of greate bloud," four deal allegorically with matters of religion or conduct, one describes a singing-match, and one laments the contempt in which poetry is held. The first and last are complaints by a character named "Colin Clout," the author himself. Idyll as a poetic form was almost synonymous with the pastoral describing the scenes of peaceful happiness. **Idyll** idealises nature representing human life in relation to nature as perfect. The work is a skilful literary exercise using classical models like *Idylls* by Theocritus and *Eclogues* by Virgil as well as more modern writers, Mantuan and Marot, with all the pieces showing great metrical dexterity.

In 1591, two more volumes of poems were published. One of the poems, *Daphneida*, is a long elegy on the death of a lady, whose structure and theme is reminiscent of Chaucer's *Book of the Duchess*. The other volume from the same year is entitled *Complaints, containing Saundry Small Poems of the World's Vanity*. This volume includes miscellaneous poems like "The Ruins of Time," "The Tears of the Muses," "Mother Hubbard's Tale," and "The Ruins of Rome" (1591). "Mother Hubbard's Tale" is Spenser's only effort to write in heroic couplet. It is an ironic narrative composed of four tales telling about the malefactions of a fox and an ape who first live in the world of men and then inhabit the world of beasts. The poem offers an interesting description of life at court and swiftly passes from a realistic to a symbolic portrayal of the characters. In 1595, he published *Amoretti*, eighty nine Petrarchan sonnets celebrating the progress of his love, and *Epithalamion*, a magnificent ode written in honour of his marriage. *Amoretti,* little loves, is a collection of sonnets to Elizabeth Boyle, representing a compromise between the more rigid Italian style and the looser English pattern. They contain famous Spenserian stanza, circumscribed in the three quatrains and a closing summerising couplet. Spenser's three Elizabeths are mentioned: his mother, the Queen, and his love. Spenser follows Petrarchan conventions, love is warfare and siege and the lover (woman) is cold, tyrannical and cruel. The sequence is a chronological narrative, covering a period of over two years beginning in a New Year and punctuated by another New Year and two Easters. Spenser's shorter poems illustrate his lyrical ability, even though his style is too diffuse and ornate to be

intensely passionate. In the sonnets as well as in the odes he can build up sonorous and commanding measures whose weight and splendour delight both the ear and intellect. To a lesser extent, as in "Mother Hubbard's Tale," the shorter poems afford him scope for his satirical bent, which can be sharp and censorious. Spenser's *Four Hymns*, published in 1596, is an attempt to outline idealistic philosophy in formal terms. This philosophy is of the neo-Platonic and Christian-pagan blend. The introductory letter to the Countess of Cumberland and Warwick explains some of the ideas included in the poems. Spenser left one longer prose work, a kind of State paper done in the form of a dialogue, entitled *A View of the Present State of Ireland* (1596), which offers his views on settlement in Ireland, in which he participated, and on the Irish question. His opinions are exceedingly hostile to the Irish, and his methods, if put in force, would amount to violence.

Spenser's *opus vitae* is undoubtedly *The Faerie Queene*, a work written partly during his stay in Ireland which appeared in instalments. In 1589 Spenser moved to London and published the first three books; in 1596 the other three followed; and after his death two cantos and two odd stanzas of Book VII appeared. The book responds to the overwhelming cult of the Virgin Queen, eloquent an armour-plated Elizabeth of the late 1580s, who has already proven to be a competent politician and a strong ruler. Many signs of her inconceivable greatness were searched for in her birthday, which fell on the Christian feast of the Nativity of the Blessed Virgin Mary and was regarded as a sign of her partaking both in the grace and the honour accorded to the second Eve. More classically, her person was compared to that of the chaste moon goddesses Diana and Cynthia and her reign likened to the promised return of heavenly justice and peace under the virgin Astraea (Sanders 1994: 125). *Fairy Queene* was a grand undertaking modelled on Virgil's *Aeneid* (and all the nationalistic issues related to it) and the English chivalric epic, primarily Malory's *Morte d'Arthur*.[3] Spenser, in a way, had to imitate *Aeneid* in praise of Augustus, not only to prove that, as a native Englishman, he could assert English as a poetic language but also because, Elizabeth, through the line of Brutus, Aeneas descendant could claim Roman and Trojan ancestry, which made her all the more the legitimate ruler of Britain.

Spenser wrote his poem in the language which is a blend of the current courtly English, archaism, dialect and neologism creating half medieval, half-dream land of fairies. The poem mixed characters from various levels of fictional reality.

1. There are the usual characters, poorly developed, of the Arthurian and classical romance: Arthur, Merlin, Saracens, fauns and satyrs.

2. There are the allegorized moral and religious virtues, with their counterparts in the vices: Una (Truth), Guyon (Temperance), Duessa (Deceit), Orgoglio (Pride).

3. Lastly, there are the Elizabethan political-historical-religious elements, which are strongly allegorized. For example: Gloriana represents Queen Elizabeth, Duessa may be Mary, Queen of Scots, Archimago may stand for the Pope, and Arthegall (Justice) is said to be Lord Grey. Sometimes the allegory winds and multiplies in a bewildering fashion. Elizabeth, who is uniquely and immodestly flattered in the poem, is sometimes Gloriana, sometimes Belphoebe, Britomart, or Mercilla. Such elements though ingenuous, nevertheless, retard the storytelling.

The construction of the plot is obscure, "clowdly enwrapped in Allegorical devises," as Spenser himself says. He was compelled to write a preface, in the form of a letter to his friend Sir Walter Raleigh, explaining the scheme underlying the whole. There were to be twelve books, each dealing with the adventures of a particular knight, each allegorically representing some virtue. The poem unfolds in Book I, which deals with the knight of Holiness, Recross, whose mission is to protect Una and free her besieged parents from a dragon. Holiness is devotion to god, that ideally culminates in spiritual perfection. He is distracted by the magician Archimago and the disguised Duessa is imprisoned in the castle of the giant Orgoglio, and then finally freed by Arthur. Book III presents the female knight Britomart, who is presented as a knight of chastity. Chastity is an aspect of temperance (controlling of the passions by reason, which is the subject of Book II), and relates to sexual behaviour and attitudes, which in Elizabethan thought comprised both virginity and marital fidelity. Britomart, man-woman, embodies the virginal ideal in her name. She embarks on a quest to find her future husband, Arthegall, interlaced with this story are stories of other lovers, Amoret and Scudamour as well as Florimell and Marinell. Book IV tells of friendship, continuing the stories of separated lovers from the previous part. Book V is most heavily anchored in the contemporary political situation. It takes up the story of Arthegall, the knight of justice, who has to destroy the giant Grantorto and to rescue Irena. The narrative alludes to Elizabeth's dealings with the Netherlands, France, Spain and Ireland. The trial of Duessa by Mercilla in *Canto ix* provoked a complaint by James VI that his mother Mary, Queen of Scots was slandered in the person of Duessa, but Spenser was never punished. Spenser's characters pursue their careers through a vast number of incidents, resting or yielding to the natural temptations they encounter, performing their heroic actions alongside evil acts. They are sometimes lost to the readers for long series of cantos, but always reappear in the natural progress of events and always picking their challenges. The chief of all twelve is Prince Arthur, who appears at critical moments in the poem, and who in the end is to marry Gloriana, the Queen of the "Fairie-Londe." The plot is filled with digressions, and palpably weakens in the fifth book. The poem was never finished. It was reported that more of the manuscript perished during the fire at Kilcolman but this is not certain. Spenser's worldviews mirrored in the poem were deeply Christian, it was the ethics of a deeply moral person. Creating his own mythology, he moves through the land of fantasy for instruction and enlightenment. The basis of the allegory, however, is the Bible with its clearly outlined division between evil and good.

Faerie Queene was a great inspiration for Spenser's contemporaries as well as for many that came after him. One of his followers was Michael Drayton (1563 – 1631). Drayton's two finest odes, "To the Virginian Voyage" and the "Ballad of Agincourt," carry overtones of Spenserian romantic patriotism and so does *Poly-Olbion* (1598), which is a careful poetical description of English geographical features. Drayton also wrote slightly dull, metrical translations from the Scriptures, under the title *The Harmony of the Church* (1591). In 1593, he wrote *Piers Gaveston* which is a narrative of a ghost, and in 1594, *Mathilda*, a portrait of a lady in the style of Daniel's *Rosamond*. He authored *Idea: The Shepherd's Garland* (1593) in which he displays his love for the pastoral. The nine eclogues of which

the work consists, show clear influences from Spenser's *Shepheardes Calender*. His *Endimion and Phoebe* (1595) is an erotic, mythological poem used by Marlowe in *Hero and Leander* and Shakespeare's *Venus and Adonis*. Drayton attempted to write historical poetry using Holinshed's chronicles as his source. He wrote a number of long historical poems among which is his most medieval poem, *The Tragical Legend of Robert Duke of Normandy* (1596, revised 1605 and 1619). *The Barons' Wars* (1603) describes the troublesome reign of Edward II and is heavily influenced by Marlowe's play. Drayton also published a play, *The First Part of Sir John Oldcastle* (1600), which presented the famous Lollard figure of Sir John Oldcastle and was very much in the fashion of Shakespeare's *Henry IV* plays. *England's Heroical Epistles* modelled after Ovid's *Heroides*. Drayton continued his interest in history with a number of poems published together in 1627; among them are "The Battle of Agincourt" and "The Miseries of Queen Margaret."

Phineas Fletcher (1582 – 1650) and Giles Fletcher (1588? – 1623) are among other Renaissance Spenserians. Phineas' main achievement is *The Purple Island or The Isle of Man* (1633), a work in twelve cantos describing the human body in an allegorical descriptive fashion. Here he combines the pastoral tradition of the *Shepheardes Calender* with the allegory of the *Faerie Queene*. Conversely, the younger brother, Giles, wrote *Christ Victorie and Triumph* (1610), an epic poem that undoubtedly inspired Milton's *Paradise Regained*. Another pastoral poet influenced by Spenser, Sidney and Drayton was William Browne (1591 – c. 1643) who in 1613 – 1616 published *Britannia Pastorals*, a narrative poem in the tradition of Spenser. In 1614 he contributed to the *Shepherd's Pipe* with George Wither and others. His poetry displays love and observation of nature, and its sensuous richness was greatly admired by Milton and later by Keats. He is also known as the author of several epitaphs and various occasional poems; the most famous of them is an elegy on the Countess of Pembroke.

Drama

The English Renaissance is not only marked by the development of drama but first and foremost it is the time of the exceptional development of drama, which begins in the second part of the sixteenth century. One of the dramatists who presents a transitory stage between medieval and renaissance drama is John Heywood (c. 1497 – c. 1580). Heywood was connected with the Catholic circle of Thomas More whose cultural and theological views he shared. He wrote musical and dramatic pieces for Princess Mary, the politically marginalised daughter of Catherine of Aragon. Heywood continued to write and play for the court throughout the 1530s and produced interludes for such evangelical patrons as Thomas Cromwell and Archbishop Thomas Cranmer of Canterbury. William Rastell began to publish Heywood's plays in 1533, starting with *Johan Johan* (*A Mery Play between Johan Johan the Husbande, Tib his Wife and Sir John the Priest*). The play is a dramatic fabliau of French origin through which Heywood introduced elements of French farce and dramatic action that was not devoid of obscenity. His principal works were *The Four P's* (first printed c. 1545), in which he offers conventional characters with a witty dialogue full of anti-clerical humour: Pilgrim, Apothecary [Pothecary], [Chaucer's] Pardoner and Pedler. In this play Heywood uses an array of Chaucerian characters known from *The Canterbury Tales* and *The Parliament of Fowls*. In *The Play of the Weather* (1533) "...he equates the inability of men to agree upon the best weather with their similar incapacity for pronouncing in matters of government and religion" (Brooke and Shaaber 1980: 362). Jupiter's new powers concerning the weather seem to reflect Henry VIII's recently changed political and religious status after his secession from the Vatican. This play stands in-between late medieval and early modern drama. *A Play of Love* (1533) is played out between four stock characters, Lover-loved, Lover-not loved, Neither-loved-nor-not loved, and Beloved-not-loving, in a conventional situation. Heywood might also be the author of *The Pardoner and the Friar*. He wrote interludes, substituting the human comedy of contemporary types for the allegory and instructive purpose of morality; but he did this in the form of narrative and debate rather than of plot and action. All his plays present entertaining rather than instructional pieces, thus they are much closer to the early Renaissance canon. Despite being convicted in 1544 for opposing Henry VIII's claim to be head of the Church of England, he continued to produce plays for the court. Only with the enforcement of the Act of Uniformity in Religion, after the accession of Queen Elizabeth I, did he move into self-imposed exile on the continent. There, he lived in poverty (his property having been confiscated by the Crown in his absence) until his death in Louvain probably in late 1578.

Heywood's interludes as well as earlier works provided inspiration for Renaissance writers. Alongside dramatic tradition, political history (chronicles and histories) provided rich sources of inspiration. Classical literature was undoubtedly one of the most fertile sources and so was in fact medieval literature, reflected in the plays such as the *Two Noble Kinsman* by John Fletcher and William Shakespeare, which is based on Chaucer's "Knight's Tale."

English tragedy of the period is heavily indebted to Seneca, the Latin dramatist of the first century A.D., and Eurypides, a Greek dramatist from the fifth century B.C. Writing for a sophisticated, aristocratic audience, Seneca produced tragedies notable for the horrors with which they were filled, for their exaggerated character drawing, their violently rhetorical language coupled with emotional hyperbole, and their wealth of epigrams. His influence was first felt in the Latin plays of the universities, especially Cambridge, where between 1550 and 1560. Seneca was also widely translated into English. The first tragedy is *Gorboduc*, written by Thomas Sackville (1536 – 1608) and Thomas Norton (1532 – 1584), presented in 1562, shows the Senecan influence. The play had at that time two editions. The first one was called the *Tragedy of Gorboduc*, and the second (c. 1570) the *Tragedy of Ferrex and Porrex*. Though set in Ancient Britain, the play had contemporary political overtones and contained a warning for the young Queen against the danger of a divided sovereignty. In 1566, Gray's Inn produced *Jokasta*. The play's theme was taken from Euripides, but like *Supposes*, which George Gascoigne adapted from Italian, it was closer to the later Italian rendition. Italian stories were soon taken as subjects, as in Shakespeare's *Romeo and Juliet*. The chronicles and histories of England also provided rich tragic subject matter. From the universities by the way of Inns of Court, the Senecan sway

reached the popular stage because the dramatists emerged from the universities. As these were too heavy and too solemn, Richard E d w a r d s (?1523 – 1566) had much more success by mixing elements of tragedy and comedy in his play *Damon and Pythias* (printed in 1571). Edwards also composed *Palamon and Arcite* for Queen Elizabeth's court, a play which is now lost.

The first stage of regular drama begins with the first English comedy by Nicholas U d a l l (1504 – 1556) who first translated selections from Terence and other works, and wrote Latin plays on sacred subjects. Udall contributed some verses on the coronation of Anne Boleyn in 1533. In 1552, he produced *Ralph Roister Doister,* published in 1566. The play uses the conventional plot of a widow, Christian Custance, who is tempted by Roister during the absence of a merchant Gavin Goodluke with whom she is engaged. In the end, as good comedy should, everything ends well and the merchant is reconciled with his betrothed. The play shows the heavy influence of the comedies of Plautus and Terence. At the time of production Udall was the headmaster of Westminster School so the performance was probably carried out by the boys from the school.

The development of professional drama and professional theatres would not be possible without the encouragement of the Privy Council and the Queen herself. England enjoyed peace under the reign of Elizabeth I. The capital grew dynamically and needed the companies of professional actors to provide entertainment. The authorities, however, strictly controlled the theatre. Puritans had strong objections against this burgeoning activity on grounds of public order, morality and religion (for example Stephen Gosson's writings). Despite the censorship, the theatre flourished. There was as yet no real theatre. A patent was given in 1574 to the Earl of Leicester's servants to act out plays in any town in England, and they built the Blackfriars Theatre in 1576. In the same year, two other stages were set up in fields around Shoreditch, "The Theatre" and "The Curtain" were the first ones in the long list of London playhouses. "The Globe Theatre," built for Shakespeare and his fellows in 1599, may stand as a model for the rest. In the form of a hexagon outside, it was circular within, and open to the weather, except above the stage. The openness of Elizabethan theatres had a democratic effect as both the wealthy town dwellers as well as paupers could come to "hear a play." The play began at two or three o'clock, the nobles and ladies sat in boxes or stools on the stage, and people stood in the pit or yard. The stage itself, strewn with rushes, was a naked room. Wooden imitations of animals, towers, woods, etc. were the extent of the scenery used, and a board, stating the place of action, was hung out from the top when the scene changed. Boys acted the female parts, and it was only after the Restoration that movable scenery and actresses were introduced (except in masques). The forest of Arden, or the Castle of Duncan were "seen only by the intellectual eye." It is also important to remember that theatrical conventions of the time did not include breaks between acts (private performances might have short musical intervals).[4)]

From 1581 plays were read by the Master of Revels before they were performed. The Master of Revels decided if they were suitable for the stage in theatres as well as for the court. When Shakespeare's *Richard II* was first printed in 1597, it lacked the scene which showed the deposition of the King (2000: 20).

One of the most important early schools of drama created the group referred to as *University Wits* and was associated with Oxford and Cambridge. The name, however, was given to the group in the nineteenth century by George Edward S a i n t s b u r y (1845 – 1933), the author of a number of critical texts on literature, including *A History of Elizabethan Literature* (1887). He pointed to a number of common features exhibited by several Elizabethan playwrights, who contributed to the existence of what we now call the Elizabethan school of drama. They were all more or less acquainted with each other, and had rather stormy lives. Observably, the plays they wrote have the following features in common:

1. In tragedies, they portray heroic figures of the past such as Mohammed and Tamburlaine, but in comedies they do not discard folk elements, mythology as well as medieval drama.

2. Heroic figures require elevated language to deal with the topic, hence, there is a large amount of formality in their style. Rhetoric was one of the most important subjects in Renaissance schools and universities, hence, the importance of language in the Renaissance drama.

3. Since in Elizabethan drama action "happens in language," there was a great deal of stress put on the delivery of magnificent lines full of sophisticated metaphors and epithets.

4. Most of the themes were tragic in nature since, as a rule, dramatists were much too earnest to give concern to the comedy, which they perceived to be a lower form of theatre. The general lack of real humour in early drama is one of its most prominent features. Humour, when it is brought in at all, is coarse and immature. University Wits tried their hands at tragedies, comedies as well as history plays, yet the tragedy seems to be the genre by which they were all attracted.

5. They are aware of the Aristotelian unities of time and place but these are frequently flouted in their plays, still, they preserve a classical division and definition of tragedy and comedy.

6. The plays have distinctive prologues and epilogues. In the prologues, no longer is God evoked (as was the case of earlier drama) but the author presents a list of literary apologies. Frequently the prologue contains a résumé of events. Prologues break mimetic illusion and suggest dramatic framework.

One of the few representatives of comedy writers is John L y l y (?1554 – 1606). Lyly produced a number of comedies, written for courtly audiences and performed by boy-actors (Oxford Boys, a boy company that flourished for a short time). They are, *Alexaner Campaspe* and *Diogenes* (1584), *Endimion: The Man in the Moon* (1591), *Midas* (1592), *Mother Bombie* (1594) and finally *The Woman in the Moone* (1597). They are examples of the first romantic comedies. Lyly's *Midas* and *Endimion* are based on classical legends. The former is the story of a king who was granted his wish that everything he touched should turn to gold, and had to beg to release him from the bond because the food he tried to eat turned to gold. Midas is a satirical study of Philip II of Spain and his covetous imperialism. The latter is the story of Endimion's passion for the Moon, Cynthia, a tale, which later would be told by Keats. In both plays, Lyly allegorises the material ingeniously to shed light on contemporary

affairs. Lyly's comedies with patterned artifice combined the Renaissance love of the pastoral with intrigues frequently modelled on the plays by Plautus and Terence. Some of Shakespeare's comedies are also imitations of Lyly, like *Love's Labour's Lost* or *Much Ado about Nothing*. Lyly is, however, mostly known for his prose writing, for the sequel *Eupheus or the Anatomy of Wit* (1578) and *Eupheus and his England* (1580) which set the tone for fashionable language in the courtly circles of the 1580s. The plot is borrowed from Boccaccio, though it is a variation on the popular story of the prodigal son who wastes his talents. Eupheus is a young Athenian (Oxford) who is about to visit Naples (which may represent London). Lyly treats familiar Renaissance themes of love, friendship and the possible conflicts between them. He is fervent in praise of English virtue. Eupheus ends the story by returning to Greece and entering a monastery while his friend and companion, Philantus, gets married. *Eupheus* can also be treated as a treatise on the education of a gentleman, a prose romance written in a style which had a marked effect upon the court language and the literature of the time. The framework of a journey gave Lyly a chance to give his own views on religion, and to show the corrupting effects on youths who took too many trips to Italy. Its language followed the Italian style of the day: it was affected, full of alliteration and antithesis, exhibiting an "elegant imbecility" which charmed Elizabeth's court. So great was the success of Lyly's first book that editions of the whole work were printed before 1598.

George P e e l e (1558 – 1596) was another of the University Wits, whose life remains largely a mystery. His first play, *The Araygnement of Paris* (c. 1584), was a kind of romantic comedy in which he uses a mythological story to render topical allusions and flatter Queen Elizabeth and her courtiers. The play is a combination of the debate and pastoral written for a performance to be given before Queen Elizabeth I. Another play, *The Battle of Alcazar* (c. 1589), is a rather extravagant account of a recent Moroccan encounter, and is much indebted to Marlowe's *Tamburlaine*. *The Famous Chronicle of King Edward the First* (c. 1593) is a verbose chronicle play, which despite its historical content is closer to romance than to a history play. Peele's *The Old Wive's Tale* (published in 1595) is a clever satire on the popular drama of the day, and *The Love of the King David and Fair Betsabe* (c. 1594) is a tragedy on the theme taken from the Old Testament and written almost entirely in blank verse. Peele's style is sometimes very impassioned but he can handle blank verse with more ease and variety than was common at the time. His writing is fluent with humour and a fair amount of pathos. He represents a great advance upon the earliest dramatic development.

Peele's contemporary, Robert G r e e n e (c. 1558 – 1592), was a pamphleteer and a playwright who left thirty-five prose tracts, including a number of autobiographical pamphlets and a number of very good journalistic pieces, e.g., *The Art of Conny-Catching* (1591). Conny-Catching stood for trickery and con-work which Greene treats with exquisite humour. Greene's *Groatsworth of Wit, Bought with a Million of Repentance* (c. 1592) contains his famous attack on Shakespeare whom he called "an upstart crow beautiful with our feathers." Greene received degrees both from Cambridge and Oxford. He married in 1558 but soon deserted his wife to lead the life of an artist in London. Greene's pamphlets are his best literary work; they reveal his intense though erratic energy, his quick malicious wit, and powerful imagination. His plays include *Alphonsus, King of Aragon* (c. 1587), an imitation of Marlowe's *Tamburlaine*, *Frier Bacon and Frier Bongay* (c. 1589). The latter is probably his best play containing some representations of Elizabethan life. Greene adapted *Orlando Furioso* (c. 1591) from an English translation of Ariosto. His *Scottish History of James the Fourth* (acted in 1592) is not a strictly historical play, but one based on an imaginary incident in the life of the King. The formula for his plays is this:

> Take a tangled love story involving rural scenes; mix with a like amount of fairy-lore or magical display; flavor with Plautine jokes, interlude devices (e.g. the Vice riding pseudo-history); shake and serve
>
> (Brooke and Shaber 1980: 457).

Greene's ability to create convincing characters was rather weak, and his style does not compare well with some of his contemporaries. Still, he was capable of writing hilariously humorous scenes, which enhance his good position among other tragedians. Greene is also an author of prose fiction, *Pandosto. The Triumph of Time* (1588), the tragic story of Bellaria and Pandosto with the pastoral section in which Fawnia is brought up among the shepherds and woos Dorastus. Greene is particularly preoccupied with jealousy, and the arbitrary nature of passion. *Pandosto* became the source for Shakespeare's *The Winter's Tale*.

Another journalist, Thomas N a s h e (1567 – 1601), expressed his talents through pamphleteering. He took an active part in the political and moral questions of the day, and his activities resulted in his arrest and later imprisonment. After a tour through France and Italy, Nashe settled in London and joined a literary circle of writers, which included Greene. In his review of contemporary literature published in the preface to Greene's *Menaphon* (1589), Nashe criticised contemporary authors for the blind following of classical models but praised the achievements of Spenser, Peele and Greene. Nashe is noted for finishing Marlowe's *Dido*; his only surviving play is *Summer's Last Will and Testament* (1600), a satirical masque full of folk motifs which was probably written between 1592 – – 1593 and intended for private performance. The play is opened by Will Summers, Henry VIII's fool (died in the 1560s), who comments on its action. *The Isle of Dogs*, performed in 1597, is now lost. The play was suppressed as obscene. The Privy Council searched Nashe's lodgings and arrested several of the suspected authors, including Ben Jonson.

As much as Nashe involved himself with drama, he is noted for writing several prose works, with *The Unfortunate Traveller or the Life of Jack Wilton* (1594) being one of the predecessors of the English novel. The text is usually considered to be the first "picaresque" novel, which gives an account of the adventures of a courtier of Henry VIII. Jack, the narrator, travels through Europe and introduces famous personages. The book has no real structure, it begins with incidents of a farcical kind and develops into a melodrama, only to end with tragedy and the bloody execution of a murderer Cutwolfe. The ingenious tortures described by Nashe respond to the Elizabethan love of cruelty ever present even though not performed in Elizabethan drama. Apart from Seneca, Lucan is another model who in his *Civil War* instructs his readers on the aspects of Roman history through bloody scenes.

Nashe's minor works include "Lenten Staff" (1599), a panegyric on the red herring which contains an interesting description of Yarmouth, and a splendid burlesque of the story of Hero and Leander. His earlier *Terrors of the Night* (1594) is a series of visions and an account of demons, spirits and superstitions. Throughout his life Nashe wrote many prose works, including *The Anatomy of Absurdity*. Having an observant eye, he was a good journalist, critical and convivial, much better than a dramatist. Nashe was also involved in the so-called Marprelate controversy. Marprelate was the name of the supposed author of biting anti-Puritan satires (in fact, Nashe wrote them). The pamphlets were opposed by Gabriel Harvey.

Thomas L o d g e (?1557 – 1625) also tried his hand in prose as well as in drama. His earliest pamphlet was a response to Gosson, *A Defense of Poetry, Music and Stage Plays* (1580). Lodge was a son of Lord Mayor of London and a law student. He left school to take up a literary career. He started with a long poem *Scylla's Metamorphosis* (1589), later published as *Glaucus and Scilla* (1610), which uses Ovid as the main theme of the story, turning it into an English pastoral lyric. He did not leave a substantial amount of work and his only surviving play is *The Woundes of Civil War* (1594) about Marius and Sulla. His prose romances constitute his greatest claim to fame. Though his prose is elaborate in the euphuistic style of Lyly, and the tales often tedious, the works contain exquisite lyrics. The most famous of his romances is *Rosalind: Euphues' Golden Legacy* (1590), which Shakespeare followed very closely in the plot of *As You Like It*. Lodge's merit is in turning quite a conventional plot into an amusing story with good lyrics.

One of the most important of the University Wits is Thomas K y d (1558 – 1594). Not much is known about his life, except that he was educated at the Merchant Taylors' School and practised as a scrivener. He was acquainted with Marlowe and Marlowe's death probably saved his own life. Still, he was imprisoned for heresy because of his associations with Marlowe, tortured and although released, died soon afterwards. Most of his dramatic work was lost. Of the surviving plays *The Spanish Tragedy* (c. 1585) is the most important. *The Spanish Tragedy* combines both elements of the Elizabethan tragedy as well as elements of the medieval morality play, it presents a transitional stage between medieval and renaissance drama. The play is connected with the development of the political secular morality play in the tradition of Skelton. Although the characters are no longer allegorical, they are stock figures, presented as either good or bad, without any other moral shades. In contrast to classical moralities the text presents the pattern of crime and punishment in which instead of a moral lesson we are shown the destructive powers of revenge. Such a pattern is related to the Renaissance development of the **revenge tragedy**. *The Spanish Tragedy* began the fashion for revenge tragedy in Elizabethan and Jacobean England. Modelled on Seneca, such plays do not discard supernatural elements such as ghosts who appear to the living and demand justice for their death. The listener, having listened to the ghost's story becomes the avenger and the play continues towards the completion of the revenge. Revenge tragedies feature someone who decides to prosecute a crime in a private capacity, rather than leaving justice to appropriate institutions. The revenger yearns for justice, and yet there is a gap between such desire and its fulfilment. Related to the breaking of the moral code by evil characters, frequently represented as Machiavellian villains, such plays exhibit a number of common features. Revenge tragedies usually begin with scenes or speeches which familiarise the audience with the original transgression. Other common features are the hesitation of the avenger who has to choose between reason (real, represented world of the play) and injustice and un-reason (supernatural world) and justice. Thus, madness is one of the devices/consequences of the bloody action. Once his resolution is screwed to the point of action, the avenger becomes exceedingly cunning, dissembles with the murderers and arduously plans their downfall (Ardolino 1985: 173). Elizabethan and Jacobean revenge tragedies explore the incongruities arising between the highly stratified society of late sixteenth- and early seventeenth-century England.

The intrigue the avenger contrives is very important and is frequently realised through yet another dramatic technique beloved by renaissance writers: the **play-within-the-play** pattern. Showing another play on stage breaks the theatrical illusion, and destroys the wall between actors and spectators, and the audience is made to recognise that they, too, are only watching a play. Shakespeare wrote two revenge tragedies, *Titus Andronicus* (c. 1592) and *Hamlet* (c. 1601). John Webster is also noted for writing two revenge tragedies, *The White Devil* (c. 1612) and *Duchess of Malfi* (c. 1613). Other examples are Thomas Middleton's *The Changeling* (1622) and *Women Beware Women* (c. 1625), John Marston's *Antonio's Revenge* (c. 1600) and James Shirley's *The Traitor* (1631).

At the beginning of *The Spanish Tragedy*, there is a character called Revenge, who is an allegorical figure; we also encounter the ghost of Don Andrea who tells the audience how he was slain in battle. Hieronimo is a marshal of Spain, at the time of his country's victory over Portugal in 1580. His son Horatio and his nephew Lorenzo captured Balthazar, a son of the Viceroy of Portugal. Balthazar is now courting Bel-Imperia, Lorenzo's sister. Bel-Imperia (against family wishes) loves Horatio, so Lorenzo and Balthazar murder Horatio. Lorenzo seems to be clearly a personified vice, the heir of all the vices, ready to remove any obstacle in his way. Hieronimo, his adversary, from the very beginning knows what he is doing, despite the fact that he does not know what is happening around him, and consequently goes mad. The plot centres around the ghost of Don Andrea, Horatio's friend who watches as revenge is taken on his assassins. The character of Don Andrea is a liminal creature compromising the boundary between life and death. After Andrea's death in battle, Horatio like Antigone performs the neglected burial. In the play, an important dramatic device is the justifiable hesitation on the part of the avenger, who requires proof and the failure of legal justice, which lacks a suitable opportunity for straightforward action. Hieronimo finds his task difficult as he is burdened with doubt and human weakness. After the court masque in which most of the characters are killed, Hieronimo stabs Lorenzo and then kills himself refusing to confess; the revenge is then accomplished with irony and deceit. There are four aspects of **dramatic irony**: 1. Spectators know more than protagonists. 2. Character behaves contrary to what is considered proper. 3. Characters or scenes are compared for dramatic effect. 4. There is a marked contrast between what the character understands how s/he acts and what the play demonstrates about her/him.

The only other surviving play known to be Kyd's is *Cornelia* (1594), a translation from French Senecan tragedy by Robert Garnier. He is also assumed to be the author of *Solimon and Perseda* (1588), and the first part of *Jeronimo* (1592). Kyd's entire output is Senecan in nature, and he is probably the most successful author to adapt this kind of drama to the English stage.

Christopher M a r l o w e (1564 – 1593) is a literary personality whose brief career and adventurous life ended when he was killed in a Deptford tavern, which a twentieth century writer, Anthony Burgess, tried to reconstruct in his novel *A Dead Man in Deptford* (1993). Much about Marlowe's life and death is disputed and the most recent criticism emphasises the completeness of our ignorance about the details of his life. Marlowe's plays, all tragedies, were written within five years (1587 – 1592). He had no leaning toward comedy and the comic parts found in some of his plays are rather weak. *The Tragedie of Dido, Queen of Carthage*, published in 1594, was written in collaboration with Nashe. This play corroborates Elizabethan interests in the Machiavellian ideology of power. On the canvas of the mythological love story between Aeneas and Dido, Marlowe deals with some aspects of the relationship between man and woman. Dido, whose figure he borrowed from Book Four of Virgil's *Aeneid*, has the intensity and passion of a woman in love for whom emotional life is everything, while the man looks towards the sea. These two worlds are constantly contrasted and are further compared with the world of gods. Still, it was *Tamburlaine the Great* (in two parts, part one was written not later than 1587 and part two in the following year; it was published in 1590) that established his fame as a playwright. Parts one and two of *Tamburlaine* do not form an ingeniously structured drama, but have dramatic poetry that matches Shakespeare's in intensity. *Tamburlaine* is a portrait of an individual whose hunger for infinite power and disregard of the cannons of good and evil make him almost a superhuman creature beyond human laws.

> All Marlowe's plays are dominated by the animus of such individuals, and by the resultant conflicts between virtue and fortune: that is to say, between the energies of the protagonist and the circumstances into which he hurls himself
>
> (Levine 1965: 48).

The drama is built up slowly, as Tamburlaine step by step raises to a higher position through more and more spectacular victories. The first part is not a tragedy, it is a heroic play in which a man has to take a stand between the conflicting claims of love and honour. The paradigm changes in the second part as it is no longer love and war but love and death that Tamburlaine has to deal with. His love for power is tempered only by his love toward his captive Zenocrate, the daughter of the Soldan of Egypt. Tamburlaine is a true Machiavellian prince, cunning as a fox and courageous as a lion, but he commits the crime of the pride of mind and defies both gods and men. Alienated from both, he receives no support and that is why he fails. The Greek notion of "error," **hamartia**, in Aristotle's theory of tragedy signifies the mistake or failing which brings about the hero's downfall. In English this term is usually rendered as a "tragic flow," which is a misleading term as it concentrates on moral weakness. Tragic flaw is the defect of tragic heroes, which leads to their downfall. Such an understanding encourages the reader/spectator to view, i.e., Hamlet's fate as a condemnation of his uncertainty, or Othello's as a condemnation of his jealousy—since hamartia can also be a matter of ignorance or mistaken judgement. In the case of Tamburlaine, he misreads his success and does not fully understand either the world of humans or the world of Gods. Tamburlaine's **hubris** (which in Greek signified "wanton arrogance") leads him to ignore the warnings of the gods, and his pride makes him transgress their laws and commands.

> (...) Tamburlaine's character shows no change of growth or development; his metamorphosis from low birth to lofty position is completed by his very earliest gesture, when he sweeps aside his shepherd's weeds steps forth in full armour
>
> (Levine 1965: 68).

Marlowe's *Jew of Malta*, first performed in about 1592 but not published until 1633, confirms early modern anti-semitism, presenting the story of an individual who is tainted by the hunger for power and riches. Barabas, the title hero, a prosperous Jewish merchant of Malta, is a true Machiavellian villain. He loves his money more than his daughter; and the drive to be more and more powerful finally brings about his end. Barabas counts his money and ponders on he Christian envy of success and the persecution of his people. He sees Christians as hypocrites who use their religion to rob, kill and hate other people. Thus, Barabas longs for power to deal with his enemies. When the Turks demand a tribute from Malta his wealth is taken by force, as a result he begins gradual self-destruction. He wants to destroy the Turkish commander but is betrayed and kills himself. The conventional plot of the play is reminiscent of the bloody Senecan scenes from the *Spanish Tragedy* but the presentation of the main character is typically Marlowian.

The Tragical History Life and Death of Doctor Faustus (performed in 1594, published in 1604) is perhaps the first dramatisation of the medieval legend of a man who sold his soul to the devil. The historical George, or John Faustus, might have been a scholar and a fortune-teller. There exist some documents alluding to his activities from the years 1507 – 1530 (Jump 1998: 13), there is also an anonymous work published in Frankfurt-on-Main (1548), entitled *Historia von D. Iohan Fausten*. The German *Faust Book* was translated into English under the title *The History of the Damnable Life and Deserved Death of Doctor John Faustus* (1592). Marlowe's play[5] follows the translation in the general line of the story but Faustus in his rendition becomes a character who wants infinite power to become the "great emperor of the world." Faustus' legend has to be seen in the context of both the post-Reformation world re-reading the morality plays as well as the post-medieval changing attitudes towards learning. Still, the play uses the simple morality-play pattern to convey its message. Faustus is an ingenious scholar but he is also an Everyman who examines perplexing choices facing every one in the fast changing world. He is a scientist whose drive to learn is stronger than the fear of the devil. The moral in the story is taken from Matthew: "What profits a man if he should gain the whole world, and lose his own soul" (Watson 1997: 34).[6] That moral becomes more than pertinent in the

culture that had long forgotten the ideal of *contemptus mundi* and is wildly engaged in imperialism, commerce, science and humanistic philosophy. Faustus, thus is the chief of sinners, who dies for the sins of modern civilisation, which was much more commonly pursuing worldly affairs. Hence, Faustus faces contradictory forces of science and faith as he tries to gain access into the world of knowledge. Magic appeals to him, because it allows him to control the material world, but is also unleashes the trickster in him. Between the extremes of belief and knowledge, old (witch knowledge) and new (scientific knowledge), there are episodes displaying Faustus' years of pleasure contorted by crude slapstick and farcical tricks, and various confidence games. A revived appetite for physical pleasures opposes morality-like drive to attain spiritual ideals. A papal banquet is interrupted by invisible food snatching and Faustus enjoys the dubious privilege of giving the pontiff a box on the ears, which clearly points to the post-reformatory atmosphere of the play. Marlowe gives the reader/spectator the sense of a cosmic conflict involving the powers of darkness, potent and pervasive. The play points out to the contemporary anxieties connected with the development of science and the fear of the omnipotent power of scientists "without a soul." In more general terms, it can be viewed as a morality play, as a debate between good and evil forces fighting for a human soul. Marlowe highlights the spiritual loss of the modern world, and in the form of a Christian warning tells us that pride is and always has been the gravest of sins.

As a dramatist, Marlowe had certain limitations but one can detect his growing sense of the theatre. Only *Edward II,* a historical play published in 1594, shows some sense of plot construction, but it lacks the dramatic interest that other Marlowe's plays have. This play shows the reign and deposition as a naked power struggle between the king and the barons with the country torn apart in the civil war. Marlowe was also very much influenced by the classics, he prepared the translation of Lucan's *Pharsalia* (published in 1600) and of Ovid's *Elegies*. In the plague, which affected London in the late sixteenth century, he spent the last months before his death writing the narrative poem *Hero and Leander* (published in 1598) which is his greatest poetic achievement. The poem was finished by George Chapman.

Undoubtedly the most prolific of Elizabethan writers is William Shakespeare (1564 – 1616), born in Stratford-on-Avon, the son of a farmer tenant and wool dealer, John Shakespeare. Little is known of his education except that he attended Stratford Grammar School, and then might have spent some time in the office of an attorney. At eighteen, he married Anne Hathaway and that certainly put an end to regular schooling. The years 1585 – 1592, the so-called "lost years," are subjected to various hypotheses, the latest being that Shakespeare was a schoolmaster in the country. Until 1611, he stayed in London working as an actor, and a dramatist.

Around the year 1586, his patron was Lord Southampton. At that time Shakespeare wrote the sequence of one hundred fifty four sonnets (*The Riverside Shakespeare*); he also wrote miscellaneous pieces and some sonnets, collected under the title *The Passionate Pilgrim* (?1599). It is likely that Shakespeare wrote most of his sonnets before 1600. The sonnets respond to the Renaissance fashion of sonnet writing and are heavily indebted to the classical tradition of love-poems. They form a circle like those of Sidney and Spenser. The sonnets are dedicated to Mr. W.H., the "only begetter" of the poems. There are two hypotheses concerning the patronage of the sonnets. One is that they are dedicated to William Herbert, Earl of Pembroke, whose mother introduced him to the court around the year of 1586 and wanted Shakespeare to encourage young Herbert to marry. The other attributes the sonnets to the patronage of the Earl of Southampton.

There are also sonnets dedicated to the mysterious Dark Lady, about whom academics have speculated for many years. The Dark Lady is an object of tender feelings as well as repulsion. Yet, the sonnets are not the celebration of the ideal love for a woman, rather they render an affection of an older man towards a young man. The supposed homosexual love between Shakespeare and Herbert has never been proven beyond doubt. It is rather a clear reference to the classical Platonic love between two men. The sonnets have a philosophical character in that they convey Horatian *carpe diem* in contrast with the nostalgic (medieval) awareness of death. Sonnet 2, for example, talks about the passing of time and the changes it may cause on a friend's face. The beauty of youth will soon be gone and one should feel ashamed if there is no heir to take one's beauty. Sonnet 16 ends with an urgent plea:

> To give away yourself keeps yourself still,
> And you must live drawn by your own sweet skill.

Sonnet 18 is the expression of love towards his (lady) friend. It assures eternal life for poetry:

> So long as man can breathe or eyes can see,
> So long live this, and this gives life to thee.

In sonnet 55, there is a clear reference to Horace, as Shakespeare promises immortality to Herbert, his friend, through his poems:

> Not marble nor the gilded [monuments]
> Of Princes shall outlive this powerful rhyme.

The sonnets 100 – 126 assert and reassert that love, and love alone, can prevail eternally among the world's ruin and decay. Sonnet 130 offers the portrait of a mistress. It is clearly a humorous parody of Petrarch, of the kind one can now associate with self-reflexivity, as the author is aware of the tradition it belongs to, and thus lets itself use it to create a witty language game. Many scholars have tried to present an alternative order of the poems so as to find out more about their addressees, still, until today, none of the shuffling revealed unknown biographical keys. Another hypothesis in Shakespearian studies is the search for the real Shakespeare, and a number of suppositions connected with certain personae, such as Francis Bacon. Not only the shuffling of sonnets but also the reading of anagrams hidden in Shakespearian texts was to uncover the secret behind the literary genius (Mitchell 1999).

According to the official biography, Shakespeare later joined a theatrical company known as the Lord Chamberlain's Men, and in 1599 the company built the Globe theatre, an outstanding theatre of the day. The company became the King's Men in 1603 and continued to dominate theatrical life. His participation in the company and the theatre had made him affluent and enabled him to buy a fine house in Stratford. The King's Men took over a further theatre, Blackfriars, in 1608, but Shakespeare retired in Stratford soon afterward, in 1611, and died five years later. In fact, the Second Blackfriars was owned by the Burbage family from 1596 and rented in the year 1600 – 1608 to the Children of the Chapel.

Shakespeare's non-dramatic works include *Venus and Adonis* (1593) and *The Rape of Lucrece* (1594), longer poems dedicated to the Earl of Southampton. All his dramatic works were almost always published without his consent. The theatre was interested in maintaining the exclusive rights to the plays for themselves, while the publishing houses wanted to cash in on their popularity. As a result there is no necessary correlation between the date of publication and the date of origin, making the chronology of his works rather difficult. Shakespeare's works were published in two forms: quarto and folio. Technically, a quatro is a volume in which the sheets are folded twice, so that each leaf is a quarter of the sheet whereas a folio is a volume made of sheets of paper folded only once. The earliest publications refer to folios and quartos because of the size of the books printed. The First Folio was printed by the Jaggards between 1622 and 1623. The Second, Third and Fourth Folios followed in 1632, 1663 and 1685, respectively. Thirty-six plays, eighteen of them printed for the first time, were arranged by Heming and Condell into sections of comedies, histories and tragedies. There was also a tradition of verses of comment included by author's contemporaries. In this case, we have the words by Jonson and the first published verse by Milton. The nineteen texts that first appeared as quartos were divided by Pollard into "bad" (mutilated texts perhaps reconstructed from memory) and "good" quartos (those based on authoritative manuscripts).

Following Heming and Condell, Shakespeare's works are also today divided into three groups: histories, tragedies and comedies. Zbierski (1982: 359) further applies the term tragicomedies to Shakespeare's last plays. Shakespeare's writings can be divided into four periods (Zbierski 1982: 355 – 359). In the early period, 1590 – 1596, the character formation is not sophisticated, and the characters are not completely individualised. The more natural use of blank verse is a tendency of this period. The second period is the time of the origin of his best comedies, 1595 to 1599. Showing much greater maturity and sophistication, these comedies contain not only humour but also some elements of tragedy. The third period between 1599 – 1608 is the time of great tragedies, and the fourth after 1608 belongs to Shakespeare's late plays, sometimes referred to as tragicomedies or romances.

Between 1584 and 1594, Shakespeare wrote the comedies: *The Comedy of Errors, Taming of the Shrew, Two Gentleman of Verona*, and *Love's Labour's Lost*; history plays, *Henry VI* (Part I, II and III), *Richard III*, and *King John* as well as the tragedy entitled *Titus Andronicus*.

From 1594 to 1599 there appeared comedies, *A Midsummer Night's Dream, The Merchant of Venice, The Merry Wives of Windsor, Much Ado About Nothing*, and *As You Like It*. He wrote history plays: *King Richard II, Henry IV* (Part I and II) and *The Life of King Henry V*. The main tragedy of the period is *Romeo and Juliet*.

From 1599 to 1608 he created the so-called mature comedies, *Twelth night or What you Will*, the so-called problem plays, like *Troilus and Cresseida, Measure for Measure*, and *All's Well that Ends Well*. His main achievement of this period are the tragedies, *Julius Caesar, Hamlet Prince of Denmark, Othello, Timon of Athens, King Lear, Macbeth, Antony and Cleopatra* and *Coriolanus*.

In his last creative period Shakespeare wrote tragicomedies: *Pericles Prince of Tyre, Cymbeline, The Winter's Tale, The Tempest* and the history play *King Henry the Eighth*. He is also the co-author of the play *The Two Noble Kinsmen*, a play written in collaboration with John Fletcher, based on Chaucer's "The Knight's Tale," to which the authors added a character of the gaoler's daughter, who falls in love with Palamon and helps him to escape from prison. As the marriage between them is not possible, she goes mad with love for him.

The first group of works are **history plays**, so named because the plots were derived from the historical material Shakespeare was familiar with. He used original English chronicles from the sixteenth century. The history play had emerged in the earlier sixteenth century from the morality form and depended upon the substitution of "Everyman" the representative of humanity by the nation or respublica as the central figure of moral-struggle (Smallwood 1994: 146). These plays responded to popular demand as the last decade of the sixteenth century was marked by growing patriotism and national feelings after the victory over the Spanish Armada and subsequent stabilisation of public and private life. They rendered deeper values of national drama. Shakespeare's plays (not only history plays) are certainly topical,[7] they celebrate power and kingship, selecting, amplifying and shaping the chronicle material to show how certain political issues have consequences in the life of a nation. Hamlet might be read as a play about Queen Elizabeth. *Cymbeline* reflects some issues pertinent for the reign of James I (Fabiszak 2001: 46 – 48). Shakespeare was among the pioneers of the history play along with Peele, Greene and Marlowe. These plays also present Shakespeare's views on the universe, a respect for royalty and an admiration of strength. Historical writing is no longer a tirade on the deeds of heroes. History becomes an important factor in promoting national identity, national values and national spirit. The feeling of a shared past (good or bad) in the prosperous times of Elizabeth I gave viewers hopes for the future. Although Shakespeare's plays do not have a strictly didactic character, still the exemplary lives of kings, the atrocities of war had the clear purpose of teaching people to appreciate peace under Queen Elizabeth's reign. The history plays are sometimes classified as the two tetralogies: minor including *Henry VI* (first, second and third part) and *Richard III*, and major including *Richard II, Henry IV* (first and second part) and *Henry V*, and two separate chronicles, *King John* and *Henry VIII*.

King Richard III is probably the best of all Shakespeare's histories. It is a historical tragedy with the main characters constructed according to the best Elizabethan tragic models. The hero is treacherous and sanguinary, yet brave in battle. The play begins with the famous lines:

Now is the winter of our discontent
Made glorious summer by this sun of York.

Richard is bound to succeed to the throne and, as a true Machiavellian prince, his slyness matches his courage. He is presented as a hero marked by ambition whose drive to power blinds his sense of good and that is why he has to die. The principal events in the play are developed according to the historical account and end with Richard's death at Bosworth in 1485. On the night before the battle the ghosts of those whom he killed foretell his defeat. He loses his horse during the battle and is killed by Richmond who becomes King Henry VII, the first of the Tudor monarchs. In this play, Shakespeare consciously repeats the models of political historiography, justifying the current dynasty on the throne, he sees historical processes, as political ones, inevitably leading to the re-invention of stable hierarchies.

In *King Henry IV*, he deals with the political as well as personal drama of King Henry IV presenting the maturing of his son, Prince Harry, or Hal as he is called in the play. In this play we also encounter Shakespeare's best comic character, Falstaff, a name meaning "false stuff" or "counterfeit." In the chronicles of English history, a Sir John Falstoffe figures as a cowardly commander in the French wars (Bloom 1998: 274), and as such he is portrayed in Shakespeare's play. Jack Falstaff was originally called Sir John Oldcastle, but Shakespeare had to change the name as a result of the protests of the real Oldcastles, a Protestant martyr's family (see Chapter I). Falstaff has in the course of centuries come to represent the archetype of a coward soldier who can always win using his wit rather than his strength. He is fat, good humoured, has an intelligent personality, and loves playing tricks. The Falstaff of *The Merry Wives of Windsor* is a different personality, a less humorous and more pitiful character whose vices are dramatically exposed in the course of the play. Another interesting character is the young Henry Percy, also known as Hotspur, standing for the opposite of Prince Hal. Underlying the nature of both characters is the code of honour and its different understanding by individuals. Hotspur is the rebel who seeks fame and stands against the king because of his ill-conceived idea of honour. For Falstaff, honour is something to show other people, and the actual deeds do not have to be thoroughly honourable. Consequently, when he finds the body of Hotspur on the battlefield, he stabs it and pretends that it was he who killed him, although it was Hal who did it during the one to one duel. Fighting rebels Prince Hal grows up and is ready to take up the crown which is the subject of *Henry V*. The change is also marked by Hal's leaving of the merry company and the banishment of Falstaff. *Henry V* created the enthusiastic account of a legendary hero-king.

King Henry VI deals with the wars in France. The French are guided and inspired by Joan of Arc, who according to current ideas, is represented by Shakespeare as a messenger from hell. The next two parts deal with the War of the Roses and the succession of the crown to the Duke of York, and conclude with the murder of Henry VI by Richard, Duke of Gloucester, whose ambitions and unscrupulous character are subsequently developed in *King Richard III*.

In *King John* Shakespeare departs from historical accuracy dealing with selected events from the times of King John's reign. There is no mention of Magna Carta in the play. The work is principally the tragedy of young Arthur, the supposed son of Falconbridge, who was actually the son of Richard Coeur de Lion. The Bastard Falconbridge begins as a figure whose wit turns against those with self-esteem and ends up saving the country by sheer force of personality from the disaffection of its nobles and a French invasion. The play ends with the death of John at Swinstead abbey.

Shakespeare's comedies belong not only to the tradition of classical low drama. *The Comedy of Errors*, for example, exposes the classical trick of the lost twin brother based on Plautus, particularly on the play called *Menaechmi*, but the play multiplies its comic tricks by offering us two sets of identical twins. The play is also anchored in the tradition of courtly love, Italian *commedia dell'arte* and humour inherited from medieval jesters' jokes. They frequently contain elements of the supernatural steeped in the popular tradition, Chaucer's ironic wit and the acceptance of the good and bad sides of reality as a means of achieving balance and harmony. Humanistic ideas of the beauty of the language ultimately put rhetoric and the beauty of presentation before realism in these plays. The setting of Shakespearian comedies—Verona, Padua, Venice, Messina, Florence, Rome or Sicily—also points to the connection with Italian court comedies. The setting of far away places was also a means to avoid censorship. The primary aim of Shakespeare's comedies was to entertain the audience to cure them from the cares of the working day. Even now they generate laughter through the humorous errors of the characters, their awkward actions and different understanding of reality. Shakespeare frequently breaks theatrical illusion in order to remind the audience that they are only watching a story being performed but sometimes, like in *A Midsummer Night's Dream,* to magnify the comic effect. His comedies move from discord, fear and separation to unity and concord. What is more, Shakespeare integrates low-life and high-life characters. To an extent, the thematic content leans toward the fulfilment of the aspirations and dreams of the emerging middle class and the annihilation of old-class boundaries.

The idea of what we now call "romantic" love, love that conquers all and is invincible even after death, comes from this period. Love with obstacles is a frequent theme in Shakespeare's comedies. This idea is expressed by Shakespeare in *A Midsummer Night's Dream* in the words of Lysander: "The true love never did run smooth" (I.1. 134). *Taming of the Shrew* is one of Shakespeare's earlier comedies that contain the element of farce. It is the story of a young woman who is renowned for her misbehaviour in Verona. A daughter of a respectable gentleman who promises to marry her to the first available suitor, yet for most of the suitors she is too "untamed." Most of the suitors are interested in her sister, Bianca, so when Petruchio then courts and wins the lady, they are all very much relieved. After they are married, the "taming" begins. Through a sequence of farcical scenes, we observe the process by which Katherina returns to her father's house with her husband, ultimately proving to be the most docile and loving of wives. The idea of taming was later used by John Fletcher in his play *The Woman's Prize or the Tamer Tamed* (1647) which presents the widowed Petruchio in turn tamed by a new young wife.

A Midsummer Night's Dream is a play and a dream, structured around fantasy and theatrical representation. The action takes place in Athens but also moves to the forest around Athens, which envokes the pastoral Arcadia. We have four strata presented: mythological figures of Oberon, King of the fairies, and Titania, Queen of the fairies, Theseus and Hyppolita, the Duke of Athens and Queen of the Amazons whose marriage will soon be celebrated, four Athenian lovers and the Athenian craftsmen. The plot focuses on the unfortunate love affairs of the four Athenian youths, which are complicated by the fairies. At first Hermia is in love with Lysander. Unfortunately, Hermia's father promised her hand to Demetrius, who does not want to give up that right. According to Athenian law, Hermia must obey her father, die or enter a nunnery. The lovers plan to run away, but Demetrius follows them and is in turn followed by Helena. Due to a lot of misunderstandings, generated by the misapplication of the love juice by Puck or Robin Godfellow, the situation changes drastically and Lysander and Demetrius are both in love with Helena, while poor Hermia is verbally and emotionally abused. All those changes signify the inconsistency of love, "the lunatic, the poet, the lover is just the same." The characters are not well developed as they are stock figures rather than distinctive personalities. Oberon and Titania manipulate events and, in fact, each play the role of an author. They make the world go around, underlying the theme of the play as a metaphor of the theatre. This play also consciously reproduces the May games,[8] and the play's relationship with pageantry and the Ovidian fancies are most prominent in the scene in which the fairies are introduced by our seeing their quarrel (Barber 1959: 121).

Titania initiates a conflict with Oberon by stealing his page, Oberon, in return, orders Puck to make Titania fall in love with the first person she sees. What follows is the grotesque and absurd infatuation that Titania has for Bottom, a weaver who, at that time, acquires the ears of a donkey. Such metamorphosis envokes Ovidian ones, through which the Gods either rewarded or punished mortals. Magic here, however, does not only function to foster the change but primarily to enhance the imagination. Bottom is Shakespeare's Everyman, a clown rather than a fool or jester. There is no wish for mischief in Bottom even when he is in a enchanted condition while Puck is his antithesis, an ambivalent figure. The word "puck" or "pook" originally meant a demon, or a wicked man, and Robin Goodfellow was a popular name for the Devil (Bloom 1998: 150 – 151). The enchantment is lifted and all the conflicts and misunderstandings are resolved when the night is over, and the royal wedding concludes the play. There is yet another metamorphosis, that of the game into a play, into drama, which is also a source of humour. The preparation of the spectacle of Pyramus and Thisbe that the tradesmen are going to perform displays dramatic self-consciousness, the consiousness of the creative act itself. The performance is based on an Ovidian story, which had a long literary tradition in England. One of its renditions was done by John Metham in 1449, entitled *Amoryus and Cleopes.* The classical story was reworked into the romance by Metham.[9] The story of forbidden love found its way into Shakespeare's *Romeo and Juliet.* Tragic in its original version Pyramus and Thisbe's love in *A Midsummer Night's Dream* becomes a parody of the original in particular, as well as the art of theatre in general. The players are funny in themselves as they unconsciously parody the illusion that the theatre stands for. The play-within-the-play technique again brings out the theatricality of the event, which is heightened by the players' conviction that theatre is all based on recognisable pretending. Believing in the effectiveness of their presentation, they think that the audience must be notified about what they are about to play is by no means real. They cannot comprehend the idea of theatrical illusion and take the very action of performing very literary. Frequent metamorphoses and breaking of the illusion strengthen Shakespeare's idea of the theatre symbolically conveyed as constant change.

The same model of the opposition between reality and pretending we find in *As You Like It* which, like *A Midsummer Night's Dream*, offers a pantheistic presentation of nature combining mythical Athens with Shakespeare's own Warwickshire. The sources for such a presentation can be found in folk festivities and fertility rituals, which justify improbable incidents on a narrative level. The opposition between the harmonious nature in the forest and the disordered court is seen in philosophical terms. Nature, here, is seen as the source of real wisdom. The play is also a comedy of love, as force in the achievement of happiness and reconciliation. Supposedly written for the nuptials between Lady Elizabeth Vere and the Earl of Derby (Burgess 1996: 78), the play is not devoid of topical allusions. The text blames the bad summer and harvest of the year 1594 on the dissension of the King and Queen of the fairies. In the character of Bottom the Weaver, Shakespeare satirises the elocutionary technique of Edward Alleyn, chief tragedian of the Lord Admiral's Men and resident playwright of the Theatre in Shoreditch (Burgess 1996: 78 – 79). The pattern of Shakespeare's comedies is very simple, in a seemingly well ordered society, characters fall absurdly in love, and act in a foolish or unreasonable way, which is exemplified by their actions and words. Finally, the structure of the comedy demands that each Jack get his Jill and such is the conclusion of the play. The plot of *As You Like It* focuses on the conflict between two brothers. Frederick usurps the throne and exiles his brother, and the exiled Duke finds happiness in Arden forest. Rosalind, the banished Duke's daughter, and Celia, Frederick's daughter, flee to the forest where all sorts of disguise take place. In the forest, the theatre is the metaphor for life, and the play reproduces May games. In that sense Leach (2001) relates it to the Robin Hood May games. The chain of masks put on by various characters, be they full disguises or just temporary different "faces", all take on similar guises in reality. Rosalind disguises herself as a boy Ganymede, and Celia plays Ganymede's sister, Aliena. Together with the Court's Fool, Touchstone, the young women, like Orlando, Rosalind's beloved, reach the forest of Arden. Touchstone is an archetypal character who, as the Fool, is more fully formed in *King Lear.* He is the wise fool, faithful to the lovers. Rosalind is anti-Petrarchan, she sees love as a game (cf. I.2. 24), and although a love game is her priority, she sees love as an emotion that always leads to marriage.

The pastoral forest representing here the mythical Arcadia is also a refuge of the banished duke, whose court is in exile. The forest idyll is threatened when Duke Frederick sends Oliver de Boys to track down his brother, but Oliver undergoes a change of heart, is saved from death by Orlando and falls in love with Celia. In a joyful scene, Rosalind

oversees the matching of Celia and Oliver. Two more pairs find their happiness in the forest, besides Rosalind and Orlando; Touchstone and Audrey, and the pastoral shepherds: Phoebe and Silvius.

The mastery of comedy writing Shakespeare attains in *Twelfth Night* with the accumulation of comic tricks. Hence, we encounter twin brother and sister who can play alternative gender roles under suitable disguise, with Viola posing as a young man in whom Olivia falls in love. The story finds its happy ending because Viola's twin brother can become the object of Olivia's affection. Much of the humour comes from the sub-plot dealing with the presentation of the members of Olivia's household. The comedy is augmented by a gallery of secondary characters who introduce an element of verbal humour and farce. Love here moves through several sets of relationships: the love between siblings, family members, lovers and friends. The whole play can be treated as a hymn of true and unconventional emotions.

Comedies are also famous for their **asides**, a dramatic convention frequently used by Elizabethan playwrights in which a character addressed the audience directly in a "stage-whisper." This convention was based on the conviction that such words were not directed at anyone on stage and were only heard by the audience.

Conversely, *Love's Labour's Lost* depicts conventional emotions. This play is Shakespeare's criticism against the idea of courtly love. It is a parody of the long courtship and light-hearted eccentricity of the ladies. When the lovers are dismissed for twelve months, one of the characters cries, "That's too long for a play" meaning both the play, as drama performed on stage as well as the courtly game. The play deals with attempts to defeat time and death, a theme which preoccupied Shakespeare from the times of writing his sonnets. The play does not contain a traditional ending, as Berowne says: "Our wooing doth not end like an old play; Jack hath not Jill" (V, ii. 866 – 867).

Bitter criticism is also the characteristic trait of *The Merchant of Venice,* as this is one of the gravest comedies and capable of being misread as a tragedy (Brooke and Shaaber 1980: 525). It is a play of intrigues whose Gothic atmosphere allows the dramatist to develop its plot. In Shakespeare's times England does not face the "Jewish problem," there are some Jews living in England, but most of them were expelled in 1290. Elizabeth's physician, a Spanish Jew, Dr. Lopez fell victim of anti-Spanish sentiments rather than anti-semitism. He was framed by the Earl of Essex and falsely accused of participating in a plot to poison the Queen (Strachey 2000: 1 – 90). *The Merchant of Venice*'s character of Shylock, a Jew, serves to tackle the problem of usury, much discussed in Shakespeare's times. Still, some scholars (Bloom 1998a: 171 – 191) are puzzled by the incoherent portrayal of Shylock, revolting and sympathetic at the same time.

A separate group constitute the so-called "problem plays or tragicomedies," *Measure for Measure* and *All's Well that Ends Well*, while *Troilus and Cresseida* stands somewhere between problem plays and tragedies. In *Measure for Measure,* the plot consists of folk-tale motifs and bed-tricks set against a fairly realistic setting. *All's Well that Ends Well* is a story dominated by the powerful female character of Helena who is infatuated with aristocratic Bertram and is determined to win his love, which she does at the end.

Troilus and Cresseida is a rendition of a story known from Antiquity as well as from Chaucer's poem. It is the story of the crisis of certain values. Shakespeare carries out an analysis of the behaviour of the title pair through the context of the Trojan war shifting the stress from the love triangle to the drama with many heroes. The play ends with the story up to the death of Achilles. Troilus fails to kill his rival Diomedes, and the cynically railing Thersites escapes death. The play shows the pointlessness of treating emotions in terms of conventional love (Zbierski 1982: 372).

The development of Shakespearian **tragedy** rests on the construction of tragic characters. The plays' motifs range from fantastic and gruesome fiction to the study of human nature possessed by various desires. They utilise classical themes as well as take stands towards contemporary political problems. Although set in ancient times or foreign settings, none of the plays put forward any pretence to present anything else but Elizabethan England. This was stressed by the costumes the actors were using, even though there were attempts to stylise the costumes. Shakespeare suited Elizabethan tastes by presenting complicated stories and powerful characters, heroes and villains alike. Some of his villain-heroes are embodiments of the Machiavellian ideal, balancing between sanity and madness, blindness and insight. He inserted elements of the supernatural to heighten the tragic effect and so strengthen their tragic significance.

Chronologically, *Titus Andronicus* is the first tragedy. *Romeo and Juliet* is an experimental tragedy mixing elements of the tragedy of fate and tragedy of character. Tragic fulfilled, yet not preserved love, is the central theme in this play. From the structural point of view, the plot is not a great tragic achievement, still one should not disregard its tragic pattern as the constituent of the later model of romantic love in which the lovers are united after death. This play stands for the metaphor of a tragic love story although Juliet, unlike Dante's Beatrice, does not transcend her sexuality and gives herself willingly to the one she fell in love with. *Julius Caesar* is sometimes considered to be a tragedy without a tragic hero. The structural confusion stems from the fact that the hero is killed in the middle of the play. It is still a Senecan tragedy complete with ghost and revenge motifs. The character of Brutus presents the most interesting portrait, but he is slightly too idealistic to be considered a true tragic hero. This play, however, not only illustrates the competition between two outstanding individuals, but also the struggle between two different political systems. It also contains some of the best political speeches in Shakespeare's drama: "Friends, Romans, countrymen…" (III, ii. 75). As Bloom (1998: 113) suggests,

> (…) part of Shakespeare's irony, in the play, is to suggest that no Roman, in good faith, could stand up against the spirit of Caesar, even as no Englishman could stand up against the spirit of Elizabeth. Rome was overripe for Caesarism, as England and then Scotland were for Tudor-Stuart absolutism.

Hamlet marks the beginning of a new era in Shakespeare's career as a playwright. The sources of Hamlet were Saxo Grammaticus, in the twelfth century Latin *Danish History*, available in a Parisian edition from 1514. Shakespeare most probably did not read Saxo, but might have been familiar with the French stories by Belleforest *Histoire Tragiques*

(1570), the fifth volume of which contained Hamlet's saga taken from Saxo. The play explores a wide range of themes, like revenge, conscience, justice, love, death, damnation and acting. It testifies to the Shakespearian obsession with mortality and mutability as the ultimate change is always death. Hamlet is not a typical Renaissance man; his introspective and meditative inclinations make him more of a post-Renaissance character. He is an intellectual who thinks before he does anything. He does not initiate action but finds himself carried to the point of action after being put in a situation in which he must take a stand in the face of evil. Once he begins to unravel the truth and act on it, his life and the life of those around him is thrown into disarray. The terrible disorder that follows eventually leads to the death of the tragic hero. *Hamlet* is also a tragedy, which presents the "disintegration of the man's soul" which results in madness (Mincoff, quoted in Zbierski 1966: 14 – 16). Madness is here understood as isolation and the main hero finds himself in a vicious circle of alienation caused by pretended madness and insanity being the result of that alienation. The presence of the supernatural, as a means of confirming the crime Hamlet seeks to revenge, introduces the tragic element and mysteriously complicates the action. Yet, it is not ultimately a tragedy of revenge, as the revenge is not fully carried out, and not even fully planned by the avenger. When a group of actors comes, Hamlet asks them to play *The Murder of Gonzago*, a play he himself devises to find out the truth about his father's death. During the performance, the audience watches the King and the court watching the play:

> And if hero and audience are alike in their loses, perhaps they are alike also in their gains. As Hamlet senses toward the end a providential design governing the apparently causeless reversals and baffling ironies of human affairs, so we should sense a meta-dramatic design governing the paradoxes of our theatrical experience
>
> (Calderwood 1983: 173).

The world of Hamlet is divided into three parts: the court, the world outside the court, and the metaphysical realm where man is left to his own devices to find out what to believe in. The implications of Hamlet's meditations are such that the beginning of life is also the beginning of death and the moment of glory holds the seeds of its own dissolution. Hamlet is aware of himself as a part of the corrupt and revolting world he sees around him and throughout the play he shows a marked tendency toward self-deprecation. The fact that "something is rotten in the state of Denmark" (I, iv. 90), clouds Hamlet's resolve to resume his role as a prince and an avenger, and take up some action, leaving him a helpless spectator as the action of the play unfolds. His negative attitude towards women is a result of witnessing the sins of his mother. He sees his mother as an adulteress betraying one brother for another. He leaves Ophelia because he does not want her to suffer the same fate and because he has, at that point, an important task from which he cannot be distracted. Hamlet vows obedience, but his melancholy, and introspective and scrupulous nature makes him irresolute and dilatory in action. It is thus a tragedy of choice, a play in which life and death are victims of thought and ambition. The play's tragic atmosphere is, however, not deprived of **comic relief**, structurally aimed to relieve the tension and heighten the tragic element by contrast with the dry sardonic humour. In *Romeo and Juliet* we have the sexually charged comment of Julietta's old nanny, in *Hamlet* there are the scenes with Rosencrantz and Guildenstern and in *Macbeth* we have the drunken porter scene. *Hamlet* is also famous for a number of **soliloquies**. In contrast to the monologue in which the character addresses the audience or talks to himself but does not have to be alone on stage, soliloquy requires solitude. Soliloquy was a favourite Elizabethan stage convention enabling the playwright to reveal the inner thoughts of the character, his state of mind.

Macbeth is a drama of a different kind of ambition, the criminal type. It is a tragedy that results from belief in the fulfilment of a prophecy. We encounter here the villain-hero who is torn by the need to do justice and to fulfil his ambitions. And it is that constant internal struggle that gives him the properties of a typical tragic hero.[10] Lady Macbeth, who remains nameless as a way of stressing her identification with her husband's plans and ambitions, is Macbeth's dedicated supporter. At the same time, she is Macbeth's most vivid reminder of the terrible deeds he has committed. After urging him to kill their guest, the king, both Lady Macbeth and her husband are tormented by remorse and haunted by images of death. Afraid that they might be discovered, he commits another crime. While Lady Macbeth is equally responsible, she turns out to be the weaker of the two and goes insane. Here her madness is seen in a medieval dimension, both as weakness of mind as well as a sin, with blood as an inevitable symbol of a stained soul, thus reminding one of the moral message of the play. Her trauma exceeds her guilt, as she sees her husband turning from her. *Macbeth* presents the problem of a criminal, deeply aware of his criminality, who is repulsed by it, still, at the same time, driven by external and internal pressures, which are even more atrocious crimes. Macbeth is not a moral monster, rather, he is a sensible and able man, fighting with his obsession for his unexamined ambition, and the final meaninglessness of that ambition. For Bloom, Macbeth's sin is sexual in nature "[u]nable to beget children, Macbeth slaughters them" (Bloom 1998: 529).

King Lear is the best Shakespearean tragedy from the structural point of view. King Lear is the agent, initiating the tragic situation. He decides to divide his kingdom (cf. *Gorboduc*), and those to whom he cedes his kingdom are to express their love for him. The Renaissance drive to public performance results in the conflict with a beloved daughter who refuses to obey the stubborn and obstinate old man, who resists seeing the truth behind flattering words. Lear commits an "error of judgement" which is one of the elements of the Greek term hamartia (Zbierski 1982: 379). The pity for him generated by his gradual deterioration of power overshadows his despicable wrongs committed against Cordelia. Tragic fate must be fulfilled because Lear calls for the gods of revenge (Apollo) and, consequently, Cordelia dies. The secondary plot concerning children's ingratitude, is inserted so as to strengthen the primary one. It also reflects the complexity of human experiences and feelings. Edmund is Gloucester's bastard son, and although Gloucester loves him more than his legitimate son, Edmund remains acutely aware of his illegitimate origin. Goneril and Regan, the monstrous daughters, are portrayed as greedy and ungrateful. During the introductory scene, they can fulfil Lear's request and produce flamboyant speeches asserting their love towards their father but they cannot put these words into action when

the time of the trial comes. Yet, they also live with the tragic consciousness that Lear loves Cordelia more than either one of them, alienating them from true paternal love.

An example of true love and devotion is the Fool, who is the king's only faithful servant when Lear is alone during the storm. The Fool is not a typical jester, but is rather the wise fool, the archetype that integrates both the laughable and the fearful, and symbolically functions as the king's alter ego. He brings the two worlds of the court and the outside world together. The tragic wisdom the king can only acquire after he is stripped of his illusions, and is literally left nearly naked during the storm. Alone and forlorn, Lear can finally see clearly what has been hidden and metaphorically changing his consciousness gains full sight. Lear dies from grief after Cordelia is hanged. The treachery of Edmund is exposed by his brother Edgar. Albany, who had not supported Goneril in her cruel treatment of Lear, relinquishes power. At the end we do not know if Edgar takes over the kingdom as his words function as an epilogue and not as a declaration of becoming the king.

Othello presents yet another type of the tragic hero. Here the tragedy is grafted into a comic structure, a vision of social harmony undone by the persistent inscrutable agency of conflict and evil, clearly bifurcating that, which is harmonious from that, which is disruptive. Shakespeare wrote *Othello* at the moment when he was turning from comedy to tragedy. Thus the first part of the play has a classic comic plot in which the pair of true lovers have to overcome the usual dramatic obstacles, like discrepant origins and a repressive father who uses his status to forbid the marriage of his daughter. Yet, the marriage here does not end the conflict but begins another one, and it is after the two lovers are married that the tragedy begins. The Moor Othello, due to the satanic influence of his ensign Iago, believes that his wife Desdemona has betrayed him. Iago bears a grudge against Othello for making Cassio next in command. He is like Milton's Satan unhappy at watching harmony and bliss of the first couple in Eden, here Othello and Desdemona in their private heaven. He is the devil incarnate similar to that in morality plays reflecting human destructive tendencies. In the play, Iago becomes the voice of pointless envy, the perpetual enemy of friendship, love and trust, the evil spirit whose perversion is not rooted in jealousy but rather in the inherent qualities of his character of a mischievous boy who plays out his intrigue in cold blood without being entirely aware of the consequences. Torn between the devil and his angelic wife, Othello becomes a beast, insatiable in his sexual jealousy. Othello's subsequent murder of his wife creates a tragedy of "betrayed trust." Still, Othello is unable to kill Iago (he only wounds him) and kills himself, a suicide which re-asserts the Moorish identity which made him the "Other" of Christian society. The play's focus rests entirely on the love triangle, and other characters, like Rodrigo or Cassio, are introduced to augment the scheming of Iago. The play is then the tragedy of the enemy lurking in human nature, in each of our human natures, watching for a chance to rewrite the potential joyful comedy of life into a tragedy of fate.

Anthony and Cleopatra presents a classical conflict between love and duty. Anthony chooses love and surrounds himself with the seductive love of Cleopatra. In their world, there was never any future for their love. Anthony fails to recognise that and fails to untangle the mystery of the woman that fascinates him. This, in consequence, leads to the tragic end.

Coriolanus explores the relation of language to civil life. The source of the play was North's version of Plutarch's *Life of Caius Martius Coriolanus*. Caius Martius is outspoken and arrogant and refuses to please the crowd (plebeians) and loses his position as consul and, what is more, is banished. He sides with the enemy leading the troops on Rome and dies when his ally turns against him. Coriolanus is the surname, which the proud general, the title hero, wins after capturing the town of Corioli. Coriolanus refuses the name as given to him by the citizens, when he rejects the city that rejected him. The play reproduces yet another important metaphor, that of the body seen as the society showing its dissolution. Shakespeare shows that the virtue of integrity, boasted of both by Brutus as well as Titus, is more a limitation than a virtue. The play repeats the pattern of other Roman plays, contrasting the solitary man with the wheeling-dealing tribunes, thus comparing the private qualities of a human being with the show-off public ones.

The last group of plays are the so-called **tragi-comedies** or **romances**, like *The Tempest* or *The Winter's Tale*. The plays exhibit heightened consciousness to the supernatural elements and although their action is generally tragic, they usually end with some sort of reconciliation. In *The Tempest*, Prospero, the deposed Duke of Milan, uses his magic powers to shipwreck his enemies on a magic island. On the island, there is the evil Caliban, who having failed to rape the duke's daughter, Miranda, persuades the shipwrecked Stephano and Trinculo to try and murder Prospero and the good spirit Ariel. Prospero's magical control of man and nature through Ariel, and the innocent love of Miranda and Ferdinand, Alonso's son, lead to a happy ending. The characters, however, are representative types rather than real figures. Caliban presents the problem of the "Other," the native inhabitant, whom the white Europeans considered to be intellectually and culturally inferior. This play is one of the first texts to introduce this problem.[11]

The Tempest is also a story of a magician/theatre person who has decided to perform/write no more and creates magic for the last time only to leave the stage right afterwards. It is Shakespeare's farewell to the stage. The text focuses more directly on the underlying issue of the tension between the desirability of order and the inevitability of disorder. "It performs the gratuitous feat of limiting a highly unreal fable to the strictest unity of time, place and action" (Brooke and Shaaber 1980: 540). Shakespeare might have been familiar with the work of the famous Elizabethan courtier, mathematician and alchemist John Dee[12] who was an heir to occult tradition. *The Tempest* might be read as a product of perennial esoteric tradition, of Hermetic philosophy, neo-Platonists and of course, alchemy. Prospero is thus an initiated philosopher who has studied the arts, which lead beyond mere knowledge to the state of understanding and freedom. He is the anti-Faust, with the Angel Ariel as his familiar who has made a pact only with deep learning of the hermetic kind. By mastering himself he has gained powers beyond the reach of any tyrant. On the island Prospero represents divine intelligence, the principle that a properly ordered constitution controls its energetic spirit (Ariel) and its gross corporeal element (Caliban). Prospero based his order on the island on Plato's *Republic*, and he himself represents the Platonic ideal, the perfectly accomplished individual.

Pericles is a morality play and takes up recognisable elements from fairy-tale and romance. *The Winter's Tale* also carries the idea of the moral reform of the major character. The story of Leontes is parallel with those of Othello and Iago, and represents a man obsessed with jealousy, but the play is also a celebration of mythical cycles, of resurrection and renewal. Hermione is breathingly real before the final miracle and Perdita, the lost daughter, contrary to her name, found. The great metaphor of the play is "The art itself is nature," which the play confirms.

> The play creates its own imaginative world self-containing and strongly communicated, with a tough realism that is quite unromantic in understanding, for example, responsibility for suffering and in the interrelation between king, court and country
>
> (Daniell 1994: 119).

One of the most dynamically developing area of Shakespeare studies is Shakespeare in film and television, whose democratic popularity represents Elizabethan *teatrum mundi*. The most important creators of the "new" Shakespeare are Laurence Olivier, Kenneth Branagh, Orson Welles, Franco Zeffirelli or Peter Brook. Shakespeare also found his way into the work of Akiro Kurosawa.[13)]

Ben(jamin) J o n s o n (1572 – 1637) was considered to be the leading dramatist in the seventeenth century. He was educated at Westminster school and worked briefly in his stepfather's trade of bricklaying, then served as a soldier in the Netherlands, but was soon back in England, acting and writing plays. He seems to have been a man of great self--assurance, confident in his own learning and in his own ability to instruct his fellows and expose the follies of the age. Before that he had probably served as a soldier in Flanders, was certainly married and had fathered the first of several children. He also spent some time in prison as a result of killing a man in a duel. Jonson is identified as an actor and playwright in 1597 by reference in the papers of Philip Henslowe. It seems likely that he was one of the actors imprisoned after the performance of *The Isle of Dogs* in 1597 (the play supposedly written by Thomas Nashe).

Jonson's best works are his comedies. He wrote many of them according to a prescription that has earned them the label "comedy of humours." The theory of humours was a Renaissance medical theory according to which every human was compounded of four natural elements: earth, air, fire, and water. Their relative predominance determined human disposition: earth was black bile and created melancholic humour, which was the combination of cold and dry elements. Air was blood and created sanguine humour, the combination of hot and moist elements. Fire was choler and created choleric humour, the combination of hot and dry elements. Water was phlegm responsible for phlegmatic humour, the combination of cold and moist elements. Jonson applied the term "humour" metaphorically to what we now call one's obsession or one's "complex," and he explained this theory in the prologue to *Every Man out of His Humour*.

William Shakespeare and Ben Jonson are well-known adversaries, but Shakespeare is listed as an actor playing the part of Knowall in *Every Man in His Humour* (1598). His is an old gentleman much given to solicitous concern for his son's behaviour. The play uses Latin comedy as a frame borrowing the familiar narrative sequence of a father-son conflict mediated by a subordinate. Young Knowall and his friends gather at the house of Kitely, a merchant who is perpetually suspicious of designs on his wife. A web of intrigue is woven around this promising plot and reaches a climax of misunderstanding that is finally resolved with the exposure of foolishness and hypocrisy with Justice Clement being a shrewd observer of human folly. The public welcomed the play, as it pointedly satirised contemporary vices.

Every Man out of His Humour is an almost plotless comedy with Marston and Dekker presented as Clove and Olive related to the war of the theatres. The play consists of dramatic episodes whose merit is an acute psychological insight into human types. *Cynthia's Revels* is another satirical comedy, which has a figure of the author, magnified into allegorical Crites, the Judge, the man who is always right. Crites receives the Queen's ecstatic praise for his poetry and wisdom, and at the end writes himself Cynthia's warrant to purge society.

Jonson's *Poetaster* (1601) is directed at his fellow playwrights. There are several poet-apes and pretentious theatrical characters in the play, one of them is Thomas Dekker. *Poetaster* was also a reply to Marston's *Histriomastix* and *Jack Drum's Entertainment*. The play is set in Rome in the reign of Augustus, and the chief characters are the poets of that age, their patrons and enemies. Jonson's satirical wit is also seen in his epigram on Shakespeare, written in 1602, called "On Poet Ape."

In *Volpone* (acted most probably around 1605 – 1607, published 1607), the chief character, the rich Volpone, is childless and does not have an heir. Aided by Mosca (fly), he pretends to be dying, then sits back to receive gifts from his heirs to be. His lawyer Voltore (vulture) is as greedy as all the others. One of the harshest episodes is when one of his friends, Corvino (raven), is induced to offer his wife. Savage as the criticism is, it is essentially moral, directed at avarice and hypocrisy. Only the virtuous Celia and Corbaccio's (crow) son are rewarded. Although formally the play is set in Venice, *Volpone* directs merciless moral scrutiny on the customs and values of the rising merchant classes of Jacobean London.

Similar satire one finds in *The Alchemist* (performed 1610, published 1612). The play is a satire on the greed and foolishness of London's upper classes. During the outbreak of the plague in London, Lovewit leaves the city and the care of his house to his servant, Face. Face is a confidence trickster and with his henchman Subtle, uses Lovewit's house as a centre for frauds. Subtle poses as an alchemist with possession of a philosopher's stone and therefore the ability to confer knowledge of secret processes for increasing wealth, restoring youth and generally fulfilling the dreams of the gullible. The satirical aspects of the play are highlighted by the use of telling names, such as Face, Lovewit and Subtle and their victims: Sir Epicure Mammon, a knight or Abel Drugger, a tobacconist. Hence, the play becomes a study in swindling, with a structure similar to that of a morality play. The difference is, that any moral play should end with all the characters altering their ways, while here, Lovewit, upon his return learns about the profits from the alchemical business and decides to continue it. Similarly to *The Alchemist*, *The Silent Woman* (1609) presents the story of maximal deception and counter-deception.

A much more humane humour is the feature of *Bartholomew Fair* (1614) which is a panoramic picture of a London fair, that took place at Smithfield on August 14, St. Bartholomew Day and follows the fortunes of various visitors to it. It is a vivid portrayal of life in seventeenth century London. Justice Adam Overdo attends the fair in disguise in order to discover its "enormities" but agrees to renounce his judgmental attitude and invites everyone home to supper. The play ends with the performance of a puppet-play written by Littlewit, an imitation of Marlowe's *Hero and Leander*. In *The Devil Is an Ass* (1616), Jonson offers a much more harsh image of the times. Pug, the junior devil, spends a day on earth and finds out that the humans are more devious than he is. Pug sees the world of usury and human folly in which there is no place or goodness. This comedy was not too well received and Jonson stopped writing for a number of years. His next comedies were *The Staple of News* (1625), *The New Inn* (1629), *Tale of a Tub* (1633).

Jonson's tragedies, *Sejanus: His Fall* (1603) and *Catiline: His Conspiracy* (1611), are scholarly reproductions of history which are, however, not effective in the theatre. *Sejanus* traces the career of its title character Lucius Aelius Sejanus as he gradually improves his position and influence over his master, the Emperor Tiberius, until his fortunes are reversed. Sejanus aspires to the purple as Tiberius leaves Sejanus in charge of Rome while he himself spends more and more time on the island of Capri. Sejanus poisons the emperor's son Drusus and seduces his wife Livia. Tiberius eventually denounces Sejanus to the Senate and Sejanus is killed by the mob. The play is rather static although the two protagonists are matched in wickedness. The play brought him trouble and he was summoned before the Privy Council to answer charges of "popery and treason." Jonson had converted to Roman Catholicism in 1598, but the play about court intrigues, conspiracy and assassination was not the best contribution to the new season of the King's Men under the patronage of James I. Jonson's later Roman play, *Catiline*, is also based on the juxtaposition between two characters: Caitiline who represents destruction, anarchy and selfish ambition while Cicero stands for order and freedom in the republic. Jonson's recipe for dramatic text was not a happy one. He follows Sallust's account of the Catiline conspiracy closely and quotes long passages from Cicero's speeches verbatim.

Jonson contributed to the writing of *Eastward Ho* (a comedy by George Chapman, Ben Jonson and John Marston, published 1605), which landed him in prison again. At the time he was emerging as a writer of court masques which put in jeopardy his position at court. *The Masque of Blackeness* (1605) marked the beginning of the collaboration with Inigo Jones, a collaboration later destroyed by rivalry. Jonson used pastoral themes in his last unfinished play *The Sad Shepherd* (1637) which revives the convention of romance and the Robin Hood–Maid Marion folkloric framework (Sanders 1999: 66).

Jonson never ceased to write poetry, and for his poetic achievements he was rewarded with a royal pension and appointment as Poet Laureate. He also exerted influence on the younger poets, who called themselves the tribe or the sons of Ben. As a man, he had a reputation for being quarrelsome and arrogant and was the chief antagonist of Shakespeare. Jonson was a very popular dramatist, highly estimated by his contemporaries, he knew London life very well and indeed portrayed it with a humorous twist.

Another writer of London life is Thomas D e k k e r (c. 1570 – 1632). His most celebrated achievements were in the realm of comedy. He was a prolific writer, unfortunately of approximately fifty plays with which Dekker's name is linked only twenty survived together with various masques. His earliest play is *The Old Fortunatus* (1599), a moral tale describing the misfortunes that follow the decision of an old beggar and his son to choose riches from the benefits offered them by Fortune. *The Shoemaker's Holiday* (1600) is his greatest achievement. It is a genial play that shows the vitality of the new trading classes and craftsmen and has a hero, a nobleman Rowland Lacy, disguised as a Dutch shoemaker. He lives in the household of Simon Eyre. The play is about the love relationships of various people connected with the Eyre's household. Simon Eyre, a master shoemaker, provides most of the entertainment and finally becomes the Lord Mayor. The play has a refreshingly egalitarian character and shows Dekker's profound knowledge of London's life of the times. Dekker's later plays do not reach the level of mastery of *The Shoemaker's Holiday*. *Satiromastix* (1601) is a reply to Jonson's abuse of Dekker in *The Poetaster* as well as the earlier caricature of Orange in *Every Man out of His Humour*. Other plays by Dekker are: *The Whore of Babylon* (c. 1606), *If It be Not Good the Devil Is in It* (c. 1610) and *The Wonder of a Kingdom* (published as late as 1936). Dekker is also noted for a number of collaborations with Webster in *Westward Ho* (1604) and *Northward Ho* (1605). With Middleton he wrote *The Honest Whore* Part I (1604). *The Honest Whore* Part II was probably written by Dekker alone (produced 1605) and *The Roaring Girl* (published in 1611) was also most probably written in collaboration. With Massinger he wrote *The Virgin Martyr* (1620). While there is a marked tendency toward incoherence and a lack of polish in these plays, *The Witch of Edmonton* (1623), in which Dekker collaborated with Ford and Rowley, is a homely play that gives a taste of Jacobean domesticity. It involves a sympathetic study of a young man whose generosity and weakness lead him to commit murder (Price 1967: 84 – 112). Dekker is compassionate toward the poor and oppressed, but his portrayals are often too simplistic to be credible. Dekker's moralising tone is observable in his pamphlets, which he wrote between 1603 and 1609, *The Wonderful Year* (1603), *The Seven Deadly Sins of London* (1606), *The Bellman of London* (1608), *Lantern and Candlelight* (1608) and *The Gull's Horn-Book* (1609).

John M a r s t o n (1576 – 1634) is the second victim ridiculed by Jonson in *The Poetaster*. In this work a poet is given a pill to vomit his bombastic vocabulary. The dark comedy *Antonio and Mellida* and its revenge tragedy sequel *Antonio's Revenge* (both 1600) are good examples of such verbal idiosyncracy. Marston wrote a number of verse satires, collected in *The Metamorphosis of Pygmalion's Image* and *The Scourge of Villainy* (both 1598), which aggravated his dispute with Ben Jonson. His satiric comedies, *Jack Drum's Entertainment* (1600) and *What You Will* (c. 1601), are followed by Marston's best plays: *The Dutch Courtesan* (c. 1604) and *The Malcontent* (1604). The latter is a comedy with additions by Webster. Marston uses pastoral tragicomedy's principal concern, faithful and unfaithful love, to refashion revenge tragedy. Altofronto, the right duke of Genoa, must disguise himself as Malevole at the court of the usurper of his office, Pietro Jacomo. As Malevole, the hero bides his time by feigning oddity and sometimes torturing the Machia-

vellian-villain Pietro. Half fool, half cynic, he is a perfect mouthpiece for Marston's social and moral satire. Unfortunately, there is a mass of material, some of it so ill-fused that it overwhelms the central theme, confuses the roles and relationships of antagonists and makes their transformation incongruous. The tragedy *Insatiate Countess* (1613) is the story of a female rake's progress with a moral that increasing lust brings death. The tragedy *Wonder of Women or Sophonisba* (1606) is structurally the most coherent of Marston's plays. The story is of Sophonisba, daughter of Hasdrubal of Cartage, who was forcefully married to Syphax, though she loved his rival Masinissiad. The lofty tone of the play belies its simple assertion that ordinary life is better and more genuine than court life, where love is often bound to court policies and intrigues. As a very uneven playwright, he was a target of Jonson's critical attacks to which he did not shrink from response. He referred to the war of the theatres in *Histriomastix* (1599) but dedicated *The Malcontent* to his former adversary. A parody of the fashionable "city comedy," *Eastward Ho* (1605), written in collaboration with Jonson and Chapman, landed him briefly in prison, as James I felt offended by references to the Scots. In 1608 Marston abandoned the theatre and took holy orders in 1609. From 1616 to 1631, he was rector of Christchurch in Hampshire.

George C h a p m a n (c. 1560 – 1634) is another writer who was a target of Jonson's criticisms. Chapman wrote a number of original poems and comedies. He is chiefly remembered, however, for his translations of Homer and for his tragedies. He published the translation of the *Seven Books of the Iliad* in 1598 (the complete *Iliad* was published in 1611) and *Odyssey* in 1614 – 1615. His translations are not only the renditions of one language into another but also one culture and age to another. Chapman interprets the ethical and philosophical views, which he believed to be inherent in the Homeric original. Chapman translated from Petrarch (1612), Musaeus (1616), Hesiod (1618) and Juvenal (1629). He is also noted to correct and complete Marlowe's *Hero and Leander* (1598). Chapman's lyrical achievements are *The Tears of Peace* (1609), a poem constructed on the basis of medieval dream vision professing the defence of learning through Platonic, Stoic and Christian speculations, and *An Epicede or Funeral Song on the Death of Henry Prince of Wales* (1612), a poem lamenting the loss of a valuable patron.

Chapman wrote several comedies, including *The Blind Beggar of Alexandria* (1598), *A Humorous Day's Mirth* (1599) and *The Widow's Tear* (1612). His friendship with Jonson was mutually influential. Although some of the plays are undoubtedly lost, Chapman was most certainly involved in writing works like: *The Gentleman Usher* (c. 1602), *All Fools* (1599 or 1604), *Monsieur D'Olive* (1604), *Sir Giles Goosecap, Knight* (c. 1604), *The Widow's Tears* (c. 1605) and *May Day* (1609). His involvement in the writing of *Eastward Ho* landed him, together with Marston and Jonson, in the Tower of London.

His principal tragedies are *Bussy D'Ambois* (1604) and *The Revenge of Bussy D'Ambois* (c. 1613) in which he presents a version of a deeply flawed Marlovian superman. The main character is a fiery-spirited individualist at the court of Henri III of France who is trapped by his relationship with Tamayra, Countess of Montsurry. Her jealous husband compels her to call Bussy to her, and then murders him. In the second part, Bussy's brother Clermont is induced by the ghost of his slain brother to avenge his murder. The philosophic theme of those plays is the conflict between the individual and members of a decadent courtly elite whose status and authority are unrelated to personal merit. In *The Conspiracy* and *Tragedy of Charles Duke of Byron* (1608) the pattern is reversed, and the king is a good and ideal ruler, whereas the hero is an ambitious individual with a great reputation for his former deeds similar to the Shakespearean Macbeth. He is a typical Machiavellian villain-hero, tainted with inordinate pride and ambition. The conflict between these two forces is skilfully transferred to the stage. Chapman wrote a number of masques, most of which did not survive till contemporary times. One surviving is the *Memorable Masque of the Middle Temple and Lyncolnes Inn* (1613). Although today he is rarely considered a great dramatist, he was praised by Swinburne for dramatic as well as poetic achievements.

Most of the works of Thomas H e y w o o d (c. 1573 – 1641) are lost. Of the two hundred twenty plays to which he claimed he had contributed, only thirty have survived. They include his best domestic tragedy, *A Woman Killed with Kindness* (1607), which is the antithesis of the grandiose events and elaborate philosophical reflections of Chapman. The simple plot tells how Frankford, a country gentleman, generously helps Wendoll in whom he has absolute trust. The adultery of Wendoll and Mrs. Frankford is discovered and Frankford banishes his wife to a country house, depriving her of the company of their children and himself. There she repents and dies forgiven. The play includes some very good sketches of human characters, for example Wendoll is a man conscious of evil but controlled by passion. *The Fair Maid of the West* (1631) and *The English Traveller* (1633) are later works of lesser consequence. *The Rape of Lucrece* (1608) is a dramatisation of Livy and is a different type of Heywood's drama. It includes not only the Lucrece story, but the history of the Tarquins taking in the adventure of Scaveola and Horatious at the bridge. Heywood attempted to dramatise Greek mythology in five plays, entitled: *The Golden Age, The Silver Age, The Brazen Age* and two parts of *The Iron Age* (1611 – 1613). Heywood's interest in chivalric romances resulted in the writing of *The Four Prentices of London* (1615), which is nicely satirised by Francis Beaumont in *The Knight of the Burning Pestle*. He also published a poem entitled *An Apology of Actors* (1612) which is an mannerly yet animated defence of the theatre against Puritan attacks.

With Thomas M i d d l e t o n (c. 1580 – 1627) we return to the world of corrupt nobility in tragedies that are concerned with the personal emotional life of his characters. He can also be called the "chronicler of the contemporary London" (Zbierski 1982: 395). During his lifetime, London was experiencing an extraordinary growth in its size and importance. It was already the centre of government, and of commerce; lawyers, merchants and various shopkeepers were becoming increasingly rich, while poor people from the villages flooded the city in search for work and better living conditions. Middleton's father became a prosperous man and a property owner in the city. Due to legal difficulties Middleton never received the full portion of his inheritance. He studied at Oxford but soon gave up his studies to follow a literary career. Such a choice might seem strange for someone belonging to a Puritan family married into a Calvinist family, but Middleton's later patrons were also Puritans, although at the time, many dramatists were battling with various Puritan attacks on the theatres. He made a début with a didactic Biblical poem *The Wisdom of*

Solomon Paraphrased (1597), and followed this up with *Micro-Cynicon: Six Snarling Satires* (1599), and *The Ghost of Lucrece* (1600). By 1600 he had already published three volumes of verse and several plays for the boys' company of St. Paul's and at the same time he was providing some materials for the adult Admiral's Men.[14] Shakespeare wrote "romantic" comedies whose action was usually situated in a faraway place, and concerned with the developing love–relationship of a young man and a young woman. Middleton wrote satirical comedies of manners, romantic comedies, masques and pageants for city ceremonial. The so-called citizen comedies do not revolve around a love story but are organised around the exposure of legal corruption and domestic lust in the life of a city which even if it is situated somewhere in Italy, clearly represents the community Middleton knew. The city comedies, written for boy actors, were: *The Phoenix* (c. 1603), *A Mad World, My Masters* (c. 1603), *A Trick to Catch the Old One* (c. 1605) and *Michaelmas Term* (c. 1606). For adult companies, he wrote, with Dekker, *The Honest Whore* (1604) and *The Roaring Girl* (published in 1611) and his own comic masterpiece *A Chaste Maid in Cheapside* (1611). His comedy *A Trick to Catch the Old One* (1608) is a harsh satire whose humorous characters resemble *Every Man in His Humour*. The play deals with the life of a bankrupt gentleman who tries to survive by cheating everyone around him. The play uses the formula of Christ's parable of the prodigal son and in a true morality play manner ends with the celebration of the son's penitence and wise humility. The play attempts to fuse together the two forms of comedy, the romantic and citizen comedy. In the tragedy *The Changeling* (1623, written with William Rowley), the heroine Beatrice–Joanna is betrothed by her father, the governor of Alicante, to Alonzo de Piracquo. Since she has already fallen in love with Alsemero, she makes use of De Flores to murder Alonzo. Ugly and lustful De Flores is initially repulsive to her, but once in his power, she surrenders herself to this diabolical creature. She begins to love the evil she once detested. In the end, she dies of despair and self-disgust. Beatrice–Joanna rejects not only her role provided for a young woman in real Jacobean society but also the role, which New Comedy provided for the children of tyrannical parents. At first she seems to be what her father desires her to be, to marry whom he pleases, only to kill the person of his choice so that she can be free to marry whom she pleases. But such acts of liberation turn out to be acts of incarceration. De Flores renders the soul of Beatrice–Joanna ugly and because of this she is a changeling. She is a changeling yet in another sense, moving from one world to another. She is transformed from a willful New Comedy daughter into a tragic heroine, and at the same time she transforms Alicante into hell.

Middleton's interest in women and their capacity for evil is further illustrated in *Women beware Women* (1627) where tragic passions culminate in slaughter. There are two intertwining plots. Isabella is married to a simple-minded heir as a cover for her incestuous relationship with Hippolito. Livia, Hippolito's sister, is the main target of this deception as Isabella convinces her that she is not related to Hippolito. The other story deals with Bianca, the willful daughter of wealthy parents who, after eloping with Leantio, a clerk of poor birth and circumstances, is tempted and tricked into adultery with the Duke. She then becomes a partner in Leantio's murder, and marries the Duke. Outraged Hippolito kills Leantio and Livia takes her revenge initially by denouncing Hippolito's incestuous lust. The climax of various revenges is reached during a masque in the final act. Lethal incense poisoned arrows, fatal trapdoors and tainted gold are used to kill off the victims of their own depravity. Revenge is then seen as a kind of theatre realised both on and off stage. In the play's most famous scene (II, ii), Livia and Bianca's mother-in-law play chess while Bianca is seduced by the Duke over their heads. The dialogue about the game of chess is full of double entendres and achieves a powerful level of satire. T.S. Eliot had this scene in mind when he named a section of *The Waste Land* "A Game of Chess."

In 1624 Middleton wrote a political drama, *A Game at Chesse*, for which he and the actors were summoned before the Privy Council. The play was boldly anti-Catholic and brought him his greatest success. Middleton caught the anti-Spanish mood and aimed his satire at the court's pro-Spanish policies. The play was suppressed by the authorities. After that Middleton devoted the rest of his life to civic occupations and wrote no more. Still, there is yet another play, which most probably was written by Middleton. It is *The Revenger's Tragedy* (c. 1606), which belongs to the cannon of revenge tragedies together with Kyd's *Spanish Tragedy* and Shakespeare's *Hamlet*. Set in Italy, the play reflects a fictional Jacobean court. In *The Revenger's Tragedy* Middleton is obsessed with whoredom. For him, a whore is both a prostitute as well as an adulterous woman, and all sexually experienced women are in a way polluted. The impoverished Vindice comes to the court of the Duke who cheated his father of his desire for social advancement. He craves revenge. But revenge for him is a kind of theatre, which enables him to commit two perfect crimes. His death, however, is not the inevitable consequence of the revenge itself, but rather a tragic mistake as Vindice cannot keep his mouth shut about his deeds. Full of telling names like Luxurioso (Lust), Vindice (Vengeance) Ambitioso (Ambitious) or Supervacuo (Empty), the play realises its revenge through the universality of the ritual and the allegorical thinking of a morality play.

Some scholars such as Gāmini Salgādo (1965) believe that the play was written by Cyril Tourneur (c. 1575 – 1626), who was at various times in service to the Cecils. Tourneur's first published work was a poetic satire, *The Transformed Metamorphosis* (1600). He is also the author of *The Atheist's Tragedy* (published 1611). This play is not concerned with the relationship between rulers and subjects but with a family rivalry. The danger is imagined as erupting from below, and thus has to be handled by the authoritative reintroduction of traditional hierarchies. Tourneur is known to have written a play entitled *The Nobleman* (1612 – 1613), and was also asked to write one act of *The Arraignment of London* (1613). Neither play has survived.

Similar problems with authorship one encounters when establishing the canon of Francis Beaumont (1584 – 1616) and John Fletcher (1579 – 1625) who collaborated on a large number of plays. *The Knight of Burning Pestle* was chiefly, and perhaps solely, the work of Beaumont and is a remarkable tour de force. The play was written for the Blackfriars Theatre, one of the London's private theatres where plays were presented indoors by boy actors (until 1608) to an audience smaller than the public theatres. The story concerns a grocer, his wife and his apprentice, Ralph, who have come to watch a play.

When the play, *The London Merchant*, opens, they interrupt and demand a play representing the heroic achievements of the grocer, with Ralph in the lead part. The citizens display their naivete in their comments on *The London Merchant* but their taste for romance is the main object of the play's satire. From this point on, the grocer's grotesque adventures, as he becomes a "grocer errant" intertwine with the burlesque sentimental romance. *The Knight of the Burning Pestle* plays with the Renaissance parodies of romances and Quixotic obsessions with chivalry. Beaumont imitated Cervantes' kindly ironic treatment of the hero. The play is also a collection of conventional episodes from romances as well as other English plays, thus achieving the mock-heroic dimension. The parody is hilarious; distinctive layers of dramatic reality are blended so as to enhance the very artificiality of the theatre.

Together they produced about fifty-two plays, but Beaumont helped in no more than fifteen, like *The Maid's Tragedy* (1611) and *The Faithful Shepherdess* (1610), the latter written by Fletcher alone. Their *King and No King* (1611) is a tragicomedy which challenges the traditional ideas about man's nature, exploring the world of love and violence. Beaumont and Fletcher's greatest success was a tragicomedy *Philaster, or Love Lies A-Bleeding* (first performed c. 1609 and published in 1620). Often compared with Shakespeare's *Cymbeline*, *Philaster* is set in Italy and tells the story of the title hero regaining his throne and finding his love. *The Faithful Shepherdess* is a masque abounding in lyrical songs of great excellence and delicacy. The whole composition is an exquisite union of dramatic and pastoral poetry.

One of the most successful of post-Shakespearian playwrights was John W e b s t e r (c. 1580 – c. 1634) who wrote the two most dynamic tragedies of the period: *The White Devil* (c. 1612) and *the Duchess of Malfi* (c. 1613). Nothing is known of Webster's life, but his first known work dates from 1604. He wrote an induction for the revival of Marston's *The Malcontent*, played by the King's Men, the play, which set the pattern for the later revenge tragedy.

He collaborated with Dekker on *Westward Ho*, *The Famous History of Sir Thomas Wyatt*, and *Northward Ho* (probably 1605). He also collaborated with Thomas Heywood writing the story of *Appius and Virginia*, a tale from Roman history of a father's loving murder of his daughter. *The White Devil* and *The Duchess of Malfi* are his works alone. In the former, the Duke of Brachiano is tired of his wife, Isabella, and falls in love with Vittoria, the wife of Camillo. The Duke uses Vittoria's brother, Flamineo, to seduce Vittoria and murder Camillo. The Duchess Isabella is poisoned as well, but is avenged by her brother, Duke of Florence. In the end, Brachiano, Vittoria and Flamineo are all killed. Nearly everyone becomes involved in lust, murder, hatred and vengeance. Widespread corruption is represented as symptomatic of the human situation. The play is not structurally tidy, nor are the characters always consistent with their experience. Still, the work achieves coherence as the generalised picture of corruption in high places it presents and its effects on those who serve there. *The White Devil* is a moulding of the disparate elements of the drama: melodrama, historical incident, generalised moral sentiment into the whole which paints the portraits of the white devils: Vittoria and Flamineo.

The Duchess of Malfi might be called a "persecution tragedy." The plot is based on the events that took place in Italy a century earlier, but the plot is certainly less important than the vivid characters and the haunting atmosphere. The Duchess, a widow, breaks through convention and declares her love for her steward, Antonio, and the pair is married secretly. The Duchess's brothers, Duke Ferdinand and Cardinal, keep a spy in her service, Bosola, who betrays her. He is the evil spirit similar to Iago, turning into the malcontent Machiavellian avenger whose moral instincts have been perverted by the decadent court he inhabits. Bosola continues the work of evil when he tries to perform virtuous retribution. This, in fact, suggests that the represented world of the play suffers not only from evil people or evil choices but from the profound moral decomposition in which individual choices count for little. Antonio and the Duchess are forced to flee, but the offended brothers pursue the Duchess remorselessly. The Duchess seeks marriage and escape as an antidote to court evil, although she knows from the start that her rebellion is bound to fail. The Duchess is imprisoned and mentally tortured and then strangled. She is a heroic individual pre-conditioned for tragedy, yet she is able to retain integrity in the face of death. The ostensible motivation for the retribution (social disdain, greed for inheritance, and disapproval of second marriages) is inadequate to explain its ruthless cruelty; but Webster's poetic power conveys a feeling of the persecution as a diabolical fury inspired in evil hearts by the spectacle of good. The setting in Jacobean (and Webster's) revenge tragedy are almost always murky, dimly lit and claustrophobic rooms and corridors representing a corrupt Catholic Italy.

Besides tragedies, Webster wrote a comedy *Christmas Comes but Once a Year* (1602). The last twenty years of Webster's life are as obscure as the first twenty. A pageant survives entitled *Monuments of honour* (1624) and two further collaborations, with Middleton *Any Thing for a Quiet Life* (c. 1621) and with William Rowley *A Cure for a Cuckold* (c. 1624). Other plays may have been lost.

Another dramatist John F o r d (c. 1586 – 1640) wrote tragedies that are usually considered to be the last two of the great drama of the period. '*Tis Pity She's a Whore* (c. 1631) is a "persecution tragedy" in which a loving couple persists fatally in their love against a hostile world. Still, Giovanni and Annabella touch the nerve of revulsion in others since they are brother and sister. Annabella becomes pregnant and she is married to Soranzo as a cover, but Soranzo discovers the truth and plans the murder of Giovanni. As the play unfolds, Giovanni kills Annabella himself, and then kills Soranzo before being killed himself. Annabella is an exemplary case of egoism, whereas Giovanni argues for the relationship with the strength of passionate power and sincerity. Their situation remains highly unacceptable for the court plays and is eventually resolved by their death. His earlier play, *The Broken Heart* (c. 1629), presents two stories, one of a love relationship blighted by opposition and hearts broken in consequence, and another of love that comes to fruition in marriage. The correspondence between the love and marriage themes knit the two together, but Ford makes no attempt to rationalise his presentation into a problem play. He is content to present these tragic situations, knitting them together not into some sort of moral pattern but by their common thematic relationship with a definable emotional tone of mel-

ancholy, grief and frustration. *The Broken Heart* is composed of stage tableaux, dumbshow, masques, and music. It discusses not only violence and deception at court but takes up the topic of enforced marriage seen as the negative double standards of society. Still, such plays failed to offer solutions to the social and political dilemmas they outlined. Other surviving plays of his are: *Lover's Melancholy* (1628), *The Fancies, Chaste and Noble* (c. 1636) and *The Ladies Trial* (1638). He also wrote a chronicle play, *Perkin Warbeck* (published in 1634). He collaborated with Dekker and Rowley in *The Witch of Edmonton* (1621). Ford was interested in psychology and emotional excess, his work might be characterised as the convincing depiction of melancholy, sorrow and despair.

Philip M a s s i n g e r (1583 – 1640) wrote for the London theatre during the 1620s and 1630s. Massinger collaborated with Nathan Field in writing *The Fatal Dowry* (c. 1618), with Thomas Dekker he wrote *The Virgin Martyr* (1620) and with John Fletcher a number of plays, including *The Beggar's Bush* (1622) and *The Spanish Curate* (c. 1622). His major works are *The Great Duke of Florence* (1636), *The Maid of Honour* (1632), and *The Bondman or The Duke of Milan* (1623). *The Bondman* criticised the powerful Duke of Buckingham. In the *Renegado* (1624), Massinger risked offending anti-Catholic London by presenting a sympathetic portrait of a Jesuit priest, and *Believe As You List* (1631) was banned for its anti-Spanish bias. *The Roman Actor*, a play written and performed in 1626, the initial year of Charles I reign, explored the issues of appearance and reality that preoccupied the Caroline court. His tragedies contain heroes who are largely formative repetitions of other people's works, and lack any distinctive qualities. His comedies echo earlier Jacobean comedies. *The City Madam* (1632) is another play constructed around the family of Sir John Frugal, including his dominating wife and daughters who command at home. *A New Way to Pay Old Debts* (1633) is the story of Sir Giles Overreach who confiscates his nephew's property and plans to marry his best friend's daughter though she is in love with someone else. Massinger criticises the new middle classes of London urban society, and reaches the height of his dramatic power in the presentation of this character.

Philip Massinger as well as James S h i r l e y (1596 – 1666) belonged to the last generation which had to re-define Shakespearian drama. Shirley wrote comedies that are often considered as precursors to Restoration drama. He illustrates social life, its preoccupations and modes of discourse, which give his work more affinity with Congreve than with Jonson. In *The Lady of Pleasure* (1635) Shirley neatly manipulates intrigue, although his wit is somewhat thin. The characters are only minimally interesting, and the general lack of taste causes the play to fail. Its lack of taste is exemplified by the big scene in which Lady Bornwell copulates with a young gallant while concealing her identity in the darkness. *Hyde Park* (1632) takes place in the largest open space in London associated with recreation but also with amorous encounters of considerable importance. The play exhibits Shirley's preoccupation with the institution of marriage. In the upper classes, daughters were usually married off for economic and political reasons. The choices made by all the women in *Hyde Park* assert their rights to make their own choices for lifetime partnership. The play also exposed the double standards of society, which persecuted women for adultery but allowed men to keep mistresses.

His other works are *The School of Compliment* (1625, later renamed as *Love Tricks*), *The Gamester* (1633), *The Young Admiral* (1633), *The Imposture* (1640) and *The Sisters* (1642). *The Sisters* makes use of the politicised subject matter of country in opposition to the town. He also wrote the tragedies: *The Traitor* (1631), *Love's Cruelty* (1631), *The Politician* (c. 1639) and *The Cardinal* (1641). The latter of the four focuses on evil in the persona of the Cardinal, though there is no central tragic hero. There is a female character of the Duchess who is a victim of the Cardinal's plotting. She is widowed after her husband was killed by a powerful suitor and the Cardinal wants her to marry his nephew. She becomes a female Hamlet, feigning mental distraction while in the meantime plotting revenge. The Cardinal's nephew murders his rival in love in the midst of a masque performance. The court, deception, and violence are interrelated in the Caroline plays as much as they were in the Elizabethan ones. *The Traitor* discusses the issues of regicide and usurpation, poignant in public imagination since the reign of Elizabeth I. Shirley's links with the court and the aristocracy were quite considerable throughout his career. Shirley's tragedies are based on the clear-cut opposition between good and evil, and display a rather uncomplicated moral shading of characterisation. Shirley wrote a number of masques, including *The Triumph of Peace* (1634) and *Cupid and Death* (1653). He is also the author of a volume of *Poems*. Shirley was attacked by Dryden in his *Mac Fleckoe*, but his reputation was later revived by Charles Lamb who highly praised his work.

The works of Massinger, Ford, Shirley and Brome belong to the last decades of the Renaissance, and are commonly labelled as Caroline drama. Richard B r o m e (c. 1590 – – 1652) continued writing for the Caroline theatre until the theatres were closed in 1642. He persevered the tradition of Jonson's work, his surviving plays are *The Northern Lass* (1629), *The City Wit* (c. 1630), *The Antipodes* (1638), and *A Jovial Crew* (1641). *The Antipodes* is a city comedy, in which London's fictional counterpart is Anti-London, the capital of the Antipodean nation of the title. Peregrine, the major character, undertakes a journey to the Antipodes only having read the travel books of Mandeville and others. The Caroline audience would have been certain of the fabulous nature of such accounts. Brome's play is the dramatic representation of the carnivalesque upside-down world, which enables Brome to satirise the contemporary London. The Antipodean city-state thus performs the function of a mirror, in which we see contemporary Caroline society through the prism of Peregrine's fantasy. *A Jovial Crew* stresses the romance elements through its use of the pastoral. The play's criticism of overtly restrictive and demanding patriarchs is well in line with the more general social discussion on the issues of family and marriage.

Apart from the dramatists, there was also a number of actors who became playwrights, such as William R o w l e y (?1585 – ?1642) and Nathan F i e l d (1587 – c. 1620). Field began his career as a boy actor, praised by Ben Jonson, he earned his entry into the adult companies and became a member of the King's Men. He wrote two London comedies, *A Woman Is a Weather-Cock* (c. 1609) and *Amends for Ladies* (c. 1610), both in fashionably bawdy style. He collaborated with Massinger in *The Fatal Dowry* and with Fletcher in several plays, including *The Honest Man's Fortune* (1613). William Rowley[15] was a dramatist and actor well known for his numerous collaborations with other dramatists. His best

dramatic work was done in collaboration with Thomas Middleton on *The Changeling* (1622), but he also worked with Dekker and Ford on *The Witch of Edmonton*. The plays of his sole authorship include *All's Lost by Lust* (c. 1620) and two city comedies, *A New Wonder: A Woman Never Vexed* (published in 1632) and *A Match at Midnight* (published in 1633).

In the Renaissance, there are a number of lay women who tried their hand at writing. Most of their efforts were not intended for publication but their plays testify to the overwhelming influence the theatre exerted on people. Although women did not play parts, especially aristocratic women did attend performances, which contributed to the development of their own literary tastes. One cannot forget, however, later Elizabethan drama performed in theatres provoked a number of attacks against women attending plays, such as the one by the already mentioned Stephen Gosson who claimed that theatres and playhouses in London are full of secret adultery. In his famous attack on the drama (1590), Gosson claimed that

> (…) theatres are snares unto fair women. And so I told you long ago in my *School of Abuse*, our theatres and playhouses in London are as full of secret adultery as they were in Rome
>
> (in: Cerasano and Wynne-Davis 1996: 162).

Gosson's views are buttressed by John Rainolds who claimed that

> The vanity and unlawfulness of plays and interludes hath been often spoken against by the holy men of God. The danger and hurt that cometh by them hath been plainly laid open by sundry fruitful treatises of this age
>
> (in: Cerasano and Wynne-Davis 1996: 162).

Associated primarily with vanity and unlawfulness (the earlier interludes frequently ridiculed clergy and Church dignitaries), the theatres promoted entertainment, something unimaginable for early Puritan writers. What is more, a woman's appearance in public places was against the laws of modesty and against morals, which forbid women any entry into the public sphere. Women were to stay at home and were confined to the so-called feminine activities: child rearing and needlework. Thus, their writing had to be kept private and affianced for private use. Writing women challenged society's expectations about them refusing to enclose themselves within the private world of domesticity. They became living proofs that private and public roles can be successfully balanced. Most works might have been meant to be read aloud and not acted. In general, their writing lacks the mastery of their male colleagues but they did have much more skill in characterising female characters. Women are allowed to praise women. Both Gosson as well as Rainolds repeated prevailing Renaissance views that women should not be seen in public, they were assumed to be dutiful to their fathers, and husbands, they were supposed to confine themselves to so-called feminine activities . The ideal woman was chaste, silent and obedient, as the ones who talked too much, and thus had "loose tongues" were immediately associated with women of loose morals. Writing, if any existed, was to be kept private. Renaissance women dramatists challenge the society's expectations about them as they refuse to stay within the private world of domesticity and entered the public world of drama.[16)]

One of the first female writers, whose output is relatively unknown, is Elizabeth I. Her *Hercules Oetaens* (n.d.) was a translation from Seneca, an academic exercise of some sort. It is highly unlikely that she ever intended the work to be performed, even in private. Elizabeth I was always intensely conscious of the theatricality of royalty. Her costumes, especially the one on the Rainbow portrait, are as much splendid as they are symbolic. She developed self-staging strategies, which guaranteed her a successful performance as a queen. The translated passage, the chorus of Aetolian women attendants, is a dramatic text which refers extensively to court values. In her youth, Elizabeth translated Marguerite de Navarre's *Le miroir de l'âme pécheresse* as *The Mirror or Glasse of the Synnefull Soule* (1548), which she presented as a gift volume complete with a cover she embroidered herself, to her learned stepmother Catherine Parr.[17)] Elizabeth's poetry, like a poem "The Doubt of Future Poems," exemplifies the art of feminine beautiful seeming ("Beau Semblant") (Summit 2000: 174 – 175). Elizabeth frames the poem within a privatised space that she wants to distinguish from her public concerns.

The earliest dramatic texts produced in English by women were translations (see below). Lady Jane Lumley (1537 – 1576) wrote a prose drama, a version of Eurypides' *Iphigenia at Aulis* (c. 1553). The work is an adaptation rather than a translation as the author readily suggests the text to be "The tragedie of Euripides called Iphigeneia translated out of Greake into Englisshe" (Williams 2000: 17). The play answers the Greek "catastrophic" manner of representing the characters, but Lumley in her version focuses on individual decision making on a part of a woman who is about to be sacrificed. As Williams (2000: 20 – 21) asserts

> [p]aradoxically, Iphigeneia's choice of non-being will immortalise her name creating a public, symbolic and permanent identity for herself. Young women were legally invisible in both Tudor England and classical Greece, Lumley, a highly educated woman lacking an independent political legal or economic identity, dramatises the evolution of Iphigenia from an intelligent unmarried daughter without a voice to an articulate citizen taking the initiative to internalise and solve a political dilemma.

Although there is no record that the play was ever presented at the court of Elizabeth I, Lumley's treatment of the Chorus of women clearly shows that Lumley was familiar with courtly forms of entertainment.

Another translation-adaptation is that by Mary Sidney, Countess of Pembroke (1561 – 1621), the sister of Sir Philip Sidney, who wrote *The Tragedy of Antonie*, a very broad translation of the full text of Robert Garnier's *Marc Antoine* (1592). She altered the character of Cleopatra from devious seductress to a truly loving woman. Sidney most probably intended her work to be read aloud by members of the family and friends and not acted. Sidney's translation is loose enough to assert her own ambitions. Mary Sidney was also a poet who distinguished herself by completing a verse translation of the Psalms begun by her brother. She mastered enormously difficult poetic forms and produced a collection remarkable for its metrical variety. John Donne praised her translations in "They tell us *why* and *how* to sing" ("Upon the Translation of

the Psalms by Sir Philip Sidney and the Countess of Pembroke his Sister") (Fitzmaurice et al. 2000: 3 – 4).

Two important women dramatists are Elizabeth C a r y, Viscountess Falkland (c. 1585 – – 1639) and Lady Mary W r o t h (c. 1587 – c. 1653), a daughter of Sir Robert Sidney (Sir Philip Sidney was her uncle). Cary wrote *The Tragedy of Mariam, The Fair Queen of Jewry* (1613), and Wroth published *Love's Victory* (1612). *The Tragedy of Mariam* is a play Senecan in tone, retelling the story from Biblical times, but in fact discussing the subject of marriage in the seventeenth century England. Mariam is a beautiful and headstrong woman, the wife of Herod the Great. Herod's sister Salome (not the woman who asked for the head of John the Baptist) is her powerful antagonist, who argues that women should be allowed to divorce their husbands. Mariam is surrounded by women, who disapprove of her speech, she is then represented martyr-like. Yet, her resistance to domestic tyranny has profound political implications, and the play makes a powerful case against the society, which requires from women silence and obedience.

Mary Wroth's *Love's Victory* was the first original comedy replete with contemporary allegory in which she represents three decades in the lives and loves of the Sidney family. Wroth claims that male and female versions of love differ, and she emphasises female friendships. Wroth also wrote the sonnet sequence, *Pamphilia to Amphilanthus* (1621), which describes the troubled relationship between Pamphilia, whose name means "all loving," and Amphilanthus, whose name signifies "lover of two." Wroth revises the Petrarchan model of pursuing the cold and unsympathetic lady as the sonnets are trying to balance Pamphilia's struggle to preserve her identity and her need to surrender to passion (Fitzmaurice et al. 2000: 111). The passion between Pamphilia and Amphilanthus formed the core of Wroth's prose romance, *The Countess of Montgomery Urania*, which includes many first person narratives and inset tales. The basic plot concerning Pamphilia's vow to remain Virgin Queen (in an imitation of Elizabeth I) but falling desperately in love with Amphilanthus, who however virtuous is inconstant. All women writers stressed the human need for love and friendship but their endeavour was to re-define male and female roles within relationships.

One of the last Renaissance plays is *The Concealed Fancies* (1645) by Elizabeth B r a c k l e y and Jane C a v e n d i s h, which is a romantic comedy composed by the sisters while they were imprisoned in Welbeck Abbey during the English Civil War. The play stresses the importance of female friendships and ridicules male infidelity after marriage. Its fast action and witty language mark the transitory stage between Shakespearian comedies and the comedies of the Restoration.[18)]

Metaphysical Poetry

No school or movement existed, yet what we now call "metaphysical poets" was so named by John Dryden, who was the first one to apply the term to seventeenth century poetry when in 1693 he criticised Donne. Dryden disapproved of Donne's stylistic excess, particularly his extravagant conceits and his tendency towards hyperbolic abstractions. The argument for the use of the label "metaphysical" to denote the poetry from the beginning of the seventeenth century was consolidated by Dr. Samuel Johnson in *The Lives of Poets*. The word "meta-physics" is taken from Aristotle who in this way denoted the sphere of learning of what came "after-physics." Metaphysica professed to deal with the world as a whole. Hence, the all-encompassing preoccupation with worldly as well as spiritual matters. T.S. Eliot argued that their work fuses reason with passion, it shows a unification of thought and feeling. Thus, it is said that metaphysical poets spoke about religion as if it was love and about love as if it was religion. The relationship between meaning and feeling is fixed in each instance of writing, while a rhetorical approach to poetry helps us to understand the expressive nature of language. All metaphysical and "cavalier" poets were acquainted with Latin literature and rhetoric (Vickers 1994: 101), their learning provides the background and shows continuity between classical rhetoric and its Renaissance (poetic) rendition. Thus, linguistic excess is justified by a logical argument contained in conceits.

Metaphysical poets liked witty **conceits** and far-fetched imagery. Metaphysical conceits were based on the principle "discordia concors" which is a combination of dissimilar images, or the discovery of occult correspondences between things otherwise unlike. Conceits were also instruments of definition in an argument or instruments of persuasion. The poets employed a wide range of themes from theological to the scientific. Their witty and effective figures produced a peculiar blend of thought and passion, the colloquial and the ingenious and realistic violence with meditative refinement. This poetry investigates the world by the rational discussion of its phenomena rather than by intuition or mysticism. It is poetry of confession, very personal and individual, yet one always has the feeling that such poems barely touch the surface of things, leaving the depths unexplored. Another characteristic feature is a greater detachment of lyrical "I" from the context. Sometimes, form commands the content, it is the "how" not "what" of the expression that is truly important. Love poems likewise employ a variety of conceits in which love becomes the pursuit of Julias/Corinnas/Celias through tears, oaths and letters. What was conventional in earlier Renaissance love poetry here becomes refreshingly unconventional. Although the poems are frequently openly calling for unions of a sexual nature, still, their authors repeat the traditional avowal that women's honour depends upon their sexual behaviour, while man's honour was confirmed through his physical bravery and the reliability of his word.

Metaphysical poetry relied on a number of genres, such as sonnet, epigram as well as pastoral and georgic. Epigrams were originally inscriptions on tombs, usually in a verse form ending in a witty turn of thought; hence a pointed or antithetical saying. Thus they became the beloved genre of the metaphysical poets. As Alastair Fowler asserts, "The Renaissance was like a literary *renovatio*, in which the classical genres were 'new' beside the old inherited medieval ones, and provided fresh strategies for 'reforming' them" (Fowler 1994: 90). Enclosed in dissimilar images, the language of this poetry is the language one has to decode proving its aesthetic validity.

John Donne (1572 – 1631) was a son of a prosperous iron-monger, his mother was a daughter of John Heywood, the dramatist. Donne was brought up as a Roman Catholic. He went to Oxford and studied in the Inns of Court before achieving his literary fame. He left Oxford without a degree, as it required taking an oath of supremacy (1584). After secretly marrying Anne More, niece of the Lord Keeper's wife, he sailed in the two expeditions of Essex, to Cadiz and to the Islands in 1596 and 1597, an episode which is reflected in his early poems "The Storm" and "The Calm." Catholic in his early years, he took Anglican orders in 1615 and preached sermons which are some of the best in the seventeenth century, showing rhetorical brilliancy and structural refinement. They were published in 1640, 1649 and 1660. From 1621 to his death he was dean of St. Paul's and frequently preached to Charles I. In 1640, Izaak Walton wrote *Life of Donne*.

In 1607, Donne published an erudite prose work, *Biathanatos*, concerning Christianity and suicide. In 1610, he published his most notable prose work, *Pseudo-martyr*, designed to persuade English Roman Catholics to take the oath of supremacy. His satire on the Jesuits entitled *Ignatius His Conclave* met with the approval of James I. Love and salvation, spiritual and secular matters will be the subject of Donne's entire life.

His best known poems are *Songs and Sonnets*, *Elegies*, and *Paradoxes and Problems*. His satires are directed against fashionable vices of London life. With the force of realistic description Donne engages the reader in the representation of urban scenes. In the *Paradoxes*, he uses logical techniques to present mock-serious discussions for wholly playful ends. These short poems derive from the university tradition of argumentative speech in which students had to argue for or against the topic to show their proficiency in logic and rhetoric. The defence could often take the form of praising the unworthy subject in the manner of Erasmus' *Praise of Folly*, so as to heighten the satire. Thus, Donne argues "in defence of woman's inconstancy" while the reader knows that the reverse is a true virtue. He frequently piles up arguments, which may leave the reader confused because they are both serious and mocking, thus proving to master the technique of metaphysical conceits. One finds the same technique in his *Songs and Sonnets* (1590), which belong to Donne's pre-marriage times and include such famous poems as "The Good Morrow" or "The Bait" and songs, like "Go and Catch a Falling Star." In the poem "Break of Day," a woman speaks to a man who wants to leave her bed because the day breaks and she points out, quite unexpectedly, that it was not because of the night that they went to bed together in the first place. Such a treatment of love is very much in accord with the prevailing techniques of the times. In most metaphysical and cavalier poetry the mistress is a remote object of desire, a beautiful work of art, cruel and loving at the same time. Such poetry treats love as a social game. Such conceits also enable the poet to play with subtle eroticism. Donne, however, is much less detached in his poetry. He frequently talks about nights spent together when the lovers form a unit beyond any human laws. In "The Good Morrow" the bedroom becomes "an everywhere" for the lovers through the power of their love. Donne's *Elegies* belong to the same period as *Songs and Sonnets*. *Elegies* are passionate verses to a real or imaginary addressee. Donne's verse becomes frequently erotic and physically urgent, like in the elegy "Oh, Let me not serve so." The men of the *Elegies* are more reluctant than Petrarchan lovers. They assert their superiority and are in control of their relationships with women, although in poems like "Nature's Lay Idiot" or "Change," it is the mistress who is in control. Love here is very much physical passion, celebrating Ovidian *amor* and rejecting Petrarchan courtly love. Donne recognises that the goal of love is sexual intercourse, he is the first person to use the term "sex" in its present meaning.

Between 1593 and 1598, Donne worked on *Satires*, showing incredible rational strength. In 1601 he published an unfinished poem "Metamorphosis," which was a complicated explanation of the nature of good and evil as manifested in the progressive metamorphoses of the soul, from its vegetable origins in Eden to its embodiment in mankind. "The Progresse of the Soule" is Donne's longer poem, dated by the poet himself, August 16th, 1601, but was first printed posthumously in 1633. The poem is unfinished and its purpose was humorously grandiose (Semour-Smith 1972: 30). The poet wants to trace the progress of the soul that was in Eve's apple from its beginnings there until its habitation in an unspecified (but male) contemporary. He presents the gradual corruption of the soul in the various bodies it inhabits. The poem mixes two styles: "high," epic style, with the "low," satirical one. Donne's *Holy Sonnets* were written before he was ordained, but appeared in 1633. These poems are the perfect combination of thought and feeling to the structure of the poem. The author is praying to God to defer the apocalypse so one can atone for one's sins. The sonnets' structure combines elements of "English" and the "Italian" sonnets. English writers were among the most fixed of poetic forms, but they appeared to attain more flexibility.

Donne's exuberance is most obvious in his invention of strange similies and metaphors. Yet this tendency toward striking imagery was so merged with his strong feelings and intellectual vigour that it seldom errs (Sherwood 1984: 11 – 28). There is a beautiful instance of this in his "Valediction: Forbidding Mourning," written on his wife's departure for the Continent. A love relationship can only be comprehended by the two people in love. *Songs and Sonnets* show a great variety of images of love, from the joys of sexual conquest ("The Ecstasy" and "The Flea") to the sorrow connected with the loss of a beloved person ("Twickenham Garden" and "A Nocturnal upon St. Lucy's Day"). "Death, be not proud" is one of the greatest sonnets about death. His works also include the funeral elegies, "Anniversaries on the death of Elizabeth Drury." Donne is the poet of love in poems like "The Flea," which is perhaps the most famous example of a "seduction" poem written to convince a woman to surrender to the speaker. His "Ecstasy" is the celebration of sexual love, which paradoxically makes spiritual love more lasting. Like many others of Donne's poems, "The Ecstasy" can be the subject of contradictory interpretations. On the one hand idealised lovers flow into each other's arms, on the other hand, this poem might be read as "Donne's deeply serious attempt to define an integrative ideal of love and human nature that finds its ultimate sanction in the Incarnation of Christ" (Guibbory 1994: 137). His *Holy Sonnets* are intense love poems, specifically two of them which were composed in times of illness: "The Litany," and the moving "Hymn to the Father". The latter is set in a most grave and solemn tune.

Part of Donne's freshness comes from his intense analysis of important aspects of human experience—the desire for love, the desire to be purged of imperfection or sinfulness, and the longing to defeat mortality

(Guibbory 1994: 123).

What is more, in his poetry Donne adopts different roles and postures—the libertine rake, the devoted lover, the cynic cheated in love, the despairing singer, humble subject of God's judgement. Thus, his poetry expresses radically different and not infrequently contradictory attitudes towards women, body, religion and love.

George Herbert (1593 – 1633) was a friend and disciple of Donne. He was a member of a noble family that included the earldoms of Pembroke and Montgomery among their holdings. After finishing his studies at Cambridge, Herbert stayed at university, attaining in three years the post of public orator, which he held from 1619 to 1627. Before the death of James I, Herbert seemed to have entertained aspirations for public advancement, acting as MP for Montgomery in 1624 – 1625. He became a deacon in the following year, which debarred him from civil office. Anticipating a comfortable life connected with the Church, he took holy orders. After the death of his mother (1627), who was a patron of John Donne, he accepted a little parish of Bemerton, a mile from Salisbury. He became a priest in 1630. Parochial work and tuberculosis wore him out, however, in less than three years. Early in 1633, he sent a consignment of verse to his friend, Nicholas Ferrar (1592 – 1637), asking for his opinion. Herbert instructed Ferrar that *The Temple* is "a picture of the many Conflicts that have past betwixt God and my Soul" (Sanders 1994: 204).

The posthumous collection was entitled *The Temple: Sacred Poems and Private Ejaculations, By Mr George Herbert*. These poems are chiefly of religious character and are distinguished by original imagery, extravagant conceits and metaphors. Through his poetry one may follow his spiritual life from the days at Cambridge to his last years in the parish. In "The Collar," his committed spirit plunges and tugs at the bonds. He portrays the sense of conflict between the claims of worldly life and sophistication and of true Christian feelings of devotion and subordination. His exploration of such states of doubt has emblematic significance. Herbert knows that his Christianity is the right one, the struggle in his poetry is between the world and complete surrender to God. As far as poetic language is concerned, he endeavours always towards simplicity. In "Jordan," he confesses that he first sought "quaint words and trim invention," with his imagery far less fantastic that Donne's. The river Jordan signified for Jews a boundary that they had to cross in order to reach the Promised Land; the Promised Land to which the poem attempts to find the entrance. In "Easter Wings," one can see the influence of musical harmony, which links the Biblical and liturgical material. The struggle for Christian virtue involves much "affliction" which is the subject matter of "Affliction." In "Vertue," one can detect echoes of Horatian *carpe diem*, which Herbert transforms by making it a framework for a sacred argument. "The Church" captures the architecture of a church comparing it with the "architecture" of religious feeling. Religiosity and spirituality are always connected with the struggle in Herbert's poetry; it is the struggle with the outer adversities as well as with his own human weaknesses.

Herbert is also the author of such poems as "The Agonie," "Redemption," "Prayer," "The Temper," "Vanitie," "The Deniall," "Man," "Life," "Death," "Love" and many others. Herbert's poems are mostly short and ingenuous in their images. Being examples of fine religious verse, they are not deprived of extravagant conceits. The context of each poem is enriched by expressive juxtapositions and the repetitions, recurring ideas and images are one of the characteristic traits of Herbert's poetry. *The Temple* was so popular as to have thirteen editions by 1680 and was later highly praised by William Cowper and Samuel Taylor Coleridge. Herbert was the author of a short prose work, *A Priest to the Temple* (1652), offering guidance to country priests. In 1670, Herbert's biography appeared, written by Izaak Walton.

Although chronologically Richard Crashaw (1612 – 1649) belongs to the "Cavaliers," his poetry is closer to that of Donne and Herbert. Educated at Charterhouse and Pembroke Hall, Cambridge, Crashaw was passionately devout, and inclined by every instinct to the mystical ardour of Catholicism. Herbert's verse and the example of Nicholas Ferrar whom he visited at Little Gidding, alongside the life of the newly canonised St. Teresa of Avila (1622) exerted a powerful influence over him. He read deeply in Spanish and Italian mystics. From 1635 to 1643 he was a fellow at Peterhouse. He was expelled by the Puritans in 1643, fled to Paris, became a Roman Catholic, and was sent to Rome to serve a cardinal. He did not enjoy that life, and finally fled to Loreto where he died in seclusion. During his days at Cambridge he wrote two great poems, "The Flaming Heart" and "A Hymn to the Name and Honour of the Admirable Saint Teresa." Both use metaphysical conceits to fuse sensuous and spiritual imagery. The latter poem also includes motifs of the Carmelite mystique: salvation through the rejection of everything, which leads to the vision of reward. His major work is the *Steps to the Temple* (1649), which is a collection of religious poems influenced by Marino and the Spanish mystics. There is a secular section attached to his religious poems entitled the *Delights of the Muses*, containing "Music's Duel" (in which the nightingale and lute player battle till the nightingale fails and dies), and "Wishes: to his (supposed) Mistresse." In his religious poems Crashaw seems to be obsessed with bodily fluids, especially tears. In "The Weeper," the tears of the penitent flow unceasingly and are transformed into stars. Such a hyperbolic vision links Crashaw's mysticism with metaphysical linguistic innovations. Among his other poems are "Charitas Nimia: or the Deare Bargain," "A Hymne of the Nativity, sung by the Shepherds," "And he Answered the Nothing", "To our Lord, upon the Water Made Wine" and "A Letter to Countess Denbigh Against Irresolution and Delay in matters of Religion" as well as "On Hope, by way of Question and Answer between A. Cowley and R. Crashaw," which is a poem in the form of a dialogue between the poet and his friend Abraham Cowley.

Henry Vaughan (1622 – 1695) is yet another poet chronologically closer to the "Cavaliers" whose poetry is of an intensely religious nature. Vaughan was a Welshman who called himself "Silurist" from the ancient name of his region in Wales. After Oxford, he returned to Wales to practice medicine and this occupation left him practically unperturbed by the agonies of the Civil War. He was always interested in the relationship

between God and man, and in many of his poems he contrasts the infidelity of man towards God with the constancy of natural creation. Because he was a practising physician, his views on nature are different from other cavalier poets. He sees the physical side of life, of death and nature, but is also capable of departing from that physicality to convey a great intensity of feeling. One of his greatest poems is *The Retreat*, which talks about childhood as a time when the soul was closer to God. The child, like the things of nature, is still in harmony with the mind that governs all things. Characteristic images of light and whiteness symbolise holiness and purity. His *Poems* appeared in 1646, *Olor Isanus* in 1651, and *Thalia Rediviva* in 1678. Some of the most famous are "Regeneration," "The Showre," "The Morning-watch," "Peace," "The Dawning," "The Man and The World."

Similar in tone is the poetry of Henry K i n g (1592 – 1669). King was educated at Westminster and at Christ Church, Oxford. He became the bishop of Chichester. King was a friend of John Donne and Isaak Walton. His "Elegy upon the most Incomparable King Charles the First" of 1649 expresses King's political and religious loyalties. The poem celebrates Charles as the martyr enthroned in heaven. The speaker reminds the readers that vengeance is the sole prerogative of God. The "Midnight Meditation" and "Sic Vita" stress the frailty of human life and human aspirations (Sanders 1994: 209). King also wrote a number of elegies as a tribute to his dead wife Anne, e.g., "The Exequy. To his Matchless never to be forgotten Friend," which can also be read as a tribute to John Donne's "valedictions." His poems appeared in an unauthorised version in 1657 containing pieces like "The Surrender," "A Contemplation upon Flowers" and the sonnet "Tell me no more how fair she is."

Cavalier Poetry

Cavaliers is the name given to the supporters of Charles I in the Civil War, a name derived from the term used for Italian horseman or knight, which combined chivalric virtues with courtly gallantry. Although they do not form a formal group, their poetry manifests some common traits, primarily, it kept alive the tradition of Elizabethan song and music. They generally practised "metaphysical" use of conceits and imagery but, following Ben Jonson, they learned from his models, the Greek and Latin poets on how to order the ingenious argument of a song into clear sequence and simple words. Ben Jonson being the model of the "merry" poets is famous for his *Epigrams*, like "Epitaph on S.P. a Child of Queen Elizabeth's Chappel." The epigrams are Jonson's moral and poetic enterprise. *The Forest* and *The Underwood* as well as *Ungathered Verse* are the collection of poems following the *Epigrams*. *The Forest* begins with a humorous admission of failure of the ageing poet's unsuccessful attempts to capture Cupid in his verse (Helgerson 1994: 158). Still, Jonson's poetry celebrates love and women both in the figure of his wife as well as in the poet's wealthy courtly patrons. Furthermore, their poetry is characterised by "witty" imagery in which love is presented as an ideal feeling and the poet frequently dies for his beloved. These poems celebrate life, their ingenuity lies in the fusing of the conceptual

fantasy and the unity of feeling and in the acceptance of the ironic distance between the poet and lyrical "I" of the poem.

The court, then, is the source of inspiration for the Cavaliers. Thomas C a r e w (1594/5 – – 1640) was a typical courtly poet. He spent some years at Oxford, then became secretary to Sir Dudley Carleton at Venice and at The Hague. He served in the military campaign against Scotland, the so-called first Bishops' War of 1639. He won the favour of Charles I and was appointed to an office at court. Serving at the court constituted his life. His poems are fine examples of the definition of Cavalier poetry. His works include numerous songs and lyrics, the finest being his "Elegy on Donne," in which he showed genuine feeling and intentions. Carew's *Poems* appeared in 1640. The examples of his courtly poetry are such poems as "Mediocritie in Love Rejected," "To my inconstant Mistris," "Perswasion to Enjoy," "Baldness in Love or To a Lady that Desired I Would Love Her." His love lyrics play with the ideal of love rather than render true feelings. They exercise the power of language and not the power of emotion. His poetry was influenced both by Jonson and by Donne but it acquired a new ideological value in the 1640s. By celebrating life, Carew was celebrating the values of the court of Charles I, which culminated in his masque, *Coleum Britannicum*, performed before the King in 1634.

Another famous courtier is John S u c k l i n g (1609 – 1642), an heir to an old Norfolk family, and a son of a knight. He was a Cambridge graduate who, like Carew, spent some time at court. Both Suckling and Carew were courtiers, whose poetry venerated the merry life of the court of Charles I. In the poem "Session of Poets" (1637) Suckling says about himself that he loved physical exercise more than the Muses and "praised black eye, or a lucky hit/ at bowls, above all the trophies of wit." His "Ballad on a Wedding," written for a courtly friend, is cast in the hearty voice and bluff manner of a substantial yeoman. At the outbreak of the war Suckling was caught up in a conspiracy against Parliament, and had to flee to Paris. Facing inevitable ruin, he took his own life. He is also the author of several plays including *Aglaura* (1637); *The Goblins*, a romantic drama, considered his best play (acted in 1638); and other lesser plays that are mainly remembered for their good lyrics. He also authored songs and sonnets printed posthumously in two volumes, *Fragmenta Aurea* (1646) and *Last Remains* (1659).

Robert H e r r i c k (1591 – 1674) is considered to be the greatest poet of the Cavalier group. After graduating from Cambridge he then moved to London. In 1623 he took holy orders and in 1629 Charles I appointed him Dean Prior in the Diocese of Exeter, where he led the life of a rector of a parish in Devon. He did not fare well during the Puritan regime. He lost the source of his income and moved to London again, and then during the Restoration in 1662 back to Devon. The simple but nonetheless comfortable life in the rectory enabled him to be a poet of the gentry. Well read in classical literature, he modelled his poetry accordingly. In 1648, the year after he was forced to leave Dean Prior, Herrick published his major collection, *Hesperides: or the Works, both Humane and Divine of Robert Herrick, Esq.* This volume consists of some 1200 poems, many of them short. Herrick dedicated the collection to Prince Charles (the future Charles II).[19] Herrick uses a variety of poetic forms such as epigrams, anacreontics (drinking songs of the Jonsonian

type), hymns, songs (many later set to music) and imitations of the Roman poets, Horace and Catullus. Poems like "The Funeral Rites of the Rose" or "The Lily in a Crystal" demonstrate the style of his more intricate lyrics. "Upon the Lost of his Mistress" is an example of the influence of classical poetry, which exhibits precision of form, classical paganism and his own synthesis of Jonsonian verse. In his poems, he frequently mythologises English pastoral scenes, e.g., in *To Carnations, a Song*, praises love in works like *To Perilla and To All Young Men That Love*. "To the Virgins to Make Much of their Time" is a classic demonstration of the *carpe diem* theme. Openly erotic Herrick's poems advocate sexual liberty that "revel in amatory solipsism" (Marcus 1994: 178), "Julia's Petticoats" substitute garment for the symbol of (sexual) transgression. Sometimes he ponders about the beauties of the Earth or is daydreaming of the supernatural; *Corinna's Going a-maying* is an example of an idyll in which he links inspiration from Antiquity with themes taken from the English countryside. A seemingly idealised image of "merry England" is, however, sometimes darkened by poems such as "All things decay and die." "Oberon's Feast" and "Oberon's Palace" are two of his fantasy pieces about fairies. The subsection, *Noble Numbers*, was included separately in *Hesperides*. *Noble Numbers* is a collection of devotional verse written in the manner of Donne. "Thanksgiving for his House" and "Litany to the Holy Spirit" are expressing his religious feelings of a deeper spiritual insight. Herrick is master in the use of witty conceits, combining improbable images utilising oxymoron and anaphora to show the slow gradation of certain images. Swinburne praised his poetry and called him the greatest song-writer of the English race.

Wealthy, educated at Oxford, an heir to great estates was Richard Lovelace (1618 – 1658). He was a courtier of Charles I, who, like others, served in the Scottish expedition of 1639. He also took an active part in the Civil War fighting for the King, and was twice imprisoned. In the end, he lost all his privileges and died poor and neglected in London. Having presented a "Kentish Petition," he was thrown into the Gatehouse prison where he wrote a song "To Althea from Prison." The majority of his poems were published in 1649 as *Lucasta: Epodes, Odes, Sonnets, Songs, etc.*, the collection which shows poetic maturity, in pieces such as "The Grasshopper," "Gratiana dancing and singing," and "To Lucasta, on Going to the War". Lovelace's poems show similar Horatian qualities to those of other Cavaliers, still, in his works, two distinct themes converge, that of love is intertwined with that of military urgency. More than other poets, Lovelace is conscious of patriotic duty, which in verses like "To Althea from Prison" is expressed by the fusion of love and loyalty, individual (mental) freedom and public restriction, victory and defeat. Lovelace also wrote two plays which are now lost.

A typical Cavalier poet who was an active Royalist during the Civil War was John Cleveland (1613 – 1658). At the time he wrote one of his best known satires, "The Rebel Scot" (1644). He wrote "The General Eclipse" after the Royalists were defeated at Naseby in 1645, expressing dejection about the lost cause. He also wrote some love poems in accordance with the prevailing poetic style, e.g., "To Julia to Expedite Her Promise." Notwithstanding numerous critical voices calling him academic and coterie poet, his works had twenty five editions between 1647 and 1700.

Abraham Cowley (1618 – 1667) started off writing very early in his childhood. He authored *Lovers Riddle*, a pastoral drama, and *Naufragium Joculare*, a Latin comedy, which appeared in 1638. When the Civil War began, he wrote a satire "The Puritan and The Papist" (1643), and a political epic, *The Civil War* (the first book was published in 1679)[20] in this way showing his support of the Royalist cause. Cowley published two volumes of verse, *The Mistress* (1647) and *Poems* (1656). His love poems are sometimes dramatised dialogues on a successful love adventure, praise the joys of country life ("The Wish"), or try to define what love can do to a man ("The Change"). Cowley does not search for a particular beloved but writes poems that should amuse all people in love. He also wrote odes like "Ode upon the Blessed Restoration" and "Ode of Wit" (1660), and *Verses on Several Occasions* (1663). His prose works, *A Proposition for the Advancement of Learning* (1661) and *The Visions and Prophecies concerning England* (1661), are marked by simplicity of style. An essay "Of My Self" contains interesting autobiographical material from his early life.

Although Andrew Marvell's (1621 – 1678) poetry thematically belongs to the Cavaliers, he can hardly be called a Cavalier. In 1650 he became a tutor to the daughter of Lord Fairfax, at Nun Appleton in Yorkshire. Here he wrote poems in praise of gardens and country life, including "The Hill and Grove at Billborow" and "Appleton House" as well as in his well-known poem, "The Garden," which reproduces the pastoral idea of the golden age, of the prelapsarian Eden. In 1653, he became the tutor to Cromwell's ward, William Dutton, and in 1657 was Milton's assistant in the Latin secretaryship to the Council. After the Restoration, he entered Parliament and became an active politician and wrote satires and pamphlets, first attacking ministers but afterwards Charles II himself. He defended Milton's *Paradise Lost,* and some of his lines were included in the second edition of this poem. Marvell's poetry combines metaphysical wit with a perfect classical grace of Horatian poems, contemplative and exciting, gravely formal and mysteriously suggestive. His "Horatian Ode" appears to have been written between Cromwell's arrival in London on June 1, and his departure for the north on June 28. The choice of the form was dictated by the formal aspects which invoked both the perspective and the historical circumstances of Horace, "a supporter of the Roman republic who became the poet of empire by creating a mode that could celebrate and criticize at the same time, in the service of an ideal of humane conduct" (Friedman 1994: 276). In "To His Coy Mistress" he offers wonderful images of exaggeration, showing not only a skilful use of wit but also its three-fold movement and a sense of form which provides a wholly new dimension. Typical of the *carpe diem* poems, it asserts human mortality, which goes along with the human fear of extinction. Marvell is also famous for a longer poetic work, *A Dialogue between The Resolved Soul, and Created Pleasure*. Among his other poems are "On a Drop of Dew," "The Coronet, Eyes and Tears," "Bermudas," "The Nymph Complaining for the Death of her Faun" and "The Definition of Love."

An even more problematic poet than Marvell was Edmund Waller (1606 – 1687), whose career is marked by his support of Royalists as well Puritans. Waller was imprisoned for being the leader in the plot, which aimed at seizing London for Charles I. He

wrote a complimentary piece on "His Majesty's Escape at St. Andere" (Prince Charles's escape from a shipwreck at Santander). After a short exile, Waller returned to republican England in 1651 as a result of an official pardon and wrote a couplet in celebration of Cromwell "A Panegyric to my Lord Protector" (1655), in which he praised Cromwell for political wisdom and his military prowess. After the restoration of Charles II in 1660, he wrote "To the King, upon His Majesty's happy Return." Dryden praised his "sweetness" and melodious quality of his poems manifested in works like "Song," "Go Lovely Rose" or "On a Girdle" (Sanders 1994: 212).

Thomas Traherne (1637 – 1674) and George Wither (1588 – 1667) are poets who are critically difficult to classify. Traherne was brought up by a wealthy inn-keeper Philip Traherne, twice the mayor of Hereford. He graduated from Oxford, took orders in 1660 and joined the religious circle of Susana Hopton at Kington, for whom he later wrote the *Centuries of Meditation*. During this period he evidently travelled to Oxford to work on *Roman Forgeries* in the Bodleian. Published in 1673, the work exposes the falsifying of ecclesiastical documents by the Church of Rome, concentrating in the mid-ninth century collection known as the "Flase Decretals" which had, in fact, been decisively discredited by the sixteenth century scholars. His *Christian Ethics* appeared already after his death; it comprises a collection of religious writings in which he experimented with versification. In *Centuries of Meditaion*, Traherne gives a very convincing description of his childhood experiences. His philosophy is based on the idea of limitless space and spirit pervading the whole of nature, equated with the idea of God. In these poems he retained a child-like simplicity of perception of the world. Neoplatonic ideas can also be seen in poems like "Poverty, Wonder, the World" and "Innocence". Traherne led single and devout life. His poetical works were discovered by W.T. Brooke on a London bookstall in the winter of 1896 – 1897. They were published as *Poetical Works* in 1903 and the *Centuries of Meditations* in 1908.

George Wither was a Puritan engaged in fighting on the part of Parliament. Educated at Oxford, in most of his verse he presents a true Jonsonian type. In 1613 he published his satires entitled *Abuses Stript and Whipt*, whose denunciation of courtly avarice and gluttony was so severe that Wither was imprisoned. In prison he wrote five pastorals, imitations of Spenser, under the title *The Shepherd's Hunting*. In 1617 he wrote a poetical epistle, *Fidelia*, which is a poetical letter from a faithful nymph to her inconstant lover. In 1622 he published *Faire-Virtue, the Mistress Phil'Arete* which is a long sequence of various verse forms in praise of his allegorical mistress. From 1622 his poetry became increasingly religious. After he became a convinced Puritan, he published chiefly religious poems, e.g., *Hymns and Songs to the Church* (1623) and *Hallelujah* (1641).

Two other poets Helen Gardner (1972) labells as metaphysical are Fulke Greville, Lord Brooke (1554 – 1628), the author of *Sonnets from Caelica* and *Certaine Learned and Elegant Works*, and William Alabaster (1567 – 1640), the author of poems such as "Upon the Ensignes of Christes Crucifying" and "Incarnation est maximum donum Dei." Sir Henry Wotton (1568 – 1639) wrote "A Hymn to my God in a night of my late Sicknesse," "On his Mistris, the Queen of Bohemia" and "Upon the Sudden Restraint of the Earle of Somerset, then falling from favor." Edward Herbert, Lord of Cherbury (1583 – 1648) wrote "To his Watch, when he could not sleep," "Elegy over a Tomb," "Sonnet of Black Beauty" and "An Ode upon a Question moved Whether Love should continue for ever?". Aurelian Towsend (c. 1583 – 1651) is the author of poems such as "To the Countesse of Salisbury," "Youth and Beauty," "A Dialogue betwixt Time and a Pilgrime" and "To the lady May." Sir Francis Kynaston (1587 – 1642) wrote pieces like "To Cynthia. On Concealment of her Beauty" and "To Cynthia. On her changing," Francis Quarles (1592 – 1644) wrote "On Those that Deserve it," "On Zacheus" and, among other pieces, "A Forme of Prayer." William Habington (1605 – 1654) wrote "Against them who lay unchastity to the sex of Women," "Nox nocti indicat Scientiam. David." Thomas Randolph (1605 – 1535) wrote "An Elegie" and "Upon his Picture." Sir William Davenant (1606 – 1668) wrote "To the Queene, entertain'd at night by the Countesse of Anglesey," "For the Lady. Olivia Porter. A Present upon a New-Yeares day" and "The Philosopher and the Lover: to a Mistress Dying." Sir Richard Fenshawe (1608 – 1666) authored works like "An Ode, upon Occasion of His Majestis Proclamation in the yeare 1630. Commanding the Gentry to reside upon their Estates in the Country" and "The Fall." Sidney Godolphin (1630 – 1643) authored poems such as "Constancye" and "Hymn," and William Cartwright (1611 – 1643) wrote poems "To Chloe who wishe'd her self young enough for me" and "On the Queen Returns from the Low Contries."

For further reading:

Aers, Hodge, Kress (1981), Altman (1978), Anderson (1976), Ardolino (1985), Barber (1959), Barber (1988), Bartels (1993), Baum (1947), Belsey (1985), Berry (1972), Bielby (1976), Bloom (1998a) Braunmuller and Hattaway (1997), Cartelli (1991), Cerasano and Wynne-Davis (1996), Cole (1962), Corns (1994), Craig (1962), Crewe (1990), Fabiszak (2001), Gibińska (1987), Hackett (2000), Hills (1981), Jankowski (1988), Kiefer-Lewalski (1986), Kinney (2000), Laroque (1993), Leech (1962), Martin (1999), Mason (1959), McElroy (1972), Palmer (1982), Price (1967), Rassmunssen (1993), Robson (1986), Saccio (1969), Sanders (1999), Sherwood (1984), Squire (1986), Stavig (1968), Smallwood (1994), Summitt (2000), Van den Berg (1987), Zbierski (1957, 1966, 1988).

Notes

1) There was a brief period after the death of Henry VIII when Edward VIII's sister, Mary (1553 – 1558), was on the throne. Apart from her attempted return to Catholicism, she did not influence the cultural climate of the period.
2) For more on Ovid in other literary periods, see Conte (1999: 361 – 364).
3) For more on Middle English romance in *Faerie Queene*, see King (2000).
4) For more on the Elizabethan theatres, see Foakes (1997: 1 – 52).
5) Jump claims that the play was not written by Marlowe alone, that Samuel Rowley wrote the prose scenes of clownage; Thomas Nashe also might have had some connection with them (1998: 38 – 39).
6) For more on the fortunes of Faust, see Butler (1998).

7) For more on topicality, see Burgess (1974: 78 – 80).
8) For more on festivity in Elizabethan times, see Laroque (1993).
9) Another medievalized classical tale is *Sir Orfeo* (see Chapter One).
10) Macbeth was a historical figure, he was King of Scotland from 1040 to 1057. He was sub-king and commander of the royal forces for King Duncan, but rebelled against his Master whom he killed in a battle and then seventeen years later was himself killed by Malcolm, king Duncan's son. Macbeth seems to have drawn his support from the North and West, against the Lords of Southern Scotland with their growing ties with England (see, Mitchison 1999: 14 – 15). This version of Macbeth's story was in Holinshed's *Chronicle of Scotland* and was used by Shakespeare as the basis for his play.
11) For more, see Skura (1989).
12) John Dee (1527 – 1608), an alchemist, mathematician, astrologer and visionary, well known at the English and European courts (among others, he visited King Stephen Batory in Cracow). Dee was an astrologer to Mary Tudor; imprisoned on charges of magic, he was released and practiced astrology and horoscopy at the court of Elizabeth I. He is also credited of taking part in the first translation of Euclid into English. Towards the end of his life he claimed to conduct frequent conversations with angels. One of the most objectionable aspects of his life was Dee's relationship with Edward Kelly and Kelly's idea of the communion of wives.
For more, see *The Diaries of John Dee* (ed. by Edward Fenton, 2000); see also a novel by Peter Acroyd *The House of Doctor Dee*.
One has to remember that in Shakespeare's times, alchemy as well as astrology composed the basis of scientific knowledge of the universe. Renaissance astrological views operated within a finite universe of spherical shape—the circle was regarded as perfection in form and motion—and the very small planet Earth was at its centre and lowest point. The belief in the influence of the stars upon man's life was held by the majority of Shakespeare's audience. Distinguished Renaissance astronomers, such as Tycho Brahe (546 – 1601) and Johannes Kepler (1571 – 1630), were practising astrologers.
13) For more, see Hapgood (1994: 274 – 286).
14) In the last years of Queen Elizabeth's reign there were two principal companies of actors: the Lord Chamberlain's Men and the Admiral's Men. Shakespeare was a shareholder and actor in the former and its principal dramatist. When Elizabeth died in 1603 and James I came to the throne, the new king took Lord Chamberlain's Men under his protection, and renamed them the King's Men. Middleton wrote for the rival company, the Admiral's Men; their manager, Philip Henslowe, kept a diary of all his financial transactions, and it is this document that provides references to many plays.
15) William Rowley should not be mistaken with Samuel Rowley (c. 1575 – 1624), also an actor and playwright, a member of the Admiral's Men. The only known play that has survived is *When You See Me, You Know Me* (1603), a play about Henry VII.
16) Women replied on various accusations directed at them with prose works, e.g., *Jane Anger. Her Protection of Women* (1589) and Dorothy Leigh's *The Mother's Blessing* (1616). For more, see Martin (1999).
17) More on the metaphors of needlework and writing in the poetry of Elizabeth I, see Summit (2000: 163 – 202).
18) For more on female Renaissance writing, see Cerasano and Wynne-Davis (1996).
19) Marcus (1994: 174 – 175) argues that Herrick displays an ideologically pro-Stuart bent, which surfaces not only in the dedication of his poems but also in the encouragement for the reader to participate in the traditional English sports. The Stuarts were seen as committed to protecting traditional English holiday pastimes against their suppression by the Puritans.
20) Books II and III were presumed lost, but were found and published in 1973 (Sanders 1994: 213).

Chapter Three

The Puritan Age and the Restoration

There is a general disagreement about how to characterise the expanse area of the seventeenth and early eighteenth centuries and their drastic political and cultural changes. Some European scholars categorise the Puritan Age as the Baroque, a term largely applicable to a parallel period in the history of literature and art on the European Continent, usually not applied to events in the British Isles. Others classify both the Puritan Age and the Restoration as a prelude to the Age of Reason, and, consequently, divide the Enlightenment into two periods: first, the Puritan Age, or the last forty years of the seventeenth century, and second, the so-called Augustan Age, from 1700 till 1740, taking its name from the Golden Age of the Roman Empire during the reign of Augustus. Such a demarcation may work well under some circumstances, but in this book both the Puritan Age and the Restoration will be considered to be prior to the eighteenth century. According to such a division, we shall discuss the literature of the period.

The Puritan Age was a time of great religious activity in England. The Reformation had been incomplete, affecting primarily the aristocracy, leaving the masses unconcerned. Rather than abolishing the power of the Pope, the King and the prelates had usurped it. People who were dissatisfied with such a situation and complained were punished on religious grounds. **Puritanism** was a reformatory movement in the late sixteenth and seventeenth centuries whose goals were to "purify" the Church of England from Roman Catholic elements. Still, in the puritan doctrines, one can observe a shift from the happy, joyful Renaissance view of the world to a more stern and solemn perspective. This resulted in the alteration of moral codes in both public and private behaviour. The Puritans advocated moral reform and religious earnestness that determined their whole way of life. They wanted to change the lifestyles of citizens, and religion became a subject of deliberations in the House of Commons. Still, Puritan efforts to transform the English nation led to civil war as they allied with the Parliament in the criticism of the absolutist ruler Charles I. When the King attempted to impose taxes and raise forced loans without the agreement of Parliament, the Puritans were the forefront of a fight to resist this tyranny. The conflict between Charles I and Parliament was in fact a conflict between the divine right of kings and the divine rights of private property represented in Parliament. Under religious ideology, the

Puritans wanted to control the Church through the elders chosen from the rising bourgeoisie. For the Puritans, recreations and ornaments were abandoned, the wearing of long hair in the form of a wig and fine clothes were considered sinful. The Puritans closed theatres (between 1642 and 1660), considered art idolatrous, and gradually became intolerant despots. There were, however, positive results like moral purity, hard labour, truth and solid reasoning. Puritanism greatly influenced thought and, consequently, literature. The great Christian epic, *Paradise Lost*, and the great Christian allegory, *Pilgrim's Progress*, were produced under its sway. Cromwell's armies carried printing-presses with them, waging war with words, as well as with swords.

Historically, the period encompasses Oliver Cromwell's authocracy from 1649 till his death in 1658 and the reigns of Charles II (1660 – 1685), James II (1685 – 1689), William and Mary (1689 – 1702), Anne (1702 – 1714), and George I (1714 – 1727). In 1660, Charles II and his followers, the Cavaliers, returned to England; they were a merry, careless, unprincipled lot. Their natural appetite for worldly pleasures had increased with a free and easy life on the Continent and freedom of manners, loose morals, and gaiety returned while Puritanism was ridiculed. The Restoration brought into favour French ideas on religion, politics, manners and taste. Morality at court tended to be low and vile. Under the reign of Charles II courtly poetry flourished as he himself set the tone for the Court Wits. The Court Wits were not professional poets but amateur writers who wrote for their own amusement. Their witty, sometimes even satiric, often erotic verse represented the courtly literary fashion of the time, influencing not only poetry but also drama and comedy in the first place. They frequently mocked country people and their manners and morality propagating urban culture and double moral standards. The theatre was revived with great splendour, but its position was never as high as in the time of Elizabeth I. The Royal Society was founded in 1662 with Isaac Newton (1642 – 1727) leading science toward a new interpretation of the universe. Another eminent scholar of the period, Thomas Hobbes (1588 – 1679), promoted Cartesian rationalism and attached a practical or utilitarian importance to knowledge.

Major Representatives of the Puritan Period

One of the most interesting and difficult writers to classify is Robert B u r t o n (1577 – – 1640), a learned eccentric who has played an important role in the history of English literature. It took him nine years to complete his *opus vitae, The Anatomy of Melancholy*, perhaps because he suffered from severe illness, which in turn might have influenced his understanding of melancholy. Published in 1621, *The Anatomy of Melancholy* is a vast encyclopaedic work so admired by writers like Laurence Sterne and Samuel Johnson. The "melancholy" of the title refers to a type of mental disease frequently described during the Renaissance; its chief symptom was a sense of fear and sorrow stemming from no obvious external causes. The term also embraced depression, love sickness and some milder forms of madness, although Burton finds it to be universally present in mankind; an "inbred malady" present in every one of us. The book consists of a lengthy introduction and three "partitions," the first on the nature, causes and symptoms of melancholy, the second on its cure and the third on two special forms of love melancholy and religious melancholy. Burton's exposition of this theme drew heavily on earlier writers. The work sets out to be a medical as well as a psychological treatise, but contains so many diversions and digressions, and so many memorable illustrative anecdotes that it defies clear categorisation. Burton cites and quotes the authorities he had consulted and piles up so many learned references along the margin that on many pages the text consists of little else. Burton's style is rich and informal, giving an impression of fluent and energetic speech, which suits the choice of his pseudonym, Democritus Junior.

Another scientific as well as religious writer is Sir Thomas B r o w n e (1605 – 1682). The son of a London merchant, he was educated at Winchester and Pembroke College, Oxford. He also studied medicine on the Continent. His earliest book, *Religio Medici* (1643), is an examination of his religious beliefs. The book consists of two parts; the first is divided into sixty, and the second into fifteen sections. Browne strays from one topic to another, constantly returning to some previous themes. The result is evocative rather than strictly informative. It is the regular recurrence of certain dominant ideas that gives the book its shape and meaning. For example, Browne adopts the medical belief that man is a microcosm, a representation in miniature of the entire created universe. The book includes two prayers in verse, and numerous sections on subjects ranging from the occult to the nature of sleep. In 1646, he published *Pseudoxia Epidemica* (or vulgar errors), a learned discussion of popular scientific errors, and, in 1658, a volume containing two long essays, *Hydriotaphia* (*or Urne-Burial*), and an even more characteristic work, *The Garden of Cyrus*, a rare blend of poetic illumination and pedantic erudition. His *Miscellany Tracts* (1684) was edited by Johnson and appeared posthumously.

One of the most distinguished religious writers of the Puritan period was Sir Lancelot A n d r e w s (1551 – 1626), a theologian and one of the translators of the Bible (authorised King James II version). He published *Ninety Six Sermons* in 1629, which became the classical Anglican homilies. Both his sermons as well as his *Preces Privatae* (*Manual of Private Devotions,* 1648) have a literary value. His severe and "witty" intellectualism finds expression in a condensed, sharp style and the short, packed sentences have a strong cumulative effect.

Two important prose writers are the biographers Izaak W a l t o n (1593 – 1683) and John A u b r e y (1626 – 1697). Walton was a friend of John Donne. Although he was a merchant and had a shop on Fleet Street, Walton was also a part-time author, whose *Life of Donne* (1640) was prefixed to Donne's LXXX sermons. Subsequently, he wrote four biographical books on George Herbert, Henry Wotton and Richard Hooker who all were distinguished Anglican clergymen. His most famous work, *The Compleat Angler, or the Contemplative Man's Recreations*, appeared anonymously in 1653. This is not simply a treatise on angling but also a prose-pastoral celebrating the beauties of the country, and the text exhibits enduring charm and freshness. An Oxford scholar, a biographer and antiquary, John Aubrey was working with Anthony Wood for whom he prepared a series of lives to appear

in *Athenae Oxoniensis*, a biographical record of Oxford graduates. Aubrey was primarily interested in his contemporaries but the work is a serious exercise in the genre of biography. The only work he published during his lifetime was a volume of *Miscellanies,* which appeared in 1696.

The most imaginative prose of the period was produced by John Bunyan (1628 – –1688). His talent lay in writing allegories. He composed his spiritual biography, *Grace Abounding*, while serving a prison term for refusing to cease being an independent preacher. The work deals with the development of his inner religious feelings, there are hardly any references to persons or places. After 1668, he was granted a pardon and his masterpiece, *Pilgrim's Progress,* appeared in 1678. The story opens with the hero, Christian, bearing the burden of his past offences. *Pilgrim's Progress* is a symbolic vision of Bunyan's quest; the good and evil influences described and analysed in *Grace Abounding* take on human features. Playing with the well known medieval motif of human life as a pilgrimage, Bunyan weaves an elaborate narrative of the lonely suffering of an individual soul. The various characters whom Christian meets on his journey represent his own conflicting states of mind. While stressing the importance of religious salvation, Bunyan describes the familiar behaviour of people. His psychomachia although based on allegorical figures has a much more realistic background than Prudentius' original. Bunyan's chief aim was to present horrors of life without faith, thus constructing the tenets of an ideal Puritan. In his description of the valley of shadows, Bunyan draws on the worst hallucinations that had obsessed him during his religious crises. In 1684 Bunyan added a second part to *Pilgrim's Progress*, narrating the pilgrimage of Christian's wife, Christiana. It is a more mellow and placid work than the first one. It suggests a walking tour through the scenes of Christian's great deeds. Bunyan stands at the end of a succession of popular homiletic writers that stretches from the Middle Ages through the heyday of the Puritan preachers, and to the beginning of the English novel.

Diaries

John Evelyn (1620 – 1706), a diarist and a founding member of the Royal Society, was interested not only in the natural sciences, but also in politics, architecture, gardening, forestry and book collecting. He was very much influenced by French literature, and translated several political treatises. He authored works like *Sylva, or A Discourse of Forest Trees* (1664), yet his best-known production is the private diary he had kept from 1641 to 1706. He was always happiest in his own library so the diary exhibits his somewhat bookish style. Evelyn drew material from contemporary publications to illustrate the events he was describing. He was profoundly shocked by the social extravagances of the Restoration era and gave expression to such views in his writing.

A friend of Evelyn, Samuel Pepys (1633 – 1703), was also a diary writer and a worldly man whose range of interest was even more extensive than Evelyn's. Pepys' scientific distinction earned him election to the presidency of the Royal Society. In 1690, he published his authoritative *Memoirs of the Royal Navy*. He was a celebrated book collector, a passionate lover of music and an ardent devotee of the seventeenth century stage. He simply loved life, which is well documented in his diary. His essay in self-portraiture, the diary he kept from 1660 to 1669 when his eyesight failed, was written for private amusement rather than for the edification of posterity. Consequently, there is nothing that he hesitated to put down. His love affairs, quarrels with his wife, and least credible official dealings are all included in his diaries. He documented the outburst of the plague as well as the great fire in London in 1666. In his diary, Pepys employed a contemporary form of shorthand, and when he dealt with his more disreputable adventures, a curious private language he had himself invented. The text was first deciphered at the beginning of the nineteenth century and two volumes of the selection appeared in 1825. The complete work, corrected and unabridged, was not published until 1970 (Quenell 1973: 178).

Seventeenth Century Verse

The chief representative of the Puritan period was the creator of the great Puritan epic, John Milton (1608 – 1674). Milton was a literary person and a musician whose compositions secured him respectable living. He graduated from St. Paul's school and went to Christ's college, Cambridge. While at Cambridge, he wrote poems in Latin, Italian and English such as *On the Death of a Fair Infant* and *At a Vacation Exercise*, and some elegies and epigrams. One of the best works of that period is the ode, *On the Morning of Christ Nativity*. After leaving Cambridge, Milton returned to live with his father at Horton in Bucks. He also wrote sonnets, which give the most concise record of his poetic feeling. The sonnets express his philosophical anxieties as well as deep human longing for love and affection. At Horton in Bucks he composed *L'Allegro* and *Il penseroso* (1632), and also *The Arcade*, part of the masque, and *Comus* (performed at Ludlow in 1634) at the invitation of Henry Lewes who wrote the music for them. The work celebrates the Earl of Bridgewater's entry on the presidency of Wales and the Marches. It is described as a masque but, in fact, relied little on the spectacle and is better defined as a pastoral drama. Comus is a pagan God, son of Bacchus, who rescues a Lady lost in a forest only to put a spell on her, so as to have her in his power. *Comus* has many elements of the conflict between good and evil, it draws on the popular tradition as well as classical one. The sensual pleasure offered by Comus is contrasted with the spiritual one expressed in the Christian attitude to Virtue and female Virginity in particular. Milton's didacticism is revealed in his attitude to the revel-god who personifies the worst elements of court life. In his overthrow Milton allegorically foreshadowed the downfall of those who led that kind of life.

In 1638, he wrote *Lycidas*, a pastoral elegy on the death of Edward King, a fellow of Christ's College at Cambridge, who had been a student there at the same time as Milton. Under the guise of pastoral symbolism, Milton laments on the premature death and uncertainty of life but is also truly concerned with his own ambitions and unfulfilled promises, the delay in entering the ministry. In a way, the poem predicts the collapse of a corrupted

clergy whom Milton attacks with the voice of St. Peter. *Lycidas* uses pastoral elements only as an imaginative medium of expression. The classical models are animated here to give a more moving expression of faith in resurrection and redemption.

From 1637 to 1639, Milton travelled abroad, chiefly to Italy. In Italy he found an eager audience to receive his poetry in Italian. There he met Galileo and Hugo Grotius, a distinguished Dutchman. Upon his return, he wrote a few anti-episcopal pamphlets, against the established Church, as *The Reason of Church.* He wrote *Pro Populo Anglicano Defension* (1651), answering the Royalist propaganda. In 1655 he wrote *Defense of Himself*, the personal assail of his opponents, full of autobiographical digressions. After the execution of Charles I, he published the *Tenure of Kings and Magistrates* (1649). Bitterly disappointed after Cromwell's death, with his sight gradually failing, he began the first sketches of *Paradise Lost*. At the Restoration he was arrested and fined. Soon after being released, he started composing *Paradise Lost*, which was finished in 1663, but the copyrights were not signed until 1667.

Paradise Lost, Milton's most famous epic, was originally published in ten books, and later re-arranged into twelve. It is written in blank verse iambic pentameter. Eliot's comparison of Joyce and Milton emphasises that they both take pleasure in using a lot of sophisticated words. *Paradise Lost* is a poem about evil, about the conflict between Man and God and the subsequent loss of Paradise. In this work Milton attempts to deal with the Christian story of the Fall in a decorative, poetic way. The novelty of approach is not in the story line itself but rather in the treatment of the subject matter. Milton first sketches the fall of Satan then the fall of Man. He concentrates on the spiritual side of the conflict, and its metaphysical description of negation and defiance. The source of the conflict in Satan's refusal to submit as well as his hunger for power, and in the case of human beings, the search for self-consciousness and knowledge (King 1966: 193 – 219). Milton illuminates the central paradoxes of the human situation and illustrates the tragic ambiguity of man as a moral being.

Paradise Lost is a heroic poem, although the theme is far from the usual topics of heroic poems. Along with the power of its verse, the scope of the story of the fall of man makes *Paradise Lost* a classic work of world literature, like *Iliad* or *Odyssey.* The theology of *Paradise Lost* functions much like the mythology of *Iliad*, it is its machinery. The poem utilises a plethora of literary forms and is rich in literary allusions. Its major elements derive from epic and epic-like poems. Hesiod's *Theogony* emphasises the war between the good and evil angels in Heaven, while Ovid's *Metamorphoses* demonstrate pervasive change and transformation. This poem combines elements not only of Christian culture but also that of Ancient Greece, Rome and Biblical Judea. Hence, the Paradise reminds one of the mythical Arcadia. Other motifs are derived from works like Ariosto's *Orlando Furioso*, or Spenser's *Fairie Queene*.[1)] While Man is the hero, and Satan is the villain, it is Satan whose character is best drawn. He is presented with greatness and depth to match the magnitude of his opponent, God. He is reminiscent of the "villain-heroes" of the Elizabethan tragedy, strong yet contemptible. Satan is a true "antagonist" who struggles just as Milton was struggling and reacts as nature tempted Milton to react (Brooke and Shaaber 1980: 690). In Book IV Satan arrives in Eden. Books V and VI deal with the Paradise, part of Book V is written according to the courtly love tradition. Book VII is Raphael's account of creation; the imagery draws on Genesis, the Psalms, proverbs, Job, and Plato. In Book VIII Adam tells Raphael of his own experiences after his creation. Book IX presents the self-tormenting spitefulness of Satan and the difference of opinion between Adam and Eve. The temptation scene shows the great power of Milton's oratory skills. He also dwells on the contrasts between innocence (Eve before she ate the apple) and experience (she changes drastically after eating the apple). Book IX ends with disillusionment and bitterness. Book X shows the change that is taking place on Earth and the gradual process of recovery on the part of Adam and Eve. The final part shows Michael narrating the future history of the world to Adam. Michael talks about Cain and the story of Christ's Passion and triumph. In the end, Milton gives human beings not the hope of glory but the hope to find the Paradise within, and the picture of Earth is returning to normal.

> … [B]ut when he brings
> His triple coloured bow, whereon to look
> And call to mind his conv'nant: day and night
> Seed-time and harvest, heat and hoary frost
> Shall hold their course, till fire purge all things new,
> both heav'n and Earth, wherein the just shall dwell.

Darkness is a recurrent motif in his work, darkness not only as the symbol of evil but also as Milton's bearing the curse of lost sight. There is no real fascination with evil in Milton's epic. The rebellious nature of the devil can be found in any human being. Man is simply fallible, exposed to temptations and open to conflict between good and evil, yet capable of repentance and reformation. The scenes in Heaven assert Milton's conviction that man has freedom of will and ultimate responsibility for his acts. The story of Everyman's life is the story of Paradise lost and sought, and human existence, dominated by the constant search to reach beyond oneself to achieve the ideals of goodness, mercy and justice. Milton is preoccupied with "human condition" in a general philosophical sense. Still, he treats Eve as a driving force in man's relationship with Paradise. He considers her to be the weak one responsible for the fall. Milton's anti-feminine attitude hides a deeper hidden admiration of Eve. Contrary to such an opinion is Milton's conviction that the marriage of Adam and Eve must have been perfect as it was created by God himself.

One can relate his views on the relationships between man and woman to his pamphlet published in (1644), entitled *Doctrine and Discipline of Divorce*, in which he advocates divorce for the reasons of incompatibility and not only for adultery as was included in the Canon Law. Milton takes the argument from the Bible according to which, a wife should be her husband's helpmate. He claimed that a loveless marriage was a crime against human dignity. Still placing marriage very high, Milton condemns mere carnality, especially in a bad marriage (Gibińska 1995: 438). He was attacked for his views by Royalists as well as by Puritans. One has to remember, however, that Milton's views on the relationship between a man and a woman are not revolutionary. He sees man as the head, and their com-

panionship is based on the absolute subjugation of a woman to man. Milton was interested in the struggle of ideas, the struggle of gods, the struggle of creative principles of life and death. He created God as much as God created man.

His last poems were *Paradise Regained* and *Samson Agonistes*, published together in 1667. He also published a Latin grammar and *History of Britain*. *Paradise Regained* is not an epic in the full sense of the word. It is a semi-dramatic account in the form of a poetic debate between Christ and Satan, at the commencement of Christ's ministry. Paradise was regained due to the resistance of the Son of God to the temptation of Satan. It is based on the New Testament and gives an account of Christ's temptation. Here, Christ is the epic hero courageous and invincible. However, the Homeric style of the poem is less expressive than in *Paradise Lost*. The struggle between good and evil is resolved by the victory of good, but Satan is allowed to remain the leader of divine opposition (Shaaber and Brooke 1982: 694). *Samson Agonistes* is a sacred tragedy based on the Greek model. Milton reproduces the Aeschylean atmosphere as he magnifies the importance of the hero, Samson, who is blind and despised. In this way, Milton renders his own tragedy of blindness capturing psychological strain and distress.

John W i l m o t, Earl of Rochester (1647 – 1680), stands in complete contrast to Milton. A determined hedonist and a sensualist, he was one of the most gallant personalities of the Restoration. He distinguished himself in the second Dutch war in 1665 and 1666. In his writings, he stood in opposition to both against Cavalier romanticism and Puritan idealism. He wrote original, unconventional love poems, such as "Absent from thee," in which he stressed the paradox of the lack of constancy. He declared that religion had brought him a sense of "felicity and glory" that was missed in earthly pleasures. Despite his professed hedonism, fidelity is a theme that recurs throughout his lyric poems. Such is "The Maim'd Debauchee" whom he compares to a brave old admiral, looking back upon past triumphs. In another poem, "A Satyr against Mankind," he stigmatises man as inferior to the beast and ridicules human reason. Wilmot's male speakers constantly remind their female addresses of the fleeting time and beauty, e.g., in "The Advice." He also does not refrain from the use of overtly sexual imagery or images connected with human waste, like in "The Imperfect Enjoyment." In "A Ramble in Saint James's Parke" the poem's male lover experiences the reversal of desire upon seeing his mistress, Corinna, allowing three foolish lovers "With wriggling tailes [make] up to her" (Ballaster 2000: 213). He also ponders upon the paradox of creating the world from "nothing" in "Upon Nothing." Such an image is then related to the female anatomy functioning for the speaker as the pleasure dome extending the speaker's fantasies of power. Wilmot, a satirist, deftly characterised poets of contemporary time in *An Allusion to Horace*. He models himself upon Horace, an urbane satirist presenting arguments for economy and restraint. Despite the image of extravagance, he is the least flamboyant of the Restoration writers and his poetry is characterised by economy of expression (Ballaster 2000: 205).

Sir Charles S e d l e y (c. 1639 – 1701) is another poet from the courtly coterie. A friend of Wilmot and Dryden, he was famous for his urbanity and notorious for his profligate escapades. An active Member of Parliament, he occupied himself with literature as a noble pastime. His songs and poems respond to the fashion being witty and charmingly amoral. His poem "To a Gentlewoman" is a satire on a lady who is exaggerating her piety. He also wrote *Antony and Cleopatra* (1677), a tragedy, and a comedy *The Mullbery Garden* (1668), influenced by Molière and Etherege. *Bellamira, or The Mistress* (1687) is based on the *Eunuchus* by Terence. Sedley is one of the characters in Dryden's essay "Of Dramatick Poesie."

Samuel B u t l e r (1612 – 1680) is a figure of a totally different breed but no less representative of the Restoration. His *opus vitae* is a work entitled *Hudibras*, a violent attack on Puritans (1663), the second part of which appeared in 1664, and the third in 1678. *Hudibras* is a mock-heroic satire aimed at "caterwhaling brethren" who had helped overthrow the monarchy and is at the same time a generalised assault on all the victims as self-righteous. Butler took his title from *Faerie Queene*, and modelled the character, Sir Hudibras from Sir Samuel Luke, one of Cromwell's sternest Presbyterian soldiers (Quenell 1973: 178). Another influence is the character of Don Quixote, as Butler contrasts his hero's delusions with the everyday squalor that surrounded him. In part I, Hudibras, a Presbyterian, seeks adventure with his squire Ralpho, and similarly to Quixotic heroes find themselves in various pitfalls. The loose narrative framework of the poem allows Butler ample opportunity to digress, the action is interwoven with arguments, reflections and various portraits. The author's usual methods are burlesque, irony and grotesque. He mercilessly exposes their religious zeal which is more to show others that one is a member of God's elect, than a true spiritual conversion. The violent disputes between the characters expose the ridiculous character of their arguments whereas their portraits are put against the allegorical framework of the whole work. Butler's other works include a poem *The Elephant in the Moon* which is a satire on Sir Paul Neale of the Royal Society and describes the misunderstanding related to the mouse who got into the telescope. Butler wrote also a number of minor verses and prose texts.

Sir John D e n h a m (1615 – 1669) took the Royalist side during the war and was rewarded with a knighthood during the Restoration. *Copper Hill*, a poem describing the landscape near his home at Egham, intertwined with political and moral passages, is Denham's only memorable work. Published in 1642, the poem was admired by the eighteenth century poets, including Alexander Pope.

One of the most notable figures of the Restoration is John D r y d e n (1631 – 1700) whose literary output comprises plays, prose and poems of varying character. Dryden came from a Puritan family, but moved through stages from Royalist sympathies and Anglicanism to Roman Catholicism. In *Annus Mirabilis, The Year of Wonders, 1666* (1667) he celebrated the national achievements against the Dutch and also paid tribute to London's ordeal in the fire (1666). The central thought of this poem is the image of the loyal nation united under the best of kings. In 1668, he was appointed Poet Laureate and then royal historiographer. Dryden's first successes were in the theatre. Between 1668 and 1681, he wrote some fourteen plays, of which several were tragedies, exemplifying the style of Restoration drama. *The Indian Queen* (1664), *The Conquest of Granada* (in two parts, 1672) and *Aurengzebe* (1676) are carefully structured heroic tragedies in rhyming

couplets, whose central theme is honour and love, and, consequently, lofty rhetoric. Plots are excessively complicated in order to produce dramatic situations. His first great success was *The Indian Emperour*, a sequel to *The Indian Queen* (1665). *All for Love, or the World Well Lost* (1678) takes the story of Shakespeare's *Anthony and Cleopatra*, but represents it as a personal tragedy. This tragedy reflects the genuine tension and emotion presented in blank verse with rare simplicity, making it clearly the best of Dryden's dramas. *An Evening's Love* (1667) is an adaptation of Shakespeare's *The Tempest*. He did another adaptation of Shakespeare's *Troilus and Cressida* (1679), an adaptation of Milton's *Paradise Lost* under the title *The State of Innocence, and the Fall of Man* (1667), and *Oedipus* (1679), the last play adapted in collaboration with Nathaniel Lee. All of these plays reveal Dryden's considerable interest in philosophical and political questions. He also wrote comedies, *The Wild Gallant* (1663) and *The Rival Ladies* (1664). His greatest achievement in connection with the general trend of Restoration drama are his tragi-comedies *Secret Love* (from 1667) which responded to the Restoration mode of witty repartees, *Marriage à-la-Mode* and *The Assignation* (both from 1672). *Marriage à-la-Mode* draws on the popular topic of marriage, presenting contemporary attitudes toward sex, honour, virtue and morality. The four protagonists exhibit typical traits of Restoration society, each, though bound in a relationship be it marriage or engagement, acts according to double standards betraying the other person. Although due to continuous ingenuous plots each of them remains virtuous, in the end they pay due respect to conventional morality. The play is set in Sicily and is a true example of the Restoration wit combat.

After a decade of immersion in the theatre, the full flowering of Dryden's satiric and argumentative wit was marked by the publication of *Absalom and Achitophel* in 1681. A topical poem intended to influence public opinion about current events, it deals with an attempt by Charles II's illegitimate son, the Duke of Monmouth, to exclude the Catholic Duke of York from succession to the throne. The Whig agitation was in favour of the Duke of York and was led by the Earl of Shaftsbury and the Duke of Buckingham. Buckingham in 1671 wrote the play, *The Rehearsal*, in which he satirised Dryden in the character of Mr. Bayes, and ridiculed heroic drama. In his work, Dryden represents the Earl of Shaftsbury as Achitophel and the Duke of Monmouth as Absalom. Absalom is lured by Achitophel to join the rebellious action. The memorable force of the poem lies in its gallery of portraits, scathingly sketched with an adroitness of stroke convincingly rendering Dryden's mastery of the couplet. The satire is not, however, based on clear cut oppositions between good and evil. The portrait of Shaftsbury is a picture of a complex and tortured character, though the attack on Shaftsbury's son is truly cruel, the poets comments on human vanity could be read as attacks on the whole family rather than on one of its members. This oscillation between the particular and the general relates to the tension between private and public morality. The portrait of Absalom matches the one of his opponent. The narrative is here rather unimportant. It is the portraits that give life to the poem.

After Shaftsbury was charged with high treason, and subsequently acquitted, the Whigs struck a medal. This even was an occasion for Dryden to write another satirical poem, *The Medal*, which was a savage attack on Shaftsbury. Thomas Shadwell attacked Dryden in

Medal of John Bayes for that work. This brutal attack was refuted in the satirical *MacFlecknoe* (1682), an attack on Shadwell who was selected to succeed the retiring arch poet of nonsense. MacFlecknoe was an Irish priest who considered himself a poet, while being a symbol of bad poetry. Dryden begins assuring the reader that all things are subject to decay, hence MacFlecknoe has to think about a successor. The poem is written with witty contempt for Shadwell as MacFlecknoe chooses him as his heir. Thomas Shadwell thought himself the true heir of Ben Jonson. Dryden thought Jonson to be deficient in wit, and consequently Shadwell is "mature in dulness," stands confirmed in full stupidity, never deviates into sense and does not open his eyes to the light of mind (Reason). What is more, he does not know how to use rhymes, "torturing one poor word" and no one can accuse him of wit.

> All arguments but most his plays, persuade
> That for anointed dullness he was made.

The irony of fate made him lose his laureateship to Shadwell after the abdication of James II and the accession of William of Orange in 1688.

Dryden uses verse argument again in *Religio Laici* (1682), a poem which is a defence of the established religion against the extremes of Roman traditionalism and dissenting individualism. The conclusion is a philosophical plea for the middle road between institutional arrogance and individual ignorance rather than a doctrinal defence of the claims of *Ecclesia Anglicana*. Dryden defends Orthodox Christianity against the Deists, laying great stress on the doctrines of Incarnation and Atonement. In the opening lines, he states the inadequacy of reason for any religious disputes, while in the course of the poem he searches through scepticism for authority. And it was this distrust of reason and the desire for ecclesiastical authority that led him to convert to Catholicism. Dryden had to give up his position as Poet Laureate with the succession of William of Orange.

In 1685, after his conversion, he applied the argument on a full scale in *The Hind and the Panther*. The work is a beast fable, a genre popular in the Middle Ages. The "milk-white" hind represents the Roman Church, the "bloody bear" represents the Independents, a "buffoned ape" stands for Atheists and the "bristled Baptist boar" represents various brutes. The noble Church of England is the panther. The animal allegory is ornamental rather than essential, as the creatures argue about Church matters, referring to animal fables, employing the Chinese box principle of narration within narration. In this poem, he outlines his views on religion and politics. Just like in the previous work,

> ...we find a basic scepticism underlying his faith and providing the reason for it. The point of view that emerges here is shrewd, pragmatic, chastened, and conservative in an almost Burkean sense (Daiches 1992: 574).

Dryden is also recognised for his odes, including *To the Pious Memory of Anne Killgrew, excellent in the two sister arts of poesy and painting* (1865) which was highly praised by Samuel Johnson. He also translated Virgil's *Aeneid, Pastorals* and parts of the *Iliad*, parts of Ovid's *Epistles* and *Metamorphoses*, and tales from Boccaccio and Chaucer.

"Alexander's Feast" (1867), a famous ode for St. Cecilia's Day, was written for the musical society. Dryden himself thought it the best of all his poetry.

Dryden wrote many essays in prose in which he discussed literary subjects. In his *Of Dramatick Poesie, an Essay* (1668) he paid tribute to Shakespeare. The essay is written in the form of a Platonic dialogue. The participants in the dialogue are four friends: Eugenius (Dorset), Crites (Sir Robert Howard), Lisideius (Sir Charles Sedley) and Neander (Dryden himself). They are boating on the Thames discussing English drama of earlier days and comparing it with the drama of their own days, also carrying comparisons between English and French works. They compared French and English drama, and old and new English plays. Dryden advocates the imitative (mimetic) quality of dramatic art, claiming that the setting of plays should be contemporary. There is a lively discussion of the use of rhyme in drama. Dryden is also voicing his appreciation of Shakespeare. He was also concerned with the laughable quality of comedy and with demonstrating the different forms across the ages. Dryden sees the comedy of humours as distinctly English and praises Jonson for his humour and especially for the characters in his comedies, but sees them as primitive. *Of Dramatick Poesie, an Essay* is also concerned with the distinction between comedy and tragedy. The Latin rhetorician Quintillian, in the first century A.D., differentiated between ethos understood as man's natural bent, disposition or moral character, and pathos, viewed as emotion displayed in a given situation. He maintained that ethos is akin to comedy, while pathos to tragedy. Such a distinction was readily taken over by the Neoclassical writers concerning the nature of representation. Thus, ethos was viewed as permanent condition or quality which had a relatively mild nature, whereas, pathos denoted a temporary state and often violent emotions. Consequently, the division between comedy and tragedy was a division between the mundane (comedy) and the extraordinary (tragedy). Dryden also posed three fundamental questions of Neoclassical criticism: what is a work of art, what is its nature, and what is the aim of a work of art. The characters assert that the two principles of literature are to delight and to instruct. There is also a discussion on decorum, which for Dryden meant the perfectionism of a work of art. Dryden took up the subject of drama once more in his *Essay of Heroic Plays* (1672). He also wrote the life of Plutarch (1683).

Matthew Prior's (1664 – 1721) fame rests in his satires attacking Dryden, particularly *The Hind and the Panther Transvers'd to the Story of the Country Mouse and the City Mouse* (1687). He is an example of a literary man whose talents raised him to political eminence. When he left Cambridge, he went to The Hague and joined the diplomatic service. In 1696, he published his first really distinctive poem, "The Secretary." Much of Prior's work was written in his role of unofficial laureate of the Tory Party. It is his light and familiar work that survives in the form of occasional pieces, such as epistles, lyrics, patriotic odes, ballads, burlesques and imitations of Chaucer and Spenser. Prior also authored more serious works, such as *Carmen Secolae* (1700), and *Solomon on the Vanity of the World* (1718). *Alma, or the Progress of the Mind* (1718), which he wrote in prison, is a burlesque counterpart of Solomon, written as a dialogue between Matt (Prior) and a friend. His last years were devoted to a work which he did not finish, *Dialogues of the Dead*, a sequence of imaginary conversations between Montaigne and Locke.

Restoration Drama

Restoration drama comes into being after the Puritan (interregnum) period in which the theatres were closed. Puritan ideology surfacing already in the Renaissance with people like Gosson, saw playhouses as centres of sin and in themselves assaults on Puritan virtues. Consequently, theatres were closed between 1642 and 1660. In 1660, Charles II gave grants to Thomas Killigrew and William Davenant to establish the King's Company and the Duke's Company. Killigrew saw his company as the lawful heir to the King's Men theatres, and, being a better organiser, he finally took over Davenant's company. In 1663 the Theatre Royal (for the King's Company) opened in Drury Lane. In 1671 the Duke's Company moved to a new playhouse in Dorset Garden. The new theatres are no longer open places, but stone buildings with a scenic stage and proscenium. An important characteristic of English Restoration theatres was the forestage, an acting area before the curtain, thrust well into the audience. For the performance the lights in the audience were dimmed but the place could not be entirely darkened, hence, the audience was always conscious of itself, of participating in the theatre event. Women actors, like Elizabeth Barry, became famous stars. Barry grew up in Davenant's household, and then became a lover of John Wilmot, Earl of Rochester. More and more stage objects and decorations were introduced.

The drama of the period is usually seen as the aftermath of the great Elizabethan tradition, still the period produced a number of original and popular plays which were more than adequate for the demand of the times. The theatre of the period is undoubtedly conventional being entirely un-heroic, this age began the process of deheroisation mirroring the liveliness of the court, with its hedonism and amoral wit.

> Restoration Drama has been regarded as both the glory and the shame of the period. The comedies handle wit, satire and neat situation in manner hardly surpassed elsewhere in English drama; but they are notoriously deficient in moral decency, though very sensitive to a superficial norm of manners. In the more serious plays produced shortly after the Restoration there is an artificial declamatory elevation which, joined with bustling action and elaborate spectacle, for some years dazzled audiences. Later this "heroic" type of play yielded to dramas of pathos and domestic sentimentality
>
> (Sherburne and Bond 1980: 748).

The repertoire of the Restoration theatres consisted of revivals and adaptations, comedies (there is a further development of comedy of manners, so well established in the next century), tragedies and tragicomedies. The Restoration translates French drama from the period, especially Molière and rewrites the Elizabethan heritage so as to suit the tastes of the contemporary audience. Davenant's *Macbeth* (1663) with its rhyming couplets and singing, flying witches, or Davenant's and Dryden's *The Tempest, or the Enchanted Island* (1667), in which Caliban and Miranda both have sisters and Prospero's extended family further includes a male ward who has never seen a woman, or Nahum Tate's *The History of King Lear* (1681) with its happy ending in which Edgar marries Cordelia while Lear and Glocester look forward to a peaceful retirement are the best examples.[2] Some of

the revivals had a specifically political agenda, for example Fletcher's *A King and No King* which was a play about the miraculous restoration of the legitimate heir. Such topicality can also be seen in Royalist comedies. Thomas Otway's *Venice Preserv'd* was said to be a Tory play (Owen 2000: 165) and Nathaniel Lee's *The Massacre of Paris* was explicitly a Whig play (Owen 2000: 168). Playwrights on both sides of the political spectrum took pleasure in devising horrifyingly graphic scenes to move the public, the way Elizabethan tragedies moved their audiences. In the last decade of the seventeenth century, serious drama placed the emphasis on pathos, which provided a bridge between the seventeenth century theatre and its later successors.

The revival of works by Jonson provoked wide discussion on the nature of comedy. Shadwell's blind following of Jonson is criticised by Dryden, for whom it is not enough to present the figures of vice and folly to achieve a moral ending. For Dryden, wit comedy has to give the audience pleasure and teaches by positive example and is therefore more advisable than the "comedy of humours" which demonstrates negative examples. Consequently, the new comedy was distinguished by the improvement of wit, language and conversation, and intelligent repartees were its most crucial element. The English preference for multiple plots made the writers elaborate the material from abroad, e.g., apart from Molière, the comedies of the Spanish writer Calderón. Sir Samuel Tuke's *The Adventure of Five Hours* (1663) started the new vogue for cape and sword plays, and the Spanish *comedia* were immensely popular during the 1660s. The plots of the Restoration comedy are traditionally based on the deception of the witless and the would-be wits by the truly witty. The urbanity, decadence and immorality of these plays do not hinder the dramatists from ridiculing middle class virtues and present citizens as foolish and jealous husbands whose wives are game for seduction by court gallants. Such "citizen comedies" stress the contrast between convention and morality. The plays express criticism of fashionable London society, while the characters talk about flirtation, money and amorous alliances. The major comedy writers are Etherege, Wycherley, Congreve and Vanbrugh. A new comedy of conscience and reformation appeared with the performance of Colley Cibber's *Love's Last Shift* (1696). The play was a great success, although it was immediately challenged by Vanbrugh's sparkling sequel, *The Relapse*. The plays of George Farquhar are the outstanding works of transition from the Restoration comedy of manners to the eighteenth-century sentimental comedy. One of the most popular comic forms of the era was farce, which emphasised physical action, disguise and trickery. Holland (2000: 119) maintains that farce was identified through the French drama of the period but was directly related to the late medieval interlude, short entertainment. The terms began to denote anything ridiculous as well as referring to a particular type of theatrical production as part of a play.

Tragedy did not fare well with the ideals of the Restoration, as tragedy is typically about heroism, great people and important moral choices, all of which seemed artificial and inflated concepts for the Restoration writers. The development of the heroic couplet provided a medium that could combine rhetoric with polish that was what was required in presenting heroes whose passions were both tremendous and conventional. The writers

were not interested in preserving the traditional Aristotelian unities, seeking surprising ways to express tragic emotions, hence these plays are sometimes characterised by overt emotionalism. Plays by Lee, Otway or Dryden, although in a way continue the Elizabethan and Jacobean drama show less psychological subtlety and the emotions of the characters are predictable. Dryden popularised heroic tragedy and defended extravagance of action claiming that a poet can "exceed the probable." The Restoration searched for new forms of tragedy devising romantic tragedies, political tragedies, personal tragedies, romantic tragedies and tragic satire.

Tragicomedy is an important Restoration phenomenon. The definition is taken from John Donne who describing "The Book of Job" claimed that it is tragique-comedy. In 1653, a Presbyterian minister John Rowe published a pamphlet, which described the collapse of a makeshift theatre during a theatrical performance; he entitled the pamphlet *Tragi-Comaedia* (Maquire 2000: 87).[3] In Restoration, tragicomedy meant a tragic play with a happy ending, as the Restoration playwrights were frequently compelled to change classical tragedy into tragicomedy. Tragicomedy thus exhibited all the features of tragedy but for the fifth act when it was changed into comedy. The result of such operations was shallow characterisation and various types of miraculous actions. The serious plays of the Restoration are almost always tragicomedies elaborating the regicide/restoration myths.

The creators of the Restoration theatre, William Davenant (1606 – 1668) and Thomas Killigrew (1612 – 1683), were themselves recognised dramatists. Davenant claimed to be the illegitimate son of Shakespeare and became one of the most important figures in the Restoration theatre. He wrote a number of plays, like *The Cruel Brother* (1630), and the comedy *The Wits* (1633). He was imprisoned in the Tower of London between 1650 – 1652 for his Royalist sympathies. His *Siege of Rhodes* (1656) was one of the earliest English opera. He is also the author of a number of adaptations from Shakespeare. He advocated the participation of actresses in the theatre. One of his major merits is the development of movable scenery. Thomas Killigrew the elder was a manager and a playwright. He built a playhouse on the site of the present Drury Lane Theatre. He was a page of Charles I and then a favourite companion of Charles II. He wrote hugely popular farcical comedies such as *The Parson's Wedding* (1640). His other plays include *The Prisoners*, *Claricilla*, and *Thomaso, or the Wanderer* (in two parts); the latter was used by Aphra Behn in *The Rover*. Thomas' brother, Henry Killigrew (1613-1700), also wrote a play, entitled *The Conspiracy* (1638).

George Villiers, second Duke of Buckingham (1628 – 1687), was one of the most influential politician of the Restoration. He wrote an adaptation of Jonson's *Volpone*, entitled *Sir Politick Would-Be* (1664), and revised John Fletcher's play *The Chances*. With Sir Robert Howard he wrote *The Country Gentleman,* a satire on Sir William Coventry, which had disastrous consequences to his political career. The play was banished from the stage. He is, however, best known for a burlesque parody of Dryden's heroic tragedies, *The Rehearsal* (1671).

Another name that is intrinsically connected with Dryden is Richard Flecknoe (d. 1678), who became an object of Dryden's ridicule in the mock heroic poem *MacFlecknoe*. Most

probably Irish and a former Jesuit, he produced some poetry (*Epigrams of All Sorts*, 1670), five plays and dramatic criticism. Only one of his plays, *Love's Kingdom* (1654), was ever performed. His *Short Discourse on the English Stage* (1664) provoked a response by Marvell who in turn satirised Flecknoe in *An English Priest in Rome*.

Nathaniel L e e (c. 1649 – 1692), a graduate of Trinity College, Cambridge, became and actor and a tragedy writer. His poetic tragedies, *Nero* (1674), *Sophonisiba* (1675), and *Gloriana* (1676), were written in heroic couplets demonstrating Lee's interest in rhetoric. In his blank verse tragedy, *The Rival Queens* (1677), he explores the triangular relationship between Alexander the Great, his wife Statira and a former wife Roxana, who finally stabs her successor to death. Lee collaborated with Dryden in *Oedipus* (1678) and *The Duke of Guise* (1682). Connected with the circle of John Wilmot, Earl of Rochester, he presented him as Nemours in his comedy *The Princess of Cleve* (1681), based on the story by Madame de Lafayette, which shows the portrait of the French court as distasteful as the one of Nero's. His *Lucius Junius Brutus* (1680) was banned after three performances for its anti-monarchy speeches. Lee's deteriorating physical and mental health confined him to Bedlam, and he died three years after being released from hospital.

Nicholas R o w e (1674 – 1718) proves that heroic tragedy persisted into the Augustan Age. His play *Tamerlane* (1701) achieved its reputation because of the resemblance of Tamerlane to William III and of Bajazet, to his foe, Louis XIV. A similar topicality can be recognised in *Lady Jane Grey* (1715). The finest of Rowe's plays is *The Fair Penitent* (1703), which was based on Massinger's play, *The Fatal Dowry*. The villain Lothario is a pitiless seducer who exults in the pride of conquest, a topic similar to the one used in Richardson's *Clarissa*. His plays testify to the Restoration domestication of the Elizabethan tragedy. There is a fair amount of theatrical rhetoric, sustained by familiar current devices which makes his style lofty and too bombastic. Rowe also did some editorial work on Shakespeare, comparing editions and dividing the texts into acts and scenes.

Together with Lee and Rowe, Thomas O t w a y (1652 – 1685) is the third great tragedy writer in the Restoration. He wrote some of the most successful tragedies of the period. *The Orphan* (1680) is plotted around insincerity in oath taking. The play concerns twin brothers who are brought up with an orphan girl, and both fall in love with her. One of them marries her secretly but the other, after locking up his brother, spends the wedding night with the girl. The innocent girl commits both adultery and incest at the same time. Unable to endure the spiritual and physical "pollution," she poisons herself in the final act. The dramatic tension results from trickery more appropriate to comedy than to tragedy. Yet the issue of the conflict between love and brotherhood is a genuine one. It renders the idea of the personal tragedy of the heroine Monimia seen through a different prism than the tragedies of the previous period. Otway's other great tragedy is *Venice preserve'd* (1682), though it utilises Italian motifs, is in spirit very much like Shakespeare's *Julius Caesar*, with Brutus' motive for rebellion and Portia's dragging her husband to the capitol to give the game away to the senate. The tragic situations are presented with crude realism; the corruption of the Venetian senate and the resulting rebellious plot of the patriots are put against the hero's need to choose between love and honour. Otway uses blank verse quite skilfully, but the action proceeds on a level of almost unrelieved crisis in which characters are always inviting their fellows to kill them. The dialogue is frequently conducted in highly charged exchanges implicitly indicative of the danger everyone is always in. His other tragedies are *Don Carlos* (produced in 1676) and *Alcibiades* (1675) as well as adaptations from Racine, Moliere and Shakespeare.

The names of William C o n g r e v e (1670 – 1729), William W y c h e r l e y (1640 – 1716) and Sir George E t h e r e g e (1634?-1691?) are imminent for their development of Restoration comedy. Congreve brought to perfection the form, which is now called the comedy of manners. It is a comedy of social postures adopted by human beings with their native endowments. Men and women are measured according to the social code of the day, and this gives his plays their decisive topicality. His early comedies are *The Double Dealer* (1694), *Love for Love* (1695) and *The Way of the World* (1700), the last one being the finest comedy of the period. Witty and amusing with excellent human types, he portrays London society with the humorous blink of an eye. In *Love for Love*, Valentine and Ben are brothers. Valentine, the elder, is about to inherit his father's money, but because of his serious debts his father wishes to give his fortune to Ben, and wants to make Valentine sign the bond agreeing to this. Sir Sampson, the father of the two young men, arranges the marriage for Ben with a foolish country girl. Valentine feigns madness and pleads to his father not to disinherit him with no success. Angelica, Valentine's beloved, gets the possession of the bond, reveals her love for Valentine, tears the bond, just in the moment when Valentine, thinking that Angelica wants to marry his father, is willing to sign the bond. The play presents an array of interesting characters and attitudes towards money, marriage and love. *Love for Love* shows strong affinities not only with Plautus but also with Jonson. Congreve uses the Jonsonian device of presenting types, rather than individualities, yet the witty satire on contemporary manners is not Jonsonian. The contrast between a simple country girl who was taught that one should say what one means and the teaching of a city gallant who says one thing when he means another, exposes the dramatist approach to the contemporary social vices. In *The Way of the World* the action is subordinated to the courtship of Mirabell and Millamant. Mirabell's aim is to win lady Wishfort's niece, Millamant, without sacrificing that half of her inheritance over which Lady Wishfort has control. There is already an element of risk in Mirabell's device of "wooing" Lady Wishfort in order to cover his love for her niece. Despite her fifty-five years, Lady Wishfort is very susceptible to Mirabell's amorous advances. Realizing this, Mirabell takes the precaution of hurriedly marrying off Whitewell, a disguised servant whose false suit figures in his plans, so that the tables are turned by a real wedding. Against this devastating mockery of middle-age pretensions to charm and allure is the contrast of Congreve's young lovers, Mirabell and Millamant, who are partners in wit and discrimination and whose brittle phrases and shared ironies suggest an inner contract deep below the surface of their character. Congreve also wrote one tragedy, *The Mourning Bride* (1697), which was not very successful.

William Wycherley is another playwright who distinguished himself in comedy. Educated in France and in Oxford, Wycherley published his first work, a mock-heroic poem

entitled *Hero and Leander*, a burlesque, in 1669. He began writing for the stage with *Love in a Wood, or St James's Park* (1671), a satire on a sexually obsessed society. *The Gentleman Dancing-Master* (1672) is an adaptation of Calderón. In 1675 he wrote *The Country Wife*, a play which utilises the full array of comic devices. The play is based upon two love triangles with a number of secondary characters. Once more, Wycherley presents a sex obsessed society in which the young man's complaint is that in the pursuit of women they give in too easily. Mr. Pinchwife, with his new "country wife," is so absurdly possessive and jealous that he suffers what he most seeks to avoid and his wife falls in love with another man. The satire is at its fiercest in the development of this theme: we find ourselves in a society whose women have no time for a man sexually incapable and whose men will cheerfully lock their wives with him (Mr Horner), snagging at the irony of it. *The Plain Dealer* (1676) presents Manly, a frank, honest captain who is disillusioned with the world. He only trusts his mistress Olivia but in his absence she marries another man. Manly had been using him as a go-between and Olivia ended up falling in love with him. The play is a bit repetitive reminiscent of Shakespeare's *Twelfth Night*. Generally, Wycherley's plays show good dramatic craftsmanship. Yet, after his initial successes, Wycherley stopped writing for the stage. He suffered from a brain illness, was imprisoned for debt in Newgate Prison and Flet. Towards the end of his life, Wycherely produced a collection of poems, *Miscellany Poems* (1704).

The third of the great comedy writers, Sir George Etherege, produced *The Comical Revenge, or the Love in a Tub* in 1664. This play established Etherege's position in the Court Wits of Charles II. The serious portions are rhymed in heroics, setting a fashion that was followed for some years, while the comic underplot in prose with its lively scenes became the foundation of the English comedy of Congreve, Goldsmith and Sheridan. In this, Etherege drew his inspiration from Moliere. In 1668, he produced *She Would if She Could* and in 1676 *The Man of Mode*. In typical Restoration manner, *She Would if She Could* juxtaposes country naivete with city shrewdness, culminating in the scene when the two young men are hidden in a cupboard and under a table. *The Man of Mode or Sir Flopping Flutter* is constructed around two courtship plots which are resolved with marriage or the promise of marriage. The play reflects society through certain comic types like the archetypal "gallant" Dorimant who courts beautiful Harriett, while his friend Bellair marries his beloved Emilia overcoming the objections of his widowed father who is also his rival in this courtship. Sir Flopping Flutter, the title man of mode is a spectacle of foolishness and the major source of humour in the play. Thanks to the protection of Mary of Modena, Etherege was sent to Ratisbon as an envoy of James II where he remained for some years (1685 – 1689). It was during this period of his life that his manuscript, *Letterbook of Sir George Etherege*, published in 1928 threw interesting light on his life and career. Etherege died in Paris as a Jacobite exile.

George F a r q u h a r (c. 1677 – 1707) was an actor, whose career was terminated when he fought a duel on stage a bit too realistically and severely wounded a fellow player. After that, he started writing comedies. His most famous comedies are *The Constant Couple* (1700), *The Recruiting Officer* (1706) and *The Beaux Stratagem* (1707). The latter employs a number of strategies known from Jonsonian comedy. The plot revolves around the scheme of two younger brothers who are masquerading to trick a rich heiress into marriage. In the course of events, Aimwell, who poses as his older brother, confesses his lie and is loved all the more for his sincerity. The second plot concerns the loveless marriage of the Sullens, which is finally resolved by a divorce. Farquhar transformed Restoration comedy by replacing cynicism with warm humour and easy fun, he wrote situational comedies with devices like disguise deception and discovery.

Another actor and dramatist was Colley C i b b e r (1671 – 1757) whose life is presented to posterity in his autobiography *Apology for the Life of Mr Colley Cibber, Comedian*, the work which is a rich source of information about theatrical events and personalities of the time. In 1730, he was made Poet Laureate, despite the overall mediocrity of his plays. *The Careless Husband* (1705) is considered to be his best play. *Love's Last Shift* (1696) was highly praised by Congreve, as it began the reign of sentimental comedy on the English stage. The play describes Loveless who having deserted his wife after six months of marriage returns from abroad with no money. His wife wins him back by disguising herself as a stranger and by appealing to his better nature. The play was very popular and in 1696 Vanbrugh wrote *The Relapse*. *The Lady's Last Stake* (1707) was a reply to Vanbrugh's *Provoke'd Wife*. Cibber was fiercely attacked by many writers after he became Poet Laureate. He wrote twelve comedies, six tragedies, one tragicomedy, one farce, and several musical and operatic entertainments, all of which are of rather mediocre merit. Pope made him the hero of *The Dunciad* in the final edition of that poem.

John V a n b r u g h (1664 – 1726) turned to writing after spending some time in French prisons (from 1688 – 1692), including the Bastille in 1691, as a suspected spy. In 1696, he produced the immensely successful piece *The Relapse, or Virtue in Danger* and in 1697 *The Provoke'd Wife. The Relapse* tells the story of Loveless' return to his old behaviour as he becomes involved with the witty widow, Berinthia. The subplots include the most memorable character of Lord Foppington, who bought himself a title and is an example of contemporary empty fashion. Vanbrugh's other principal comedies are *The Confederacy* (1705) and *The Provoke'd Husband*, which he left unfinished and Cibber completed it and brought out in 1728. As a playwright, he paid no attention to style, writing as he talked and excelling in caricature. He is not so much concerned with the world of amoral conflict between reputation and desire, the world in which love is a witty game played for its own sake. In *The Relapse* he blames those attitudes for forcing a husband's adultery against his genuine love for his wife. His plays display a good mind for theatrical intrigue and show human types both exaggerated and truthful. Vanbrugh adapted several plays, including *The Country House* from Florent Carton Dancourt and *The Pilgrim* from John Fletcher.

Thomas S o u t h e r n e's (1659 – 1746) fame rests almost entirely on the adaptation of the two tragic stories by Aphra Behn, *The Fatal Marriage* (1694) and *Oroonoko* (1695), to the stage. Southerne was a friend of Dryden and wrote several prologues and epilogues for his plays. His first tragedy, *Loyal Brother: or the Persian Prince* (1682), was a topical play containing an attack on Shaftsbury and the Whigs. His comedies include *Sir Anthony Love*

(1690) and *The Wives' Excuse* (1691). They provide the bridge between the earlier comedy of Etherege and Wycherley and the elegant comedies of Congreve and Vanbrugh.

A large bulk of writing for the stage was by women. During the Restoration not only women actors became immensely popular but also woman dramatists earnt their living by professional writing. In the seventeen century writing was an acceptable pastime for women. Women writers might passed as amateurs, girls with hobbies, but it become a source of difficulty if they wanted to be taken seriously. Virginia Woolf who voiced the difficulties faced by a woman wanting to be taken seriously as a professional writer, saw it as Aphra Behn's achievement that she established "...the freedom of the mind... For now Aphra Behn had done it, girls could say... I can make money by my pen" (Morgan 1981: 23).

One of the first women dramatists is Katherine P h i l i p s (1632 – 1664), known to her contemporaries as "the Matchless Orinda." She was the first woman to have her play, *Pompey* (1663), professionally produced on the London stage. Both *Pompey* and *Horace* (1664) were translations of Pierre Corneille's tragedies. The latter was finished by Sir John Denham. During her lifetime, Philips created around her "a society of friendship," a society of men and women who shared Royalist and Cavalier values. She also wrote a number of poems, some of them on the subject of friendship.

Aphra B e h n (c. 1640 – 1689) was one of the most prolific writers of her age. She wrote poetry, plays and prose. During the reign of Charles II she was employed as a spy in Antwerp, and was briefly imprisoned for debt. Her writing career began in the 1670s with *The Forced Marriage or, The Jealous Bridegroom* (1670). Her other plays are comedies, *The Amorous Prince* (1671), *The Dutch Lover* (1673) *The False Count* (1681), and *Roundheads* (1681) and *Abdelazer* (1677), a tragedy. In 1677 she wrote an immensely popular comedy *The Rover*. The play was so succesful that she later composed a sequel to it, *The Second Part of the Rover* (c. 1681). *The Rover*'s action revolves around four female characters who voice their opinions on forced marriages. Behn openly resists the prevailing ideals of women's honour and chastity linking them to the economic conditions of the time. Her poetry is also an example of fine Restoration diction where witticisms and sexual undertones are re-emphasised from a woman's point of view. After 1683, Behn started writing prose works, which largely contributed to the development of the novel.

Catherine T r o t t e r (1679 – 1749) at the age of fourteen wrote a set of verses to Bevil Higgons who greatly esteemed her poetical talents. This might have led to introductions to Congreve and Dryden. Her first play, *Agnes de Castro* (1697), was a relative success although "...it was a bad play but not an unpromising one" (Morgan 1981: 23). Her second play, *The Fatal Friendship* (1698), was staged at Lincoln's Inn Fields where Congreve acted as chief writer and literary advisor. The play represents the genre of private tragedy and concerns bigamy committed in good faith. While the problem is social, the tragic mistakes of the characters affect only themselves. Some other of her plays were *Love at Loss, or Most Votes Carry it* (1700), a comedy, *The Unhappy Penitent* (1701), includes a preface in which Trotter gives an assessment of English playwriting. She also wrote several treatises, among others, *A Defense of Mr. Locke's Essay of Human Understanding* (1690) and *A Discourse Concerning a Guide in Controversies* (1706). Trotter also tried her hand in narrative fiction and in 1693 she produced *Olinda's Adventures*.

Mary Delarivier M a n l e y (c. 1672 – 1724) was one of those remarkable women in whose writings gentility and strong feminist feelings intermingle. Her first play, *The Lost Lover, or: The Jealous Husband*, was produced in 1696. The play had good dialogue and good scenes but was generally a failure. In 1696, *The Royal Mischief* was received with great applause. In 1706, the tragedy *Almyna, or The Arabian Vow* appeared at the Haymarket Theatre. All of them are heroic tragedies with strong feminist overtones. In the latter the plot revolves around her own pet grievance, that it is possible for a man after committing several crimes, to have his public image restored, while a woman, perhaps only guilty in appearance, is permanently branded. She herself was trapped into a bigamous marriage by her cousin who then deserted her.

Mary P i x (1666 – ?1709) was one of those incredibly prolific writers, whose plays were great successes, and were revived year after year in London theatres. In 1696, *Ibrahim, the Thirteenth Emperor of Turks* was produced at Drury Lane. In the same year she produced a farce, *The Spanish Wives*, with a good epilogue, designed to assuage the judgement of all sections of the audience. *The Innocent Mistress* (1699) shows the influence of Congreve. The *Double Distress* (1700), a tragedy, met with a very unfavorable review that characterized it just as another tedious tragedy, whose author should abandon in favour of writing comedy. The year 1703 brought her success with *The Different Widows*, a hilarious comedy, in which intrigues and amours abound. The play revolves around Lady Daylove, a woman obsessed with "decorum" who desires to be a la mode, but not implicated in anything scandalous. Her last play, *The Adventures in Madrid*, a comedy performed by the Haymarket Theatre, contained Shakespeare-like speeches on the virtues of money.

Susannah C e n t l i v r e (1669 – 1723) was a very successful playwright. Her plays have fared better through the years than any of the others written either by women, or by most men who wrote plays for the Restoration theatre. She was a keen supporter of the Whig party, but limited her political writing to prologues and epilogues in her plays. *The Perjured Husband* (1700), a tragicomedy, was published under her married name of Carroll. It was generally well received, but was attacked by some moralists for its indecent language. In 1702, *The Beau's Duel* was produced, a comedy which satirised the beaux and fops, and made humorous allusions to the popular craze for astrologers and philomaths. It was the first of many, which centred on a woman of sense who is not only morally and intellectually independent but is as much the pursuer in love as a man might be. *The Gamester* (1705) was an enormous success. There was nothing immodest in the play but religious zealots criticised it even though as it was set out against gambling, but the gambler reforms winning both heroine and fortune at the end of the play. *The Platonic Lady* (1707) featured another female character of strong sense and character. *The Busy Body*, written in the same year and performed in 1709, was praised by Steele in the *Tatler*, and described by Hazlitt in 1816 as an admirable comedy. *The Wonder* (1714), a comedy, was also warmly received by Hazlitt. In 1716, *A Bold Stroke for a Wife* was

highly censured for mocking religion as a result of a satirical view of the Quakers, and for encouraging children to disobey their parents. In 1722, *Artifice*, her last comedy, appeared. The play was condemned as supposedly encouraging adultery, ridiculing clergy and setting woman above the arbitrary power of their husbands to exert their natural rights. Centlivre's plays, like other works by her female contemporaries, advocate female wit and equal standing in the world. Centlivre wrote altogether nineteen plays, three of them farces. Her works were very successful on stage during her lifetime and even afterwards, the "revivals" attracted many famous actors.

Another dramatist of the period is Margaret Lucas Cavendish, Duchess of Newcastle (1623 – 1673), who collaborated with her husband William Cavendish (1592 – 1676). Her principal plays are *The Publick Wooing* (1662) which is a rewriting of Portia's subplot from Shakespeare's *The Merchant of Venice* (1596), *The Female Academy* (1662) and *The Convent of Pleasure* (1668). *The Sociable Companions or Female Wits* (1668) is Cavendish's most classical Restoration comedy in which she toys with the subject of money and relationships.

For further reading:

Bellaston (2000), Belsey (1988), Bradford (1993), Brooke and Shaaber (1980), Daiches (1992), Danielson (2001), Findlay, Hodgson-Wright and Williams (2000), Fitzmaurice at al. (1998), Kiefer-Lewalski (1985, 2001), King (1966), Morgan (1981), Peyne Fisk (2000), Quenell (1973), Sherburne and Bond (1980), Stephens and Waterhouse (1990), Williamson (1970), Wilson and Warnke (1989), Zwicker (1993, 2000).

Notes

1) For more specific allusions, see Kiefer-Lewalski (2001: 113 – 129).
2) For more, see Dobson (2000: 51).
3) Maguire (2000: 86 – 106) provides an elaborate introduction to the background of the concept of tragicomedy.

Chapter Four

The Age of Reason: Augustan Classicism

"Augustan" is the term often used to describe the period of Queen Anne's reign (1702 – 1714), reflecting an ideal that was formative during the much longer period from about 1660 until the middle of the eighteenth century. Its basis was an analogy between Charles II, restored to the throne after the Interregnum, and Octavius Caesar, whose imperial establishment like Charles' also ended a period of civil war. The epithet "Augustan" had many uses in England before the eighteenth century. Jonson praised James I whereas Dryden praised Charles II. Using this term signified the highest point of refinement in English learning, and it was customarily employed to refer to the period of William III and Anne. This comparison contained certain hopes, of mythic proportion, concerning Britain's universal role, heaven's favour and a new age of enlightened patronage in which the arts of peace would flourish. During this period the historian Edward Gibbon (1737 – 1794) wrote *The History of the Decline and Fall of the Roman Empire* (1776 – 1788), a work which largely contributed to the growing interest in the history of Rome. Gradually, the emphasis altered so that by the time of Pope and Swift, and still more that of David Hume, the analogy tended rather to stress the Augustan era's reforming character. In order to understand the scope of English "Augustan" Classicism, or Neoclassicism, one has to comprehend how much it was inspired by the prophetic idea of reform, and how much it looked towards a new age of expanded possibilities. After 1689, and the Bill of Rights issued by the new rulers, William of Orange and his wife, Mary, the daughter of James II, the Parliament became the supreme power in the state. The eighteenth century witnessed the development of government by a Prime Minister and his Cabinet, who were controlled by Parliament to all intents and purposes as long as their party had the majority there. What is more, the Toleration Act from 1689 ensured freedom of worship to both Puritans and Nonconformists. The Bill of Rights began the remodelling of the state, and from 1712 onwards, a period of thirty years of peace helped to develop British manufacturing and trade. The new constitutional monarchy began the building of the empire. At this time, England enlarged her dominions by gaining control over India and all of North America from the Atlantic to the Mississippi, though in the second half of the century she ceded her American dominion, which formed an independent American state. Two eminent figures, William

Pitt (1708 – 1778) and Edmund Burke (1729 – 1797), surface in the arena of politics, the former standing as an example opposing bribery and corruption, whereas the latter used his voice and his pen in favour of pure political justice.

The eighteenth century is sometimes also called after the poet, the age of Pope, providing connections with the literary figures and trends of the time. Alternatively, this century is called the age of the novel. Newspapers, journals and political pamphlets as well as critical treatises on literature complete the cultural scene. Architecture, art and literature all aimed at harmonious excellence, which could only be attained by prolonged study. Related to the classical examples, writers, artists and architects saw themselves as craftsmen who studied and followed the rules of their arts. Hence, this period is also referred to as Neoclassicism and shows a strong continuation of those classical and French models characterised by their polished intellectual tone. The eighteenth century, in fact, was influenced by a number of models: Roman, Greek, Gothic (see next chapter), oriental and savage. From the Roman model, Cicero was recognised as a martyr for liberty, while Cato was seen as a model republican, whom Addison praised in his drama *Cato*. The Roman example exercised a powerful influence on writers, historians and politicians. The fallen state of Rome was a warning, inspiring pity and awe. Shaftesbury (1671 – 1713) was perhaps the most outspoken advocate of the Greek model as opposed to Roman virtues, linking Greece with the idea of political freedom but also truth and beauty, all of which finds its way into literature in Johnson's *Irene* (1749). The oriental model was promoted by both the translations of Homer's *Odyssey* by Pope as well as by the introduction of *Arabian Nights* to the reading public. Joseph Spence in *An Essay on Pope's Odyssey* (1726) coined a new word "orientalism" with reference to Homer's most sublime and spirited passages, where he most nearly approaches the manner of the Old Testament prophets (Sambrook 1993: 217). The savage features in literature as early as the beginning of the sixteenth century, originating with Montaigne's essay *Of Cannibals* in which he mourns the human loss of innocence compared to America before the arrival of the Europeans. In the course of the eighteenth century there are various tales of savages reworking Rousseau's model of the "noble savage" (including Aphra Behn's *Oronooko*). The end of the era marks the beginning of Sentimentalism, which has its source in the classical prototype of the pastoral song. The neoclassical period is sometimes extended to include the writers and thinkers of the Restoration as they also paid respect to classical authors and attempted an imitation of their works.

Neoclassicism attempted to discover the principles or laws of literature, of literary creation, of the structure of a literary work of art, and of the reader's response to such a work. The rules were not simply taken over from Aristotle, but were an application of certain principles by reasonable beings perceiving their reality through the rational minds of the eighteenth century. Almost all Neoclassical poets tried to formulate a theory of literature to explain its function, the nature of the creative process, and the ways in which a literary work is constructed. Pope's *Essay on Criticism* is one of the greatest examples of this trend. Originating from both domestic (John Dryden) and foreign (Nicholas Boileau and his *Art poétique*, 1674) influences, the poem establishes canons of taste and defined principles of composition and criticism. Literature appears both to be artistic and a rational process. Imagination, although necessary, needed to be guided and bridled by reason. Aristotle had focused on the organic quality of a work of art, stating it should have a structural union, with no part capable of removal without disjoining the rest. Art became identified with persuasion and rhetoric. Tragedy was still essentially a warning, and misfortune aroused pity, while comedy had to expose national vices. There were also extensive tracts of literary endeavours with little or nothing by way of classical precedent. Classically minded critics tended to neglect these vernacular forms altogether, or else, what was worse, to apply to them inappropriate classical criteria such as the notion of unity. John Dennis (1657 – 1734), for example, criticised Shakespeare for not applying the rule of single action, which was the prevalent rule of Classicism.

The central concept of the Neoclassical theory of literature was "imitation of nature," especially human nature. Man and his activities and ideals constituted a fit subject for literary endeavours. Since human civilisation was understood to be at its highest standing, man's position in the universe and in society and the harmonious existence of people was the subject of many Neoclassical works. Still, Neoclassicists oscillated between individual and universal concepts, usually favouring the universal. The concept of a character as an individual is linked with the prose fiction of the time and developed in the novel. The idea of mimesis was related to the notion of probability and excluded the supernatural. Propriety was another notion taken from Classicism, specifically from Aristotle (*Poetics*), Horace (*Ars Poetica*) and Cicero (*De Oratore*). It forbade depiction of the horrible and the ugly, the low and the mean. The notion of **decorum** was especially potent in poetry as it demanded consistency with the canons of propriety; a matter of good behaviour on the part of the poet. The ultimate aim of literature was to educate while entertaining, to have moral as well as intellectual content. The ideal reader became a self-consciously modern man, very proud of his exalted position at the pinnacle of civilisation.

"Science" is defined by Johnson's dictionary as "knowledge," and is considered part of culture. One of the heroes of the period was Sir Isaak N e w t o n (1642 – 1727) who personified the Enlightenment. His research enabled many people to continue their own scientific endeavours. Joseph P r i e s t l e y (1733 – 1804) in 1767 wrote his *History and Present State of Electricity*. This, in turn, became the subject of research of Frankenstein in Mary Shelley's novel entitled *Frankenstein*. Many museums were established, e.g., The British Museum (1759), based on the collection of Sir Hans Sloane, botanist.

Since the old religious models were substituted with more secular ones, philosophy became an increasingly potent area of inquiry with such eminent figures as John Locke, David Hume and George Berkeley. John L o c k e (1632 – 1704) broke new ground in the way of people's thinking. His *Essay Concerning Human Understanding* (1690), *Letter Concerning Toleration* (1689), and *Treatise of Government* (1690) were all designed to combat the theory of the divine right of kings and to justify revolution. He claimed that power is a contract between the government and the people, and people can remove or alter that if they find it breaking the rules of the original contract. David H u m e (1711 – 1776) created an empirical system of philosophy with his works *Enquiry Concerning Human Understanding* (1748), *Enquiry Concerning the Principles of Morals* (1751), and *Political Discourses*

(1752). Hume's *Dialogues Concerning Natural Religion* were published in 1779 by his nephew. As a political economist, he anticipated the views of Adam Smith. George B e r k e l e y (1685 – 1753) is chiefly known for his *Essay Towards a New Theory of Vision* (1709), *A Treatise Concerning the Principles of Human Knowledge* (1710), *Dialogues Between Hylas and Philonus* (1713), and *Alciphron* (1732). In *A Treatise Concerning the Principles of Human Knowledge* he seeks to show that what are called the material objects of sense exist only in the mind, and are the impressions made upon our minds by the immediate acts of God. The most famous of all Berkeley's notions is the one concerning perception: "to exist is to be perceived" which is primarily a destruction of Locke's system of external material reality.

Prose

The spread of learning was also connected with the development of newspapers. Two renowned figures must be mentioned here, Joseph A d d i s o n (1672 – 1719) and Sir Richard S t e e l e (1672 – 1729). From 1709 to 1711, Steele published the *Tatler,* a magazine issued three times a week. Steele concentrated on everyday issues, while Addison dealt with literary criticism and related matters. Steele also wrote a tragedy *Cato* (1713) which many considered a response to the current political situation. Addison founded the *Spectator* (1711 – 1712) and issued it daily. These journals had the format of a book and consisted of articles signed mostly with pennames. Some of Addison's essays were represented as the work of fictitious members of a club, among them: the sensible Whig, Sir Andrew Freeport; the idealistic, but rather out of touch, Tory, Sir Roger de Ceverley; and, of course, Addison himself as an observer, an early instance of the *Spectator* attitude. The *Spectator* succeeded partly because it made few demands on its well-judged audience. It covered a wide variety of topics but presented relatively few ideas, conveying them with far too many examples. The papers were mainly concerned with morals and literature, and their objective was to "enliven morality with wit, and to temper wit with morality."

One of the most interesting intellectuals of the time was Samuel J o h n s o n (1709 – – 1784), a great prose stylist who had a profound influence on Edward Gibbon, Joshua Reynolds, Jane Austen, and William Hazlitt. Johnson described his own style as a medium one, it was not grand, but it carried some weight. Nevertheless, Johnson made great demands on the reader, especially with his sustained abstractness. His best style is exemplified in his *Rambler* essays (1750 – 1752). They are at their best when they deal with the broad generalities of human nature, such as in *An Allegory on Wit and Learning.* Johnson's *Idler* essays (1758 – 1759) are sometimes more oblique and both series may seem a little heavy. He is also famous for two satirical poems, *London* (1739) and *The Vanity of Human Wishes* (1749). In the former he plays with rhetorical questions and irony to give a just depiction of the city. In the latter through the use of antithesis he explores certain situations to expose human delusions and frailties. *Rasselas* (1759) continues Johnson's search for happiness begun in the eastern tales of the *Rambler* by adding narrative illustration and a larger sequence that, at times, as with the rising waters of the Nile, approaches symbolism and myth. This austere narrative is paradoxically more confessional than the essays. Perhaps narrative displacement allowed Johnson to approach his fears and despairs more closely. The book is based on the parable of pilgrimage as the main characters escape the pleasures of their perfectly happy life in Abissinia to Egypt to see how people live. Their adventures deconstruct the myth that the possession of wisdom can immunise one against the calamities of life and various misfortunes. *Rasselas* is an important prose narrative showing the absorption of romance, fairly tale and allegory into prose, thus contributing to the development of the English novel. One can find its echoes in a contemporary novel *Grimus* by Salman Rushdie.

Johnson's greatest achievement is his *English Dictionary* (1755). It is still widely appreciated for its clear definitions, which advanced lexicography by introducing the idea of illustrating definitions, and his brilliant anthology of passages from authors such as Spenser and Raleigh to those of his own time. Johnson is openly prescriptive, giving valuable information about distribution and acceptability.

As a critic, Johnson in his *Lives of the English Poets* (1779 – 1781, 1783) defines English poetry as Augustan. Each profile consists of three sections: biography, character and criticism. He traces their past education and reading, their models and heroes, their associations and quarrels and, whenever possible, their methods of composition. In his frequent digressions, Johnson sometimes tends to be excessively critical as he applies the criteria of Neoclassicism taking into account also the readers' reactions. Johnson's scholarship enables him to supply a context of criticism and to arrive at judgements that are principled rather than merely prejudiced: knowledge of Cowley's associations with the metaphysical poets allows appropriate allowances to be made in estimating his poetry. Personal as it may seem, Johnson's critical approach established the trend in English literary criticism of combining the writers' output with their biographies.

In 1791 James B o s w e l l (1740 – 1795) wrote his *Life of Johnson* and is therefore responsible for shaping Johnson's legend. Surviving drafts show that he often changed Johnson's words, but it was primarily an effort to remould speech according to the conventions of rhetorical smoothness and symmetry. It is a detailed work without unnecessary idealisation. Still, he omits certain facts from Johnson's life that puzzle and fascinate contemporary biographers, in particular Johnson's relationship with Mrs Thrale. The story has been recently fictionalised by a contemporary writer Beryl Bainbridge in her novel *According to Queeney*. Boswell's own character emerges from his voluminous journals, which came close to being an enormous autobiography. He also contributed to the *London Journal* (1762 – 1763).

Poetry

Alexander P o p e (1688 – 1744) was the son of a Roman Catholic linen-draper of London. His health was ruined and his figure distorted by a severe illness at the age of twelve. According to Johnson, "His legs were so slender that he enlarged their bulk with

three pairs of stockings, which were drawn on and off by the maid; for he was not able to dress or undress himself, and neither went to bed nor rose without help. His weakness made it very difficult for him to be clean" (*Lives of the English Poets*, 1986: 435). Pope was self-educated. He showed his extraordinary metrical skill in *Pastorals*, written, as he claims, when he was sixteen and published in 1609. Some critics assert that Pope habitually rewrote most of his works right before publication. He became intimate with Wycherley who introduced him to London life. He wrote a prefatory note, "Discourse on pastoral poetry," in which he declared that "simplicity, brevity and delicacy" were the proper qualities of a pastoral poem.

> If we would copy Nature it may be useful to take this Idea along with us, that pastoral is an image of what they call the golden age. So that we are not to describe our shepherds as shepherds at this day really are but as they may be conceived then to have been
>
> (Pope 1983:10).

His *Essay on Criticism* (1711) made him known within the Addison's circle. This work concerns the theory of poetic art, which was later on developed in a poetic letter to Burlington, entitled *Of Taste* and later *Of False Taste* (1731). Pope's immediate concern was the relationship between critics and writers in an open forum of art that replaced gentlemanly amateurism and patronage. He wrote in the spirit of moderation, trying to free criticism of any inherent animosity. He offered a generous account of the value and limits of rules and a warning, above all, against pride. He creates a pattern of imagery that underlies the poem at every point and gives it more strength than its casual surface might suggest.

Pope's doctrines of criticism are prescriptive and normative, establishing the two main purposes of literature: to instruct and to delight. His understanding of **wit** meant, unlike the Elizabethans for whom it was connected with the expression of complicated logical structures, brilliance of expression. As he phrased it in his *Essay on Criticism*:

> True wit is Nature to advantage dressed,
> What oft was thought, but ne'ver so well expressed.

For Pope, tragedy should evoke some emotion on the part of the reader, but it requires poetic justice that bad characters should be punished and good ones rewarded. Consequently, epic and tragedy were considered the highest genres. His *Essay on Criticism* is a didactic poem, which begins with an exposition of the rules of taste and the authority that is to be attributed to the ancient writers on the subject. The laws by which a critic should be guided are then discussed, and some attention is paid to the critics who have departed from them. Remarkably, he developed these theories when he was only twenty one. The chief aim of the eighteenth century writers was to imitate nature, but the word "nature" had special meaning for Pope. For him, it meant the perfect imitation of classical examples. To "first follow Nature" meant to follow the classical poets in their depiction of the golden age of mankind, and he modelled his *Messiah,* published in *The Spectator* in 1712, on Homer. Nature encompases all aspects of the created world, including the non-human created world. The advice on following nature is also related to human nature, one's own internal "nature," an instinctively recognised principle of ordering, derived from the original cosmic ordering of God. Art as derived from Nature is tested against it, while Truth and Reason are reflections of the poet-creator mind. For Pope, wit is as important as Nature with its power of invention and perception. He frequently oscillates between Wit (invention) and Judgement (correction). Pope draws on ancient masters, like Longinus or Horace, instructing his reader:

> Learn hence for Ancient Rules a just Esteem;
> To copy *Nature* is to copy *Them.*

Much of his idea of writing is constructed around the image of manliness, of wooing (female) Nature or the Muse. False criticism (with which Pope is as much preoccupied as with writing) derives from a kind of inner impotence. Pope sets poetic genius against critical taste to set the principles of criticism. Still, the two categories frequently converge as poetry offers itself for criticism. His insistence on creativity and decorum (with the famous "a little learning is a dangerous thing") makes Pope the most emblematic poet of the eighteenth century.

In 1713, his poem *Windsor Forest* appeared and brought him the friendship of Swift. It is a perfect example of the presentation of classical nature refined with pastoral elements. The poem has little unity; it is a collection of scenes and apostrophes but some descriptive passages quite happily mix a high formality of diction with charming rural scenes. His theme evolves around the historical events witnessed by Windsor Forest, with Queen Anne functioning as a sort of redemptive divinity, who puts an end to civil disorder and forwards peace with France.

A year earlier, Pope wrote *The Rape of the Lock,* which was revised in 1714 and appeared in Lintot's *Miscellanies*. It is itself a classic of the mock-heroic epic. The story concerns the cutting of a lock of Miss Arabella Fermor's hair, an incident which gives rise to a quarrel between two families, and the poem is written to laugh the two families out of the quarrel. The mode of presentation reminds one of great classical epic whose lofty tone stands in marked contrast to the subject matter. Pope based his poem on Boileau's *Le Lutrin* but expanded the sketch with the machinery of sylphs and gnomes adopted from the light erotic French work, *Le Comte de Gabalis* by Abbe de Montfaucon de Villars. The poem is also anchored in the classical tradition of the pseudo-Homeric *Batroamyomachia* (The Battle of Frogs and Mice) and the epic traditions of Homer, Virgil and Milton. Describing an insignificant incident, it beautifully elaborates its topic in a perfect rhyme of the heroic couplet in which almost every line is formed on the basis of contrast. It is an art of detail woven into a courtly intrigue. The playful and witty surface, however, has more serious critical overtones. Yet, Pope is not criticising his contemporary society but portrays its apparent shallowness, vanity and false courtly manners with a combination of irony and sadness. Using mock-heroic diction he reflects on the principal characters as well as on the activities of high society. Both charming and ridiculous, such a description emphasises Pope's own perception of social life as filled with insignificant events and

spiritually empty. Pope wrote a letter to Arabella Fermor, the original Belinda, and said that *heroi-comical* "is a term invented by the critics to signify that part which the Deities, Angels or Daemons are made to act in a Poem." The epigrams, which are woven into the texture of the poem, are not isolated exercises of wit but part of this total pattern.

By 1717, his collected works were published, containing works like *Epistle of Eloisa to Abelard*, and *Verses to the memory of an Unfortunate Lady*, an elegy on an unfortunate lady who killed herself because of an unhappy love. In the former, Pope turns the private situation of grief and desolation into a public literary form, transforming the unhappy love into the conflict between desire and religious faith, flesh and spirit, commitment to God and love for an individual. It is a poem about a desire which, historically speaking, is not only unfulfilled but because of Abelard's castration impossible to be fulfilled.

Pope was always a keen observer of life as well as a good satirist. In 1728 he wrote *The Dunciad* (Dunce – donkey), about his fellow writers and those whom he considered his enemies. There are four versions of the poem, dating between 1728 and 1742. Lewis Theobald (1688 – 1744) who had dared to criticise Pope's work on an edition of Shakespeare, was made the favourite of the Goddess Dullness in the first three, though in the fourth complete version, Colley Cibber replaces Theobald. Pope also provided extended commentaries and appendices. Book Four of *The Dunciad* was published in 1742 as *The New Dunciad,* of which Colley Cibber was the main target, after having criticised Pope's play, *Three Hours After Marriage*, written in collaboration with Gay and Arbuthnot. In this company, he also wrote *Memoirs of Martinus Scriberus* and *Miscellanies*. His last version to which he returned towards the end of his life is the site for a collision between the aristocratic and heroic culture of the epic and the political and literary culture of mass production. The work's idea originates from an imitation of Horace and, in a sense, *The Dunciad* is an adaptation of Horatian satires. The satire is directed against dullness, in general, and in the course of it all the authors who were Pope's enemies are held up to ridicule. Yet the work is not only confined to personal abuse. The satire is also directed against literary vices. The poem also contains some interesting motifs of Pope's own account of English literary history. Structurally, the poem does not have such a fully developed mock-heroic action as one can find in *The Rape of the Lock.* It is rather a collection of episodes with brilliantly portrayed personalities. The poem is divided into four books. Book One contains episodes on dullness, where the goddess contemplates confusion and bad poetry. Book Two describes public games and sports instituted by the goddess to celebrate Cibber's coronation. Book Three is Cibber's vision of the past, present and future of dullness. Book Four exposes the realisation of the principle of dullness and all the schools, universities and theatres are consumed by it in a restoration of night and chaos. The poem is a great lesson for poets, critics and professors and a warning against dullness and pedantry.

In 1732 – 1734 Pope published *The Essay on Man,* a philosophical work in heroic couplets. It was part of a larger poem, which was, however, never completed. The four epistles compose a verse essay and are addressed to Lord Bolinbroke and might be, to an extent, inspired by his philosophical writings. The first epistle discusses the relation of man to God and presents the scheme of the universe as the best possible one. The poet does not renounce the existence of evil but acknowledges its ultimate submission to God's will. The second epistle discusses man's psychological nature and, while stressing the dichotomy of passion and reason, tries to reconcile the two. The third one draws man's history in society and society's evolution from the primitive state to its present decadent condition. The fourth epistle (written by Pope some months later) is entitled *On Happiness* and here Pope is trying to build a rational system of ethics, independent of metaphysics or religion. He does not question the need of religion, yet his own beliefs gravitate towards deism.

In 1731 – 1735, he published *Moral Essays*, totalling four in number, including *Of the Knowledge and Characters of Men, Of the Characters of Women*, and two on the subject *Of the Use of Riches*.

Pope was also an author of a variety of lyrical poems like *Ode for Music on St. Cecilia's Day* (1713) and *The Epistles to a Young Lady* (1712). Apart from his literary output, he left some translations of parts of the *Iliad* and the *Odyssey*, and translations of Ovid and Chaucer. Unfortunately, his translation of his first volume of the *Iliad* appeared at the same time as Tickell's translation of Book I and this impaired Pope's relations with Addison. In the *Epistle to Dr. Arbuthnot* (1735) Pope presents a satirical portrait of Addison and Lord Harvey, as well as some other critics like Dennis or Cibber. Another target of Pope's criticism was Ambrose P h i l i p s (c. 1675 – 1749). He was the author of *A Collection of Old Ballads* (1723), but the main goal of criticism became his *Pastorals,* published in Jacob Tonson's *Miscellany*. Pope wrote against his pastorals in *The Guardian,* and John Gay parodied Philips in his sequence, *The Shepherd's Week*. Pope died in 1744, after a "long illness," a term he used to characterise his entire life.

John G a y (1685 – 1732) in 1713 issued *Rural Sports,* modelled on Pope's *Windsor Forest*. The first work to show his real ability had been *Shepherd's Week*, which appeared in 1714. His first play, *What d'ya Call It*, a satirical farce, was produced in 1715. In 1716, his *Trivia, or the Art of Walking the Streets of London* appeared. It was a burlesque poem painting the realities of London life with a purpose of being not too serious instruction. He collaborated with Pope and Arbuthnot in a comedy, *Three Hours After Marriage*, a year later. He became intimate with the Duke and Duchess of Queensberry and in 1727 brought out a series of *Fables* that proved to be very popular. *The Beggar's Opera* (1728), a ballad-opera, met with incredible success and was followed by the publication of a sequel, *Polly*. The production of the latter on the stage was forbidden. *The Beggar's Opera* contains his most finished lyrics, which combine the burlesque of Italian opera with political satire (probably aimed at Sir Robert Walpole). A novelty was the transference of the whole grandiose apparatus of opera to the precincts of Newgate. Gay also wrote ballads, e.g. *Sweet William's Farewell to Black-eyed Susan*.

Allan R a m s a y (1686 – 1758) was a Scottish poet and a leading figure in Edinburgh society. In 1718, he anonymously brought out several editions of *Christ Kirk on the Green*, with supplementary verses of his own in fake antique Scots. In 1721, he published his own collection of elegies and satires, *Scots Songs*. In 1724 – 1737, he issued *The Tea-Table Miscellany*, the first of many eighteenth century collections of songs and bal-

lads. *The Ever Green* collection from 1724 contained the work of late medieval Scottish poets like Dunbar and Henryson. Both exerted a notable influence on Robert Burns. In the following year, Ramsay produced a pastoral comedy *The Gentle Shepherd,* which was much admired for its Scots songs. His work contributed to the revival of Scottish vernacular poetry.

The eighteenth century also witnesses the careers of many women writers, like Anne Finch née Kingsmill (1661 – 1720), the author of idyllic poems such as "A Nocturnal Reverie," included in the collection *Poems on Several Occasions* (1713). Lady Mary Wortley Montagu (1689 – 1763) never saw her work in print, and her *Town Eclogues* were pirated and published without her consent. Judith Cowper Madan (1702 – 1781) continued her friendship with Pope, and he included her "To Mr Pope" (1720) among the dedicatory verses in his *Miscellany Poems* (1726). Mary Jones (? – 1778) was discouraged from writing by her brother, rev. Oliver Jones, but her admirers collected and sponsored the publication of her works in *Miscellanies in Verse and Prose* (1750). In an epistle "Of Desire" she models her poetic voice on Pope. Mary Leapor of Brackeley (1722 – 1746) also emulated the style of Pope especially in her epigrams, i.e., in her satire on ageing ladies, "Dorinda at her Glass"; and she also wrote an elegy on the death of Pope, "On the Death of a justly –admir'd Author". Mary Barber (c. 1690 – 1757) published her successful *Poems on Several Occasions* (1734). Mary Chandler (1687 – 1745) wrote her famous poem celebrating Bath, *The Description of Bath. A Poem* (1736), which became very popular among Bath tourists. The *Poems* of Jane Brereton (1685 – 1740) were published four years after her death. Anne Ingram, Lady Irwin (c. 1696 – 1764) responded to Pope's *Epistle to a Lady on the Characters of Women* (1735) with *Epistle to Mr Pope Occasioned by his Characters of Women* (1736). Elizabeth Carter (1717 – 1806) produced *Poems on Particular Occasions* (1738). Mary Scott (c. 1752 – 1793) in *The Female Advocate* (1774) suggested adequate education for all women but encouraged only the gifted ones to pursue literature.

One of the most difficult figures to classify is Bernard Mandeville (1670 – 1733). He was a physician of Dutch origin who remained in England to practice medicine and made his mark with his satirical descriptions of English society. In 1705, he published *The Grumbling Hive, or Knaves Turned Honest*, which is a description of a beehive in which the occupants are utterly selfish and venal, but as a social unit are prosperous and happy. In 1714, he republished it as *The Fable of the Bees; or, Private Vices, Public Benefits,* accompanied by a prose essay, *An Enquiry Into the Origin of Moral Virtue. The Fable of the Bees* was subsequently a "nuisance" by a Middlessex grand jury and Mandeville was denounced as a vicious profligate by the clergy and the press (Quenell 1973: 173). Mandeville offers traditional objections to luxury, avarice, and the corruption consequent upon them which he sees as inseparable from national prosperity. Like Swift, Mandeville saw human nature as fallen, and hated the self-pride that induced humanity to ignore its natural limitations. In a way, he predicted the arrival of a complex modern cash economy, based on increasing consumer demand. He was unperturbed by the hostility he aroused, and continued to promulgate genially subversive ideas in further pamphlets, including *A Modest Defense of Public Stews: or an Essay upon whoring, as it is now procis'd in these kingdoms* (1724), and *The Usefulness of Christianity in War* (1732). His last work, *A Letter to Dion* (1732), defends his ideas against his most formidable critic, George Berkeley. Pope disapproved of Mandeville's "realism" and his cynical approach to individuals and society; still, in his *Moral Essays* he explores the paradox of avarice and prodigality both of which may turn out to be socially beneficial.

The Origins of the Novel

The word "novel" is scarcely applicable to anything written during the Elizabethan period but it was, however, the prose fiction during this period that gave rise to the novel in the contemporary meaning of the word. For Johnson, a novel was "a small tale generally of love" (*Dictionary*, 1755). One of the most important statements concerning fiction was James Beattie's "On Fable and Romance," published in his *Dissertations Moral and Critical* in 1783 (Day 1987: 34). Beattie made an attempt to categorise various forms of fiction but included long digressions on the history and nature of chivalry and chivalric fiction. Some scholars (Schlauch 1965, Jewers 2000) search for the roots of the novel in chivalric fiction, others (Doody 1997) go even further appropriating the term "novel" to ancient fictions such as Petronius' *Satyricon* or Apuleius' *The Golden Ass*.[1] A fictional framework exists in Lyly's *Eupheus* (1578) and similarly Sidney's *Arcadia* (1580, 1590) in which fiction is decorated with poetry. One of the best representatives of such writing is George Gascoigne's (c. 1634 – 1577) *The Adventures of Master F.J.* (1573) or Thomas Lodge (?1558 – 1625) whose *Rosalynde* (1590) served Shakespeare as the framework for the plot in *As You Like It*. Lodge used the Middle English romance *Gamelyn* as his source. Robert Greene's (1558 – 1592) prose narratives such as *Pandosto* (1588) formed the first drafts of plot for *The Winter's Tale*. An extended romance by Samuel Ford, *Ornatus and Artesia* (1595), further illustrates the close link between prose fiction and drama, and also exemplifies the apparent lack of interest at this stage in the building up of a single plot over a story of some length. Thomas Nashe's, *The Unfortunate Traveller* (1594) is a work of a different genre. Subtitled *The Life of Jack Wilton,* it introduces an autobiographical record of travel and adventure that is a precursor of both Defoe's stories and the picaresque novel. The material is organised around the storyteller, Jack Wilton, a page at the court of Henry VIII, whose adventures emerge as enormous practical jokes (see Chapter Two). Thomas Deloney's (c. 1543 – 1600) heroes live in the duller and more difficult world of industry. Deloney portrays Elizabethan tradesmen, describing how hard it is for an apprentice to get to the top. *The Gentle Craft* (1597) is about shoemakers and *Jack of Newbury* (1597) is a story about an apprentice in the cloth industry who is wooed by his master's widow. His style is never as distinctive as Nashe's, but it is marked by well written dialogues. The pamphlets of the Elizabethan fiction offered a very good example of low life satirically portraying follies and vices of the day. Some of them are Greene's *Cony-Catching*, Dekker's *Gull's Hornbook*, and Nashe's *Pierce Penniless.*

Sixteenth and seventeenth century prose was also truthful to the original meaning of the word "novel" (Italian *novella*, a piece of news), and frequently showed a close relationship with ballads and "news." Seventeenth century ballads as well as short prose texts concerned usually some criminal/legal actions, or some sort of natural disasters. The newes/novels, as Davis (1996: 42 – 84) calls them, hardly ever distinguished between fact and fiction, although their writers tried to prove that their works were verifiably true.[2] Still, early novels were not labelled as novels but as "private histories," autobiographies or "secret histories," with their authors functioning as fictitious editors[3]. All the early pseudo-factual fictions, to use Barbara Foley's (1986) term, simulate such discursive forms as the chronicle, the traveller's reports or sets of letters stressing the factual rather than fictional context. These texts are not historical fiction but historicised fiction (Zimmerman (1996: 51).[4] Such an insistence on the truthfulness of fiction as Zimmerman notices is related to the "tendency of the eighteenth century fiction to put itself within the parameters of historical interpretation" (1996: 51). Ian Watt in his classical study puts forward the hypothesis of the "triple rise," the rise of the middle class, the rise of literacy and the rise of the novel. The three, he postulates, were related and happened nearly simultaneously, hence literate characters from lower classes, like Moll Flanders, were not difficult to imagine. The individualisation of characters like Robinson Crusoe or Moll Flanders is for Watt (1957) one of the signs of realism of the novel. Watt insists on the formal realism of early novels, and even in the case of Sterne points to the inclusion of numerous realistic details in an otherwise non-realistic narration, while many contemporary scholars concentrate on the self-conscious elements in the early novels. The **realism** of early novels is different from that of the nineteenth century. It signifies a set of narrative techniques used to create the illusion of tangible reality. Writers like Defoe, Fielding or Smollett gave their characters proper names and set their novels in a specific time and place so as to produce an authentic account of the actual experience of individuals. Such works required a language which would fit a given character, and consequently the forms of everyday idiom are used. The genre assumed to be a full and authentic report of human experience.

As opposed to earlier romance, eighteenth century fiction was to present all the particulars of a given life situation (Watt 1957: 31). Thus, the novel aims to be as close to life as a journalistic report. What is more, through its journalistic quality, the novel openly establishes associations with the world of lower classes and criminals. McKeon (1988) sees the novel as responding to the needs of the early mid-eighteenth century British society, at the same time addressing epistemological problems of the time, hence the confluence of both the social "questions of virtue" as well as the epistemological "questions of truth."

The decades preceding the works of Defoe and Richardson are sometimes called the era of women writers, those who begin writing in the mid-seventeenth century. An interesting literary enterprise is Margaret Cavendish's, Duchess of Newcastle, *The Blazing World* (1666) whose preface offers a defence of imagination. Cavendish constructs a literary utopia, which allows a woman to overturn the limitations imposed on her by the patriarchal society. Her work oscillates between romance and novelistic discourses. The same principle one finds in Aphra Behn's *Oroonoko* (1688). The work is called "A true History" on the title page. Still, although the text aims at a novelistic probability of account—versimilitude—the narrator is an eye-witness or learns the story of Oroonoko from first hand accounts, and aspires to present a more serious prose style in the story of a Negro prince, it is nevertheless full of elements of romance. *Oroonoko* begins with a traditional romance account of the love between Oroonoko and a general's daughter, written in a courtly love fashion. Imoinda is sought for the king's harem, and sold into slavery by the king when he discovers her love for Oroonoko. It is an action-packed story of adventure, battle, grand passion and tragic death, as the prince finally finds his beloved but has to kill her to save her from slave drivers, and then is himself brutally executed. The simplicity of pagan faith is contrasted with the complexity of Christian dogma, and the treachery of Europeans is criticised by morally superior natives who seek only justice and decency. Oroonoko is a knightly hero who experiences many adventures, he is a courtier as well as a "noble savage" embodying Rousseau's ideal against the depravity of the white man's world. Apart from *Oroonoko* Behn produced a collection of stories, the most important of which are *The Fair Jilt* and *The Nun*.

An interesting work is Congreve's *Incognita* (1692), subtitled by the author *Or, Love and Duty Reconciled. A Novel*. In the preface Congreve provides a conception of what a novel is (an early example of the definition of the genre). He discusses romances [5] only to state that novels "are of things of a more familiar Nature," finally declaring that "Romances give more Wonder, Novels more Delight." Congreve highlights that romances portray "constant loves and invincible courages of heroes, mortals of the first rank (…)." Their plots are composed of miraculous actions and impossible performances, while novels concentrate on more mundane things. Congreve's work foreshadows the changes in the nature of prose fiction setting up an oppositional relationship between romance and the novel.

What is now called "amatory fiction" was widely read and written by women like Mary Delarivier M a n l e y (1663 – 1724) [her name is also spelt de la Riviere Manley] who was the reputed author of a number of important works. She wrote an epistolary novel *The Lady's Paquet Broke Open*. Her novel *The Secret History of Queen Zarah and the Zarazians* (1705, second part 1711) is the first *roman à clef* in English. She also wrote *The Adventures of Riviella* (1714), an autobiography, in which she gave herself the pseudonym Sir Charles Lovemore. One of the most famous works is her *Secret Memoirs and Manners of Several Persons of Quality, of Both Sexes from the New Atalantis, an Island in the Mediteranean* (1709), known as *The New Atalantis*. The work is a framed novelle, in which a Manley persona, Astrea, who lives in a "lunary world" far from earth, decides to revisit the planet in order to find out if human beings are still as defective as when she had left them (Donovan 2000: 50). Astrea is accompanied by two allegorical figures, Virtue and Intelligence. Most of the characters are thinly disguised, which resulted in the imprisonment of both the publisher and the printer, and Manley herself had to assert that there was no correspondence between any real persons and her fictitious characters. Still, the absurdity of sexual scandals is a good commentary on the English court of the times and the book is frequently read as a Tory propaganda against the Whig ministry, which fell from

power in 1710. Many of Manley's female characters tell stories of deceit and misfortune. Such stories do not hide Manley's proto-feminist sympathies, and serve as warnings to the all too trustful young females. Manley also wrote an unframed collection of novellas, *The Power of Love* (1720), which through modifications can signify the emergence of early realism.

Aphra Behn is one of the mothers of the novel, another mother is certainly Eliza H a y w o o d (?1693 – 1756), an actress and author of several plays and many novels. Her literary career began with the publication of *Love in Excess* in 1719. She was also active in journalism conducting a periodical *The Female Spectator* (1744 – 1746). In 1751 she published *The History of Miss Betty Thoughtless* which fused her interest in the romance, novel and conduct books formulae. In 1753 she published *Jenny and Jemmy Jessamy. The History of Miss Betty Thoughtless* dealt with the position of females in society whose appraisal of a character is based on appearances and conventions. Betty realises that her only time to have any power over men is the time of courtship. As she prolongs decision making, she is perceived as a coquette and consequently loses the best of her suitors. She then marries the wrong man and pays for her previous thoughtless conduct. Such a turn of action might be a commentary on Haywood's own marriage, which was far from being a happy one, and for most of her life Haywood lived separated from her husband. The plot of a reformed coquette is then deepened by tracing the development of a strong and energetic young woman, who being an orphan has to learn how to behave in society by herself. Betty Thoughtless, just like the title hero of Fielding's *Tom Jones*, sets out in search of love and adventure, experiences trials and misfortunes, only to find the right life partner at the end of the strife. Still, Haywood recognises that unlike Fielding's male protagonists, the female domain is domestic one of confinement, where their activities are limited, while beyond the domestic one finds temptations unworthy of a chaste and modest woman. Haywood wrote a number of novels, romances and scandal chronicles, in which prominent figures of the time can be recognised.[6)]

Three writers are usually named as the fathers of the English novel: Defoe, Richardson and Fielding. Daniel D e f o e (1660 – 1731) is a writer whose extraordinary career involved failures in business, service as a government agent, and counteragent, and prolific activity as journalist, pamphleteer and author of books. His first important signed work, a pamphlet entitled *An Essay Upon Projects* (1697), presents a set of proposals concerning the improvement of English public life. He suggests building an asylum for idiots, and creating an academy to correct and stabilise the English language, but first of all he sees the need to provide women with opportunities for learning and hence create an academy for women. All these projects display the desire to better the practical conditions of life.

Defoe's satirical poem *True Born Englishman* (1701) attacked the prejudice against a king of foreign origin. He enumerates the vices of various nations (Spain's pride, Italy's lust and Germany's drunkenness), claiming that the chief English vice is the hatred of foreigners. The poem is a satire and, at the same time, a ballad complete with refrain. The poem made its point and was popular, but Defoe's fluent versification did not make him a poet. In the same year Defoe wrote a pamphlet entitled *The Original Power of the Collective Body of the People of England*, in which he contained his theory of sovereignty from the extreme Whig point of view. His famous exercise in irony, *The Shortest Way with the Dissenters* (1702), was misunderstood and landed him in the pillory. A dissenter himself, he argued that dissenters should be destroyed in the interest of charity to one's neighbours "not for the evil they have done but for the evil they may do." While in prison he wrote *Hymn to the Pillory* (1703), a mock-Pindaric ode, which was sold in the streets to the sympathetic crowds. He was released and started working for Robert Harley, the Tory politician, who earlier arranged his pardon and later employed him as a secret agent.

Between 1703 and 1714, Defoe travelled around the country for Harley and Godolphin gathering information and testing the political climate. In 1704, he started publishing *The Review*, a political journal, which also published articles on lighter themes like certain social ailments, e.g., gambling. After 1913, he started the trade journal *Mercator*. In 1706, he published his pamphlet *True Relation of the Apparition of one Mrs Veal*, a vivid report of a current ghost story. The pamphlet might appear to be a practical joke, but under the surface of a "feature story" there are clear political allusions.

The full list of Defoe's writings is long and not all his prose works exhibit the same level of craftsmanship. Most of them are autobiographical, without an overall plot or pattern of relationships embracing a number of characters. There is only a sequence of unilateral relationships between the author and successive partners that he interacts with.

The first full-fledged novel by Defoe is *Robinson Crusoe* (1719). Defoe frames himself as an "editor" of the "true history" of Robinson Crusoe, thus presenting his character as a real person. In fact, his adventures were based on accounts of castaways on uninhabited islands. Alexander Selkirk's, who lived on the island of Juan Fernandez for five years, was one such account. When they first appeared, *Robinson Crusoe* and then *Moll Flanders* were treated as true histories, only later did Defoe admit that their stories were fictitious accounts. Crusoe, a descendant of hard-working Puritan family, decides to run away to sea against his father's wishes. He has numerous adventures, including an episode as a slave, before he is shipwrecked and finds himself on a desert island. The utopian vision of "a new Adam" is altered by Defoe as Robinson sees his solitary sojourn on the island as God's punishment for his sin in defying his father (God's representative on Earth). In order to survive, he takes the debris from the wreck and uses it to produce his needs for survival and shelter, and finds his own food. His outlook on individualism is primarily economic in nature, and, like a good Lockean, when others arrive on the island, he forces them to accept his dominion, taking possession of the island in the name of the King beforehand.[7)] Defoe advocates the value of personal observation and experience. He saves a savage from cannibals, calls him Man Friday and makes him his servant. His attitude towards people of other races is evident in the fact that he does not even ask the savage for his name, but gives him a new one. Sharing his mental and moral life with the reader on a day-by-day basis through this memoir, Crusoe achieves closeness with his inner life. Puritan autobiography signified attempts to understand private experience, and to counter human temporality took the form of self-examination, usually a narrative in which cause and effect sequences were crucial. The chief model of such autobiographies was Augustine's *Confessions*. Rob-

inson's journal itself is a form of spiritual bookkeeping (Brown 1997: 75). He consults the Bible on everything he does. He combines this introspection with a Biblical interpretation of events and not only concludes that his life was spared by intervention of Providence, but that with God's will directing events he is even justified in constructing his own capitalist, absolutist kingdom.

Captain Singleton (1720) is a fictional autobiography of an adventurer who is kidnapped as a child, goes to sea at the age of twelve and makes a fortune crossing Africa on foot. A year before the publication of the novel, Defoe published an account of a real pirate, Captain Avery. Avery was supposedly very wealthy, but Defoe is more sceptical about this claiming in the preface that there is a difference of what people say about themselves and what others say about them. As he loses his fortune he goes to sea, regains it, loses it once more and then turns pirate to make a second fortune. On his voyage home, he is reformed by a conversation with a friend. While he cannot return the stolen goods, Singleton enlists the aid of his friend to repair some of the harm done to those he has injured. In this novel the earlier myth of individual isolation is replaced by the examination of a social group. One of the most interesting parts of the novel is the narrative concerning the traversing of Africa. The natives are seen there as "barbarous and brutish" to the last degree, registering the eighteenth century fear of "otherness" with the ominous cry at the end: "The sea, the sea," a reversal of Columbus' joyful cry: "The land."

Memoirs of a Cavalier (1720) is a work recently attributed to Defoe, using the same principle of fictional autobiography as many other of Defoe's novels. Written to mimic the voice of the seventeenth century soldier of fortune, the text is a collection of seventeenth century autobiographical entries combined in an adventure narrative which relates a number of historical events the cavalier witnesses during the Thirty Years' War and the English Civil War.

Moll Flanders (1722) encapsulates the early novels/news preoccupation with criminality and adventure, presenting the female *picara* (see picaresque novel below). The text is an (auto)biography of a woman who was exiled to Virginia as a punishment for being a whore and a thief, thus merging spiritual autobiography and the criminal life. Moll's career of promiscuity and theft is so frankly recounted that her intermittent attempts at penitential moralising sound hollow and incongruous. The quality of the book rests primarily in its directness and its unsophisticated delight in the world of the street, jail and brothel. In the preface, the text is offered as an autobiography, a "private history." The editor is looking back from 1720 on a document dated 1638. He admits that he had to "adjust" Moll's manuscript so as put it in "modester words than she told it at first" (Brink 1998: 69). Moll looks at her life and talks about it in business-like mercantile terms, where love as well as marriage are subjects to negotiations. Hence, the frequent use of words such as number, interest, returns, loss, gain, portion, fortune. Moll presents her story as individual history chronologically, so as to grasp the significance of her individuality. Still, she does not change or mature throughout the novel. She assumes a penitential attitude as she has to be forgiven for her numerous sins in order to start a new life in the New World. Apart from the novel writers' fascination with low characters, in between 1720 and 1750 literature and

art presented the new reformed penitentiary system, hence the authors' frequent presentations of prisons and prisoners.

Roxana, or the Unfortunate Mistress (1724) is another autobiographical record of a French refugee who is deserted by her husband and reduced to poverty. She then returns to France and becomes the mistress of a prince. Defoe presents her as a creature whose common sense often reduces everything to the commercial essentials. Although she trades her virtue for survival, and then for fame and fortune, she herself retains an astonishingly clear moral vision. Still, unlike Moll Flanders, she rejects the truly penitential attitude. In the course of her misfortunes Roxana quickly grasps the importance of the complicated network of particular social relationships and learns to blame circumstances. The book draws on the pre-novelistic narratives which purported to give "true" inside accounts of the scandalous behaviour of rich and important people concealed under assumed names. In the preface the "editor" presents himself as having first hand accounts of her story, thus maintaining the poetics of what Davis (1996) calls "factual fictions."[8]

Colonel Jack, which also appeared in 1724, is commonly called a romance of adventure. In the same year Defoe published his monumental compilation, *A General History of the Robberies and Murders of the most notorious Pyrates,* in which some of the figures are presented as quasi-mythical and almost attractive personalities. The character of Jack in the novel is constructed in the same way. Jack is a master of adventure with the most vivid career. The novel is a story of a child of noble origin whose parents abandoned him and who, consequently, falls into bad company and becomes a pickpocket. He has a sense of wrongdoing and enlists in the military. Soon, trying to avoid being sent to Flanders, he deserts from the army. The rest of his life is a story of hard work and repentance for his deeds. He is finally rewarded with prosperity and personal happiness. The story lacks a concise structure but his adventures prove Defoe's skills in presenting episodes and linking them into convincing chains of adventures. The story also corroborates Defoe's admiration for those dexterous merchants who are always adding up their financial profits.

Defoe's *Journal of the Plague Year* (1722), like *Robinson Crusoe,* is a story of survival. The text is a very convincing description of the events dating from the outbreak of the plague in London in 1665. The story is written by a citizen H.F. (Henry Foe was one of Defoe's predecessors)[9] who augments his description of London's plague with various "documented" accounts. More than any other of Defoe's books, *A Journal of the Plague Year* obliterates the boundaries between fact and fiction. In 1724 – 1726, Defoe wrote *Tour through the Whole Island of Great Britain* in which he sees the city of London as the driving force of England's development. Being a travel narrative, the work also incorporates certain ideas on contemporary politics.

Samuel Richardson (1689 – 1761), another successful prose writer, was a printer who took up novel writing by accident when two booksellers invited him to compile a volume of guidelines for less experienced writers. While working on this project, he formulated the idea of writing an epistolary novel about a servant girl, who by resisting the seductive assaults of her master, though she truly liked him, won not only his respect but ended up marrying him. The **epistolary novel**, a story written in letters, had its predeces-

sors in the translation from the French *Letters of a Portugese Nun* (1678), and in 1683 Aphra Behn published *Love Letters between a Nobleman and his Sister* and many similar tales of illicit love and love manuals followed.

Pamela: or Virtue Rewarded (1740) was an immediate success. The form of epistolary novel enabled the author to sustain emotional contact with the reader and also implicitly suggests that the reader has a direct access to the characters minds. The epistolary novel also lacks the always present and controlling voice of the author-narrator, dispersing the narrative voices among those writing the letters. Richardson, like Fielding, claimed to have been founding "a new species of writing." He denied authorship of *Pamela*, claiming to be the editor of the letters.[10] Pamela sends letters to her parents describing the situation at the household she is working in and is writing a journal, and there is also the third person authorial narrative. By writing letters, she tries to make sense out of the world that surrounds her. Her "private" history is stressed in the scene when Mr. B. attempts to take her letters from under her petticoats. The proximity of her private parts is parallel to her private letters, and both Pamela guards as her most intimate secrets equating them to both her physical and spiritual well-being. She is socially inferior to Mr. B., yet it is through her eyes that we see him and his actions. The fine vigour of Pamela's moral certitude and her ingenuity in resistance blend with the undercurrent of affection she has for her master and tacit sexual sensitivity. Yet, such a presentation can also lead to the absurd subjectivity brilliantly explored by Fielding in *Shamela*. For Richardson, virtue and reputation went together, except for unhappy accidents, while for Fielding virtue was goodness of the heart. The presentation of the psychological problems of Richardson's heroines has to be seen against the social background of his times. Pamela indeed personifies an invincible virtue, yet she also exemplifies someone who is intelligent and shrewd enough to carry out her plan of winning a husband.

Richardson used the same epistolary formula to produce another novel, *Clarissa Harlowe* (1748). *Clarissa* is narrated by four characters—Clarissa Harlowe and Robert Lovelace and their respective friends, Anna Howe and John Belford. Similarly to *Pamela*, Richardson disposed of a controlling authorial voice in favour of a more dispersed narration. The novel is a tragic story of a girl who is rejected by her own family for refusing to marry the hateful Mr. Solmes. This rejection results in Clarissa's falling for the unscrupulous Lovelace, whose trickery culminates in her being drugged and raped. Despite the fact that Lovelace is willing to marry her, she refuses his offer and dies. Pamela escaped rape and married her amorous admirer, whereas Clarissa's fate is far more gruesome. Here marriage deals are portrayed together with their entire economic context. The Harlowes want Clarissa to marry so as to enhance their status as a rising family, but Clarissa stands apart from the family in that she prefers happiness to fortune. Lovelace and Clarissa live in entirely different worlds, hence their union is unthinkable. The closeness that develops between the reader and the character writing the letter in the epistolary novel allows the reader to explore all the heroine's agonies and frustrations. In this novel Richardson develops the narration much more than in his previous novel. Thus, there is much more action and more convincing psychological portraits of the main characters. Clarissa is a convincing female portrait, a woman whose dilemmas could have been shared by many put in a similar situation. Her need to preserve her values is heightened by the fear of criticism from her family. The novel's structure can be compared to a five-act tragedy, with the rape of Clarissa as a crisis resolving in a dual catastrophe. Sometimes even Richardson's style reminds the reader of the language of drama with its short sentences in the form of stage directions (Sherburne and Bond 1980: 955).

Richardson's other literary endeavour, *Sir Charles Grandison* (1754), portrays a heroine who refuses to marry the wealthy but arrogant Sir Hargrave Pollexfen. His subsequent attempt to carry her off is foiled by Sir Charles. *Sir Charles Grandison* is Richardson's attempt to present an aristocrat at his best. Grandison's scrupulous adherence to an obligation to an Italian lady hinders him from allowing his delightful relationship to ripen into marriage until the obligation is conveniently removed. While didactic purpose greatly overcomes the literary content of Richardson's books, the subject matter as well as his way of depicting the lives of characters comes close to the realistic nineteenth century novel.

The third eminent father of the English novel is Henry F i e l d i n g (1707 – 1754), a man of letters whose novels are rarely begun without some opening words for the reader. Fielding saw himself as an innovator in the long tradition of poets and dramatists of the past. And indeed, the stories of Joseph Andrew, Tom Jones and Amelia are structured parallel to the pattern of adventures in both the Homeric and Virgilian epics. The eighteen books of *Tom Jones* fall into three groups of six each, centred respectively around the home, the road, and in London. That Fielding sought also the universality of an epic in characterisation is evident from the discussion in Book III, chapter I of *Joseph Andrews*. His comedies are now forgotten except for his burlesque, *The Tragedy of Tragedies or Tom Thumb the Great* (1730). The fruits of his experience as a playwright can be seen in the narrative technique of his novels, more particularly in the liveliness of dialogue, the sharpness of characterisation and the fondness for stage-like situations.

As a response to Richardson, Fielding wrote *Shamela* (1741) in which Mr. B. appears as Mr. Booby and Pamela becomes a calculating minx. Subsequently, he wrote *Joseph Andrews* (1742) where Pamela's brother, Joseph, suffers assaults on his virtue from Lady Booby and is sacked for resisting them. In this story he is then helped by Parson Adams and the story outgrows its burlesque beginning, presenting the reader with a lively portrait of a kind, good-hearted Christian who is rather naive in his approach towards people. Written in imitation of Cervantes' *Don Quixote*, Joseph Andrews and Parson Adams have many adventures before Joseph is reunited with his beloved Fanny. Joseph's chaste rigidity is humorous as he is framed in a heroine's (Richardson's Pamela) role. Fielding's mock-heroic prose in which sexual hypocrisy is under attack, reduces what in Richardson's delineation is grand to disputes that become ludicrously inadequate. His narrative is fast and vivid due to its lively human portraits and a good sense of description of the English countryside, which adds to the novel's realism. Still, Fielding with his narrative voice passing judgements on places and people is frequently regarded as a spokesman of Augustan satire.

In the „Author's Preface" to *Joseph Andrews*, Fielding defines his novel as a comic epic in prose, which includes comic scenes and characters yet differs from comedy, just as

the serious epic differs from tragedy. The action of his work was more extended and comprehensive, containing a much larger circle of incidents and introducing a greater variety of characters. Fielding's insistence on the epic quality of his fiction stresses its literary character and, thus, its fictionality. Unlike Defoe, who puts forward claims of "truthfulness" of his novels, Fielding insists on probability, which is why he constructs the action of both *Joseph Andrews* as well as *Tom Jones* around the Homeric adventures of their characters. While Tom Jones is a foundling of uncertain origin, in *Joseph Andrews* we also encounter the scare of incest, as Fanny, Joseph's beloved, may, in fact, also be his sister. Due to a number of accidents, all the unhappy incidents are solved and the couple are happily united.

The concept of an epic novel is best realised in *The History of Tom Jones, A Foundling* (1749), whose action is placed in 1745, the year of the Jacobite Rebellion. Although the Rebellion does not openly feature in the text, many of Fielding's characters present definite opinions on the issue of Jacobitism. For example, Squire Western supports the Rebellion, while Tom, Allworthy, Sophia and others are Hannoverians, just like Fielding himself, who also opposed the Rebellion. In *Tom Jones* he calls his work a "new province of writing." Fielding did not claim that his stories were real or factual, and he did not pretend to edit some other writer's manuscript. He rather placed himself as a commentator and observer. Tom Jones is brought up by Squire Allworthy who is unaware that the foundling is his sister Bridget's illegitimate son. Bridget's legitimate son, a mean cad, becomes Tom's rival for the hand of Sophia Western and cunningly discredits Tom in Allworthy's eyes. Tom's fall results in his exile from Paradise Hall, his metaphorical Eden. Tom has an impetuous, erratic, passionate nature, which leads him to a liaison with Molly Seagrim. Still he shows himself to be good-spirited and not as corrupted and evil as Blifil. After a series of elaborately contrived adventures, the beautifully articulated plot is deftly monitored to a happy ending.

The themes from which the plot is woven are the stuff of drama—the sinister villain's conspiracy against the hero, the hero's uncertain origin, and the alienation of the hero from his friends due to misunderstanding and deception. Fielding's idea outlined here is very simple: he believes that goodness is hereditary when children are born out of love. Tom is the illegitimate son, yet he is born out of a love relationship. Blifil, though the fruit of a legitimate relationship, is deprived of such love and, thus, turns out to be bitter and wicked.[11] Similarly to *Joseph Andrews*, in *Tom Jones* Fielding presents his views that good nature is associated with the capacity to love, in the broad sense of the word. Good-natured people are usually affectionate and sexually generous, while selfish and hypocritical people are often puritanical and intolerant. The well known dramatic trick of two brothers, one with uncertain parentage, unites the writer and the readers in the search for Tom's true identity. The book is full of incidents like sudden discoveries, timely rescues, a death-bed confession and startling near-misses by people chasing each other. While Tom and Blifil are full-fledged characters, their uncle, Squire Allworthy, is a type rather than an individual, while his errors are a result of his overconfidence in his knowledge of human beings. Sophia Western is an idealised female figure. The hot-headed Squire Western is not a villain but a comic character whose violent moods, Somerset dialect, mock-heroic quarrels with his sister and selfish love of his daughter are treated with tremendously comic expression. Another source of humour is the book's implied eroticism; various erotic allusions are offered by the author, usually in connection with Tom's sexual adventures. Tom Jones himself is a mixture of good and evil, he is a lustful, passionate, highly sexed young man, but he is also generous and kind.

Presenting an array of various characters serves Fielding to make certain points about society, to deflate human pretentiousness. Numerous stories within stories provide a retarding factor expanding the array of presented characters. The book here is treated as a world. The omniscient narrator-author frequently refers to the process of writing/creating a new genre, he makes the readers aware that they are reading the story by forwarding the narrative. He gives theoretical prefaces to particular books and discusses the nature of the narrative. There are also authorial intrusions such as meta-textual comments referring to the text, the book itself, and descriptions of the creative process. Irony is a dominant feature in this novel, which is self-aware and self-conscious. Frequent reference to the composition of the novel, addresses to the reader as well as the references to the famous literary works (which in themselves are against the nascent novelistic realism), function to buttress the literary (artistic) character of the work.

Jonathan Wild, the Great (1743) presents an endearing aspect of Fielding's moral indignation that lies in the source of his ironic glorification of delinquency, cruelty and crime. Fielding's account of the life of a famous gang-leader glorifies the "greatness" of Jonathan in a mock-heroic manner. Fielding's works were not to be veritable but concentrated on the actions Wild might have performed, or would or should have performed. Elevating Wild's criminality to art (or politics) Fielding presents a commentary on his contemporary world, in which such people like Wild or his then political model, the Prime Minister Robert Walpole, are admired. The head of the state is seen as a great thief, at the head of bureaucracy of corruption. The words "great" or "greatness" appear in twenty of the fifty six chapters, while the narrator of the novel draws attention to Wild's manipulative nature.

The True and Genuine Account of the Life and Action of the Late Jonathan Wild (1725), which was published by Defoe for *Appelebee' Journal*, attempts to present the most detailed and accurate version of the life of Wild, who was hanged on the morning of 14 May 1725. Fielding aimed at shocking his readers with the vulnerable position of the good and innocent people whom Wild cheated and robbed. In *Jonathan Wild*, Fielding analyses the assumptions about history and the nature of historical truth that supposedly underlie biography. While Defoe's is a journalistic relation, Fielding is not preoccupied with historical truth but with irony, presenting a moral parable of the criminal/political career. In fact, Fielding shows that much of history-writing is simply dependent on a person's viewpoint.

Fielding's last novel, *Amelia* (1751), presents the married couple of Captain and Mrs. Booth. Fielding's wife Charlotte Cradock was the model for Sophia Western as well as the heroine of *Amelia*. Amelia's strong moral standing saves her virtue during her life of poverty and distress, and at the end she is rewarded with her mother's inheritance while the

Booths retire to a happy and prosperous country life. Fielding's *Journal of a Voyage to Lisbon* (1755), published posthumously, is movingly expressive of his humanity and fortitude in his last illness.

Richardson claimed that Fielding's works were too versimilitudinous and not artistic enough. For Richardson, Fielding copied from life too directly without authorial invention. All of Fielding's novels condemn affectation—exposing selfish and greedy landlords pretending to be charitable, and lustful women pretending to be chaste. For Fielding, virtue and reputation rarely matched; virtue was a matter of innate disposition and intention, the good heart, rather than public demonstration. The publicly displayed reputation had little to do with real goodness. Fielding's moral sense is thoroughly Augustan, and for him immorality and corruption are frequently caused by money.

Fielding's sister, Sarah Fielding (1710 – 1768), was also a writer, a translator (she translated Xenophon's *Memorabilia* and *Apologia*, 1762) and a member of an eighteenth century literary circle, which included Samuel Richardson. Her most well known work is *The Adventures of David Simple* (1744), a "moral romance." The second edition of the book was revised and prefaced by Henry Fielding. The work tells the story of an innocent man, who due to his ignorance of the world is entirely unprepared for the world's hypocrisy and duplicity. Still, he is a sentimentalist rather than a simpleton. He is deprived of his inheritance and sets out on a journey to find a true friend. He meets people who are also treated unjustly by friends or relatives and they all share similar stories of misfortune with one another. In the end, David regains his fortune and is happily married. Writing her "romance," Sarah Fielding was able to comment on the ideas of sentimentalism, whose background was the conviction of the innate nature of human innocence. In her portrayal of simplicity she presented her view on morality, one of the prevailing topics of all eighteenth century fiction. Her commentary is even more poignant in *Volume The Last* (1753) in which the characters are once again deceived by false friends. In 1747 she published *Familiar Letters Between the Principal Characters in David Simple*, in 1759 *The History of the Countess of Dellwyn* and in 1760 the *History of Ophelia*. She also wrote a series of dramatic monologues, *The Lives of Cleopatra and Octavia* (1757). In the *Lives*, Sarah Fielding explores the issues of woman's virtue, woman's vice and woman's power.

Jonathan Swift (1667 – 1754) is customarily listed together with the three fathers of the novel mentioned so far although his only novel is a "near novel," or a quasi-novel, a grotesque enigma, in which he rejects and ridicules novelistic principles of writing. Swift is also a great prose writer and a satirist. He practised a variety of literary genres from poetry, and non-fictional political prose to novels. Originally from Yorkshire, his family moved to Ireland where his father obtained a small post in Dublin. Several months later, Jonathan was born. There are strange legends about his birth. He might, for instance, have been the son of Sir William Temple. He was brought up by his uncle, Godwin Swift. When Godwin lost his fortune and died in 1688, Jonathan was admitted to the household of Sir William Temple.

Swift began his literary career with Pindaric odes, which provoked a remark from Dryden that Jonathan will never be a poet. Out of the group of odes that he wrote he published only one, *Ode to the Athenian Society* (1692), a rather obscure and lofty poem. His only successful poem is *Cadenus and Vanessa* (written 1713, published 1726), dedicated to Esther Vanhomrigh who fell deeply in love with him. In 1694, he was ordained and received the small parsonage of Kilroot. He returned to Temple's household where he edited Temple's correspondence and, in 1697, wrote *The Battle of the Books* which was published together with *A Tale of a Tub* (1704), his celebrated satire on corruption in religion and learning. *A Tale of a Tub* is a satire in prose. In the preface, the author explains that it is the practice of seamen when they meet a whale to throw an empty tub to divert its attack on the ship. Consequently, the work is directed to divert Hobbes' *Leviathan* and men of letters of the age from turning their pens against government and religion. The narrative is about three brothers: Peter (the Roman Church), Martin (the Lutheran or Anglican Church) and Jack (the English dissenters or extreme Protestants). In numerous digressions, Swift brilliantly presents the history and dogma of the three Churches, ponders on ancient and modern learning, as well as on the criticism and self-sufficiency of his contemporaries. In the digression concerning the Original, the Use and Improvement of Madness in Commonwealth, Swift associates madness with the lack of common sense. He makes a contrast between the happily deluded fool who is content to know the surface of things and the rational man who uses his reason to inquire into what lies below the surface. He speaks for reason against the pride and fanaticism of the Church, yet he speaks from a position of a supporter of the Church of England against both the Catholics and the Dissenters. The work has intellectual power, polished irony, savage mockery, terrifying humour and immense vitality.

The Battle of the Books is a prose **satire**. Satire's origins go back to the magical action of abuse directed to harm a victim. Using invectives as weapons was well known in classical literature. Be they verse or prose works, satires aim at stylistic caricatures of people or their features of character. Two classical masters were Juvenal and Horace, the former attacked wickedness, the latter folly. Satire shows the morality tradition purporting to educate individuals and societies. *The Battle of the Books* concerns the battle between Ancients and Moderns, which was at the time treated as quite a serious issue.[12] The new learning was represented by Francis Bacon who challenged Aristotelian principles. Richard Bentley and William Wotton were the leading scholars on the Moderns' side, while Swift's patron, Sir William Temple, opposed them in his *Essay upon the Ancient and Modern Learning* (1690). Swift set his satire as a mock heroic battle in which the books fight for their own stance in the modern world. Aristotle shoots Descartes while aiming at Bacon, which results in a truce, but the implication is that the Ancients win the day. The text begins with the famous Swiftian preface: "Satire is a sort of glass wherein beholders do generally discover everybody's face but their own."

In 1708, Swift wrote a brilliant series of pamphlets on Church related issues such as *An Argument Against Abolishing Christianity*, *The Sentiments of a Church of England*, and *Man with Respect to Religion and Government*. Between 1710 – 1713 he wrote his *Journal to Stella*, a set of intimate letters to Esther Johnson and her companion Rebecca Dingley, who had moved to Ireland in 1700 – 1701. The *Journal* contains a lively description of

life in London. In 1711, he wrote the political pamphlet *The Conduct of the Allies and of the Late Ministry in Beginning and Carrying on the Present War*. In 1712 appeared his *Remarks on the Barrier Treaty*. He wrote also strong pro-Irish pamphlets reflecting the indignation he felt at the ill-treatment of the country in which he was compelled to live. *A Proposal for the Universal Use of Irish Manufacture,* which was published in 1724, and *A Short View of the State of Ireland* (1728) gave a touching account of the condition of the country. In 1729 he wrote *A Modest Proposal for Preventing the Children of the Poor from Being A Burden to Their Parents, or the Country, and for Making them Beneficial to the Public*. Irony and bitterness pervade the entire text. In it, Swift suggests that the poverty of the people should be relieved by the sale of their children as food for the rich. It is a terrible parody of political documents, in which exaggeration is the main literary device, the purpose of which is to shake the public. He also wrote on the English language, in the form of a letter, *A Proposal for Correcting, Improving and Ascertaining the English Tongue* (1712). *On Poetry: a Rhapsody* was thought his best satire, written in the form of advice to a young poet.

There are many more of his political, religious and social pamphlets but what he is most remembered for is *Gulliver's Travels* whose full title is *Travels into Several Remote Nations of the World, by Lemuel Gulliver, first a Surgeon, and then a Captain of Several Ships* (published anonymously in 1726). Not only did he invent Gulliver, but also his cousin, Simpson, as a publisher of the work, started off with a letter to the readers. Thus, the text is put in a realistic framework. There are four parts of the book, in all of which political satire is easily recognised. The work belongs to the category of the prose narratives of *voyages imaginaires* propagated by French writers involving travel, shipwreck, abandonment, and exotic adventures, presented in the form of strung-together episodes. Swift was familiar with the utopian texts of Plato and More and probably yet another Renaissance writer, Henry Neville's *The Isle of Pines*. The first part of *Gulliver's Travels* begins with the utopian narrative of the island of Lilliput where Gulliver is shipwrecked and is cast ashore. In the land of Lilliput everything is in the scale of an inch to a foot. The utopian atmosphere is soon changed when Guliver is familiarised with the Lilliputians and their political problems; the wars and political discontent between political parties. The English political parties and religious dissenters are satirised by the conflict between the wearers of high heels and low heels, and by the controversy over the question of on which end eggs should be broken. Swift allegorises political themes, presenting himself as Henry St. John Bolingbroke (1678 – 1751), who attempted to organise effective opposition to Walpolean government; the Emperor resembles George I, and Flimnap is Walpole. The country of Lilliputes reminds one of the child's fascination with small models, although Gulliver is a giant, the Lilliputians and their problems look petty and insignificant. Lilliput is sometimes a utopia, but sometimes eighteenth century England with the follies and vices of the English. The mode of presentation, and the concentration of the physiological detail of Gulliver's life with the Lilliputians ridicules the realistic principles of description and the novel's preoccupation with mundane events. "Guliver's physical size is partly a satiric image of the inflated status of the subject in modern fiction" (Seidel 1998: 74). In the second part, Gulliver finds himself in Brobdingnag, where its inhabitants are like steeples and everything else is in proportion, including Gulliver who is treated as a toy. Contrary to Lilliput where his ego was gigantically inflated, he is now small and ridiculous. He tells the king about European ways of living, politics, governments and religion. The king sums it up by saying:

> By what I gathered from your own relation. I cannot but conclude the bulk of your natives to be the most pernicious race of little odious vermin that nature ever suffered to crawl upon the surface of the earth.

In the third part, he is on the island of Laputa (Spanish la puta, "whore"), with its neighbouring continent of Lagado. Both places strongly satirise both speculative philosophy and science. In Laputa the nobles quite literally have their heads in the clouds. The flying island could signify England but more generally it stands for the power of the state and the tyrannical exercise of power. Lagado and its Academy is a satire on the Royal society and all kinds of technical knowledge. Swift sees its passion for novelty as unnatural, and its preoccupations in general as unfitting man for society. The third part lacks unity, though Swift readily satirises inventors and promoters for improving everything. Thus, Gulliver is made to see all sorts of inventions, including the project to shorten discourse, which involved bringing things instead of speaking. Most misanthropic of all is the fourth part, where Gulliver finds himself in the country of Houyhnhnms, or horses endowed with reason. Here the simplicity and virtues of the horses are contrasted with the disgusting brutality of the Yahoos, beasts in the shape of man.

The whole work is a criticism of Rousseau, by its implication that there is never a state in which people can be the children of nature, and therefore good. People, whether diminished or magnified, look ridiculous with their struggles for power, honour, money and land. The deepest criticism is that horses are more capable of reason than human beings. Human beings who lose their humanity become beasts and therefore not worthy of supreme status. Here Gulliver learns to live as a humble admirer and servant of the Houyhnhnms, and becomes thoroughly critical of England. The whole book is a multidimensional masterpiece, showing Swift's misanthropy not towards individuals but societies. As it is too episodic, does not concentrate on an individual and is too satirical to conform to the definition of a novel. The work is frequently read by children as an adventure narrative, by historians as a document of the political life of Swift's time and by literary people as a moral narrative presenting manifold corruption at the court and in the political arena of the times.

Tobias Smollett (1721 – 1771) was a Scotsman whose first literary attempts were failures—like the tragedy, *The Regicide*. He wrote a pair of Juvenalian satires, *Advice* (1746) and *Reproof* (1747), not long before *Roderick Random* (1748), his first novel, established Smollett's chosen form, the picaresque, in which a series of separate adventures are loosely connected in the continuing life story of the hero. The **picaresque novel** tells the life of a *picaro,* a low life character, a person who lives by his wits and has numerous adventures. The genre originated in sixteenth century Spain with an anonymous

text entitled *Lazarillo de Tormes* (1553), the next two adherents of the genre were also Spanish—Mateo Alemán who wrote *Guzmán de Alfranche* (1599 – 1604) and Francisco Quevado who in 1626 published *La vida del Buscón*. The traditional picaresque novel is an episodic narrative, sometimes (*Lazarillo de Tormes*) presented as a first person pseudo--autobiographical narration.

Smollett used the genre to create lively vivid first person narration and present lively and entertaining characters. *Roderick Random* possesses a large number of classic features of comedy, such as a father-son antagonism—displaced in the absence of Roderick's father to his grandfather—which begins the action; a number of antagonistic characters parading through the novel as well as a sudden reversal of fortune at the end. Many of the antagonistic characters have grotesque and telling names: such as Potion or Crampley or, alternatively, caricatures such as Weazel or Wagtail. The elements of romance are introduced together with the introduction of the character of Narcissa, who represents human perfection, which Roderick can attain only after a long period of testing.

In *Peregrine Pickle* (1751), Peregrine is alienated from his parents and young Gamaliel's machinations against his brother are parallel to Blifil's (Fielding's *Tom Jones*). There are quite a number of digressions but finally Peregrine's father dies and leaves him a fortune and a free hand to marry a girl he has fallen in love with. *Ferdinand Count Fathom* (1753) explores the *Tom Jones* pattern again, yet there is much more to it in the way of intrigue, battles, duels, card sharping and gaming. There are also incongruous anticipations of the "Gothic" in some of the handling of background situation description.

Sir Launcelot Greaves (1762) re-works *Don Kichote* model and Arthurian grail quest motifs. The novel's action is set in eighteenth century England. Sir Launcelot Greaves driven into a "love melancholy" by the apparent loss of his beloved, Aurelia Darnel, puts on an ancient armour and begins his adventures trying to adhere to the chivalric code of goodness, nobility and charity. Assuming the mask of madness Launcelot exposes the corruption and greed of English society. Smollett alternates between the satirical and the sentimental mode of narration while Launcelot is as much a true Arthurian knight as he is a Don Quixote mixed with the impeccable goodness and virtue of Sir Charles Grandison. Still, *Launcelot* does not provoke laughter as *Don Quixote* did. He is the sentimental (romantic) lover at some point in a state of temporary derangement. The final marriage between Launcelot and Aurelia provides a happy ending transforming the Launcelot legend to linking public (knightly) duty and private love.

The Expedition of Humphry Clinker (1771) is an epistolary novel, with a panorama of characters. Two principal characters are seen travelling through England and Scotland. The novel is almost a guidebook description of certain places in England, as the characters write letters containing vivid descriptions of the land and its customs. As Matthew Bramble traverses the country, he meets an impoverished young man Humphry Clinker, who turns out to be Bramble's illegitimate son. Tabitha Bramble, his sister, writes letters to him full of misspelled words informing Bramble and the readers of the detail of household management. The core of the novel is a presentation of the microcosm of incidents and situations, which show how only the combination of goodness and prudence can produce a satisfactory life. Smollett captures the vitality of the picaresque form in which changes of scene continually lead to new faces and new situations. In 1766, Smollett travels through France and Italy describing his personal experiences on the Continent.

The rewritten story of Don Kichote has also established the fame of Charlotte Lennox, neé Ramsey (1720 – 1804). She turned to writing after she failed as an actress. Her first sentimental novel, *The Life of Harriott Stuart,* appeared in 1750; two years later, in 1752, she produced *The Female Quixote* which won the approval of Henry Fielding. The work tells a story of the orphaned Arabella who is brought up by her widowed father in a remote castle. Bored and lonely, Arabella reads the French novels from her mother's youth (just like Don Quixote read romances perceiving them as veritable descriptions of events) and tries to apply the patterns of behaviour of the characters from the novels to everybody around her. She sees herself as a heroine of a romance and attempts to model her life to be one. When her father dies, he leaves her the inheritance on one condition—that she is to marry her cousin Glanville, yet Arabella is reluctant to fulfil this condition. Although the book clearly makes fun of the literal reading of fantastic works, yet it also offers quite a poignant the commentary on contemporary economic and social situation of women within the eighteenth century family relations. Inculcated by romances as much as by contemporary conduct books, Arabella must find a solution to her predicament. Her constant (almost theatrical) self-fashioning reminds one that she has to "act" out the role of being a good daughter as well as immutable lover, which on another plane reflects Lennox's own preoccupation with the narrative formula of telling a woman's story without the infusion of too much sentimentality. Although Lennox recounts numerous romances like the adventure of Arabella, she saves her from an attempted rape, to return her happily to Glanville.

Lennox's other novels—*Henrietta* (1758), *The History of Harriot and Sophia* (1760 – 1761), and *Euphemia* (1790)—display intelligence and wit; each novel presents a different pattern of woman's life. In 1753 – 1754 Lennox published *Shakespeare Illustrated,* a collection of translated sources of Shakespeare's plays. While discussing sources, Lennox provides distinctions between the new genre of the novel and Shakespeare's writings, prose and poetry, as well as probability and romance. For example, she criticises Saxo-Grammaticus as a story full of fancies so that it is more a romance than historical fact. With her method Lennox entered into a debate with Johnson who ultimately argued against her approach to literary history. Lennox also wrote a play *The Sister*, performed in 1769.

Another female writer, Frances Sheridan (1724 – 1766), the mother of Richard Brinsley Sheridan (see below), can hardly be referred to as the mother of the English novel, yet she wrote one influential text in the manner of Richardson's *Pamela, Memoirs of Miss Sydney Biddulph extracted from Her Own Journal* (1761, expanded version 1767). The story presents the distress of a young woman over her beloved who turns out to be involved with another woman. Sydney's story is the epitome of female distress suffered in such relationships with men. Through her heroine's inner struggles, the author probes the questions of virtue and propriety as presented in the conduct books of the times. Sheridan presents man's morality as defined through the female influence. Orlando Faulkland's moral

capacity is seen through his susceptibility to the moral guidelines of Sydney. Sheridan wrote also a play, *The Discovery*, which was very successful when it was first performed in 1763, and *The History of Nourjahad*, a much admired and highly moral oriental novel (1767) which, similarly to Johnson's *Rasselas*, asks questions about happiness.

One of the most famous personalities of the period is Laurence Sterne (1713 – 1768), Irish born and raised in Yorkshire. He published *The Life and Opinions of Tristram Shandy*, two volumes at a time between 1759 and 1765, and added a ninth volume in 1767. The book exploits typographical devices like asterisks, dashes, expurgations, catalogues, blank chapters and even a blank page. Its content is no less whimsical than its format. The chapters vary in length from several pages to a single short sentence. The hero is not born until book V and digressions outnumber relevancy. The work's interrupted dialogue allows free rein to an associative flow of thought connected only by such immediate thoughts as the author sees fit to provide. This apparent chaos, however, is a deliberate choice on the part of the author. Digressions and impressions, and not logically developed action, is what composes the book. Such order reflects Lockean claims that we remember the past, not as a chronological line of events but as impressions, as colours as well as through our experiences and associations between objects.

In the beginning, Mrs. Shandy asks her husband the disastrous question whether he wound up the clock, at the moment prior to Tristram's conception. Sterne's Walter Shandy is a middle aged man whose preoccupations show the absurdity of human sexual behaviour. The initial scene determines Tristram's further life and perception of the world. Despite the promising title, the book gives us very little of the life and nothing of the opinions of the nominal hero. The hero is born in book IV and his father is writing a book for his son, Tristapaedia, instead of taking care of him. Tristapaedia was to provide Tristram with all kinds of knowledge, and it reflected the eighteenth century preoccupation with encyclopaedias. Tristram disappears from the story after book VI, but the story continues through its gallery of interesting personages like Uncle Toby, Corporal Trim and Walter Shandy. Volumes VII and VIII abandon the narrative altogether and give an account of the author's travels in France and the story of the king of Bohemia, and volume IX is concerned mainly with the love affair between Uncle Toby and the widow Wadman.

The book is a comedy of human characters. The Shandian world buzzes with sexual innuendoes. Widow Wadman's wooing of Uncle Toby is rich with equivocal interchanges connected with miniature fortifications and the wound in his groin—both the products of his military zeal. Sterne subtly plays on our sentiments as well as our sense of humour; his characters are as lovable as they are funny. The cheerful inconsequentiality that blends mischievous trifling with half-indulged compassion is uniquely touching. The provincial English society presented in the novel consists largely of the inhabitants of Shandy Hall and certain of its neighbours. Nevertheless, as a whole this provincial world represents a microcosm of society as a whole.

Sterne's poetics goes against the entire nascent form of the novel. His work is a kind of sentimental comedy far from Defoe's fictional autobiographies and Fielding's comic epic in prose. The book is treated as a physical object, not as a transcendental one. Word plays, jests, parodies and digressions form the linguistic content of the novel highlighting the anti-linear development of the plot based on associations, and drawing attention to the novel as an artefact. There are also extra-plot devices such as letters, which establish links with the epistolary novel. Its predecessors—Rabelais, Cervantes, Swift, and, first and foremost, Burton in *The Anatomy of Melancholy*—all explore the fragmentary nature of discourse. The authorial narration presents the author as a God-like omnipotent creator, though the title specifies him only as a diary writer. In fact, Sterne exposes narrative strategies and dilemmas to the point at which it implicitly questions narrative choices and the grounds for authority in any representation of reality. The novel can be seen as an experiment in narrative self-reference, and the text constantly incorporates metaphors of representation as the substance of narrative. The level of narration does not fulfil the expectations of the reader as the book, instead of presenting Tristram's story (Tristram functions as an anti-hero), is chiefly occupied with exposing the author's own personality, his train of associations and whimsical imagination, and introduces very few narrative incidents. The self-consciousness of the story being a story heightens the comic presentation of solemn disputes on moral dilemmas.

Sterne's *Sentimental Journey Through France and Italy* (1768) develops as the traveller delights in what he encounters. A brief specimen of the journey one can already find in *Tristram Shandy*. In October 1765 Sterne went abroad travelling from Calais to Paris and on to Italy in search of inspiration for a new book, and he also knew Smollett's travel narratives. Both these occurrences helped him to create the personae of the Sentimental Traveller. *A Sentimental Journey Through France and Italy by Mr Yorick* preserves the typical Sternian devices: digressions, lack of logically developed action and fragmented structure. The novel has affiliations with Rabelais and Cervantes, yet the picaresque in this case is too impressionistic to sustain its narration of adventures. The main principle of construction then is a Lockean theory of the association of ideas. Such an approach enables the author both to present his characters and their observations, and digressions on certain issues inspired by the journey.

Oliver Goldsmith (1730 – 1774) presents yet another side of eighteenth century novelistic endeavour, sentimentalism. The **sentimental novel**, which has roots in works like Richardson's *Pamela* (1740), concentrated on the distress of the virtuous and aimed at demonstrating that personal integrity and sense of honour are always rewarded. Sentimental characters frequently show their emotions, as an excess of emotion and tears was treated as evidence of goodness. From the onset, Goldsmith was stimulated and overshadowed by Johnson, and like him was active in many fields: essays, poems, plays, the novel, and miscellaneous journalism. His poem, *The Traveller* (1764), surveys European nations and his own feelings while travelling through them. *The Deserted Village* (1770) turns from foreign parts to his home village, a bucolic work about a place that scholars have as yet been unable to identify. A recurrent figure in Goldsmith's works is a man so naturally generous that he urgently needs to limit his generosity for his own protection. The Man in Black, in Goldsmith's *Citizen of the World* essays (1760 – 1761), employs the innocent eye of a visiting cultured Chinese individual to expose the less rational aspects of English

life. Characters like Sir William Thornhill in *The Vicar of Wakefield* and Honeywood in the play *The Good Natured Man* (1768), all supply money to friends in need, and only after their own impoverishment do they learn that they cannot attend to the needs of others without first attending their own. Goldsmith's ineffectual father-hero in *The Vicar of Wakefield* (1766) became a very popular character. Goldsmith's only novel is presented to the reader in a manner of Defoe's fiction as an autobiography. The story is told by Reverend Dr. Primrose, the vicar, a kindly charitable man devoid of worldly wisdom and not without some literary vanity. The narrative reveals a good natured man, whose features of character remind one of the eighteenth century theories of human natural goodness and truthfulness. He and his family go through a series of misfortunes but all finally ends well as the book promotes a modest country life and promises that virtue will be rewarded. In the course of the narrative, however, Goldsmith departs from its initial idyllic perspective (Dr. Primrose lives in the country, he has a good heart, a good family and a sufficient income which he shares with the poor) in favour of fairy-tale solutions constantly oscillating between the pastoral and romance. Some of the episodes are told in the form of a picaresque. When Dr. Primrose is imprisoned for debt, he becomes an example of the true Christian fool, who instead of being bitter at the injustices of life is charitable towards those who had wronged him. The journey of the Primrose family can be also seen within a larger dimension—that of the Bunyan-like pilgrimage of life whose dangers and unfairness they all share. Bunyan's allegorical novel,[13] however, shows the reader a much happier picture at the end, as the family is finally united at the table sharing a meal. Dr. Primrose has managed to integrate his world in a symbolic scene of happiness and hope for a bright future.

A great representative of the sentimental trend is Henry M a c k e n z i e (1745 – 1831), a Scotsman to whom Walter Scott dedicated *Waverley* (1814). *The Man of Feeling* (1771) is a collection of fragmentary scenes framed within an account of a discovered manuscript. The loosely connected fragments are linked together as a novel. The slender scheme of action can scarcely be called a plot. Scott suggested that Mackenzie's book deals with the effects produced on the human mind by a series of events, rather than the description of those events. The work tells the story of an old gentleman, Harley, who wants to marry Miss Walton, but quickly falls ill and dies. The "story" is presented as an incomplete manuscript that begins somewhat accidentally. The first chapter is headed "Chapter XI" and opens in the middle of a conversation. We keep leaping over chapters "missing" from the manuscript and for the most part stroll about London and the countryside, encountering shocking social problems. There are girls reduced to prostitution, peasants ruined by rapacious landlords and much more. *The Man of the World* (1773) is a fully-plotted novel of a study of degeneracy. The moral message is very clear, it is an attack on the excessive indulgences of the gentry of that time. Mackenzie's next novel, *Julia de Roubigné* (1777), is the tragedy of a character who is led astray by her feelings. Mackenzie also worked as a journalist and wrote essays for *The Mirror* and *The Lounger* where he gave a warm welcome to Burns' first published poems.

One of the most notorious writers of the era was John C l e l a n d (1709 – 1789), the author of the *Memoirs of a Woman of Pleasure* (known as *Fanny Hill,* 1748 – 1749), for which he was summoned before the Privy Council and charged with indecency. The work was made illegal but has remained a best-seller ever since. Still, the text was first published anonymously and rejected by respectable booksellers. The novel is a classic of erotic literature foreshadowing Lawrence's *Lady Chatterley's Lover*. The book is not, however, a story of insatiable female desire but rather of immeasurable male pride, a story in which manliness is measured by the amount of awe one's penis inspires in women. Although the English public was already familiar with works like *Moll Flanders* who is much more of a typical prostitute, a sex worker doing the job but not enjoying it, Cleland's *Fanny Hill* gives herself wholeheartedly to love making. Much less than Moll, Fanny exchanges her sexual favours for money, and simply makes her living taking pleasure out of it. The detailed descriptions of hairstyle, clothing and furniture bring the text close to a realistic novel. Towards the end, the reformed prostitute model makes this text surprisingly moralistic. The married Fanny embraces traditional middle class virtues and thus is not far from Pamela, Mrs. B., the title heroine of Richardson's novel. Cleland also wrote *Memoirs of a Coxcomb* (1751), *The Surprises of Love* (1764), and *The Woman of Honour* (1768). All of them lack the erotic intensity and artistry of the memoirs. He also wrote dramas, poetry, medical and linguistic treatises as well as some now entirely forgotten political tracts.

A different type of prose was provided by Gilbert W h i t e (1720 – 1793) who wrote *The Natural History and Antiquities of Selborne* (1789), a work which foreshadows the later romantic interest in nature, as well as anticipates the Victorian interest in natural history. As Damrosch claims (1989: 159) though White's studies were predicated on an old-fashined physiotheology, they were entirely up to date and in some ways highly original. White is surprisingly modern claiming that human nature is part of all nature. The book was based on correspondence between Thomas Pennant (1726 – 1798), a naturalist and traveller, the author of a number of travel writings, and Daines Barrington (1727 – 1800), a lawyer, antiquary and naturalist along with Gilbert White. In *Natural History and Antiquities of Selbourne* White gives detailed descriptions of wildlife and nature not devoid of certain picturesque elements.

Several other names are worth mentioning here. Robert P a l t o c k (1697 – 1767) wrote *Peter Wilkins* (1751), an autobiographical story that takes us into a new world inhabited by flying men and women. Richard C u m b e r l a n d's (1732 – 1811) *Arundel* (1789) and *Henry* (1795) follow the fashionable examples of Fielding and Smollett without adding any innovations. Charles J o h n s t o n e (1719 – 1800) wrote a sharply satirical tale, *Chrystal, or the Adventures of a Guinea* (1760). Robert B a g e (1728 – 1801) is an author who links the eighteenth century novelistic enterprise with romantic novels of sensibility. In his works Bage suggested that in order to change the society, one should change the penal system; he also professed Roussaeu's views on the natural goodness on man. In *Hermsprong, or Man as He Is Not* (1796) Bage presented a natural man who lived in America and applied his experiences to the life in England. Bage's other novels include: *Mount Henneth* (1781), *Barham Downs* (1784), and *Man as He Is* (1792). He was a sceptical materialist with a revolutionary philosophy whose books were written with a propagandist purpose. He is sometimes linked with the Romantic movement of Jacobin

novel (see Chapter Six). John M o o r e (1729 – 1802) wrote *Zeluco: Various Views of Human Nature, Taken from Life and Manners, Foreign and Domestic* (1789). In 1796 he published his second novel, *Edward: Various Views of Human Nature, Taken from Life and Manners, Chiefly in England.*

Eighteenth Century Drama

The drama of the period continues the models of Restoration theatre, proclaiming the idea of theatre as entertainment. In the first part of the century, the so-called Augustan Age publicised the middle class drama whose purpose was to induce some moral values in a dynamically developing middle class. Such are the plays of George Lillo. This period is also marked by a growing interest in the comedy of manners whose basic asset was character construction, usually with the characters possessing telling names that denoted a collection of certain general features rather than any specific example of a human personality. The increasing influence of sentimentalism in the latter part of the century heightened the use of certain motifs, such as oriental tales and history, chiefly medieval as regards tragedy. The French writer Racine was a very popular model from which adaptations were made. The tragedies, though very different from the ones written in the Elizabethan period, served the purpose of the times and met with considerable success. Samuel Johnson wrote a blank verse tragedy *Irene* (1749), but, despite the participation of Garrick, the play was not successful. Much more successful were the domestic tragedies of Lillo. In 1712 Ambrose Philips (c. 1675 – 1749) published *The Distrest Mother,* which was an adaptation from Racine and set the tone for adaptations and imitations of French drama in English theatres. In 1713 Joseph Addison (1672 – 1719) brought forth his blank verse tragedy *Cato*, which in turn provided the model for the Neoclassical tragedy of what Nicoll (1925: 265) calls a pseudo-classic trend. In 1737 all regular dramatic presentations were cut by the Licensing Act and all regular dramatic presentations were confined to Drury Lane and Covent Garden. Such conditions prevailed until the act of 1843, which then made the opening of new theatres possible. Still, this century was the century of great actors, e.g., David Garrick (1717 – – 1779) and Sarah Siddons née Kemple (1755 – 1831). Garrick was also a playwright and the author of farces like *The Lying Valet* (1741) and *The Irish Widow* (1772) (he also produced a number of adaptations from Shakespeare).

Henry Fielding, already mentioned as a novel writer, also wrote comedies. He is said, however, to have been too imitative of Congreve and Wycherley for his comedies to have survived. Fielding especially attempted to portray London life. In *Love in Several Masques (*1728), *The Temple Beau* (1730), *The Modern Husband* (1732), and *The Universal Gallant* (1735) Fielding presents a condemnation of London's high life. Fielding's farces made use not only of political satire, but satirised the absurd manners of the elite, the irrational amusements of the town, and the irrationally inflated diction of supposedly rational dramas (Sherbourne and Bond 1980: 891). The most famous were *The Author's Farce* (1730), *Pasquin* (1736), *The Historical Register for 1736* (1737), and *Don Quixote in England* (1733). Fielding was most effective in his parodies and burlesques. The **burlesque** signifies exaggeration and is a kind of mockery found in nearly all art. The term derives from the Italian *burlesco*, from *burla* "ridicule" or "joke." Fielding's burlesque tragedy, *Tom Thumb* (1730), which was later reworked as *The Tragedy of Tragedies, or The History of Tom Thumb the Great*, touched upon all weaknesses in the more ambitious tragedy.

Henry C a r e y (1687 – 1743) wrote English operas in the Italian manner, which were only moderately successful as poetic operas. *The Honest Yorkshire Man* (1735) proved to be a great success and *The Dragon of Wantley* (1737), a burlesque, established his reputation. Carey was a clever lyricist, and his inventions ably caught the mood of his decade.

One of the most successful eighteenth century genres was **domestic tragedy**. George L i l l o (1693 – 1739) wrote a number of such tragedies. *The London Merchant, or the History of George Barnwell* (1731) concerns a hero, an apprentice, who corrupts siren Millwood, the only authentic character in the play. Written in rather plain prose, the plot defies the greatness of Neoclassical tragedy. *Fatal Curiosity* (1736), written in blank verse, was a short tragedy in three acts and was again a family tragedy. The play has many sentimental elements, of which a good example is the incident of the son's return in disguise and his subsequent revealing his true identity to his parents. Lillo's plays illustrate the need for novelty in tragedy, and although he brings back some of the elements of Elizabethan tragedy, his material as well as his choice of characters is usually of a different breed.

Arthur M u r p h y (1727 – 1805) is a playwright of the Garrick era of more industry and originality. Between 1756 and 1777, he produced over a dozen farces or comedies, some of them adaptations from Molière. He produced *The Apprentice* (1756) and *The Citizen* (1761), both farces, and *The Way to Keep Him* (1760), a commentary on the role of males and females which manifests his views that a female has to be bright and amiable, while a male should be faithful. In *Know Your Own Mind* (1777) he contrasts three ladies: Miss Neville, who arouses pity for her poor attempts at charm, and Lady Jane and Lady Bell, the shy and witty pair of sisters. He also wrote tragedies, such as *Orphan of China* (1759) and *The Grecian Daughter* (1772).

George C o l m a n t h e E l d e r (1732 – 1794) did some adaptation both from foreign as well as domestic sources. He also put some of the popular novels on stage, such as *The Jealous Wife* (1761), which has an initial situation that reminds one of Sophia Western (*Tom Jones'* heroine) in London. *The Clandestine Marriage* (1766), written in collaboration with Garrick, is a skilful satire of the *nouveau riche*.

Hugh K e l l y (1739 – 1777), an Irishmen whose career was brief but very successful, came to London and edited the *Court Magazine* and then *Public Ledger*. He wrote the comedy *False Delicacy* (1768), produced with Garrick in 1768. The plot employed a triple intrigue, which gave rise to a great deal of complexity. Kelly presents a number of lovers who owing to their complications are maintained in a continuous emotional fret from which neither they nor the audience is released. *A Word to the Wise* (1770) was his next successful comedy, followed by *The School for Wives* (1773) and *The Romance of an*

Hour (1774), his last comedy. After that he was called to the bar and gave up his literary career. In 1771, he wrote his one negligible tragedy, *Clementine*.

Richard Cumberland (1732 – 1811) had his first success with the comedy *The Brothers* (1769). It had a typical plot, featuring two brothers, one of whom is a villain, and the other is virtuous. *The West Indian* (1771) introduced certain well-drawn characters like the Irishman O'Flaherty and a West Indian, a Rousseanian child of nature. In the play a young man delights in intrigue but is full of "nice feelings," he seduces a young lady whom he finally marries only to discover that she is a rich heiress. In *The Fashionable Lover* (1772), he combats the prevalent prejudice against Scots and creates the virtuous steward, Colin Macleod. In *The Jew* (1794), he fights anti-semitism. Linking didacticism with entertainment, Cumberland, however, was somewhat hindered by his tendency toward melodrama. *The Wheel of Fortune* (1795) was one of his most successful plays, whose major character, Pedruddock, is basically an amalgamation of all the characters from nearly all the popular novels and plays of the period. Cumberland's aim was to show good and virtuous human beings but, in the end, such sentimental precepts are highly artificial.

Oliver Goldsmith's (1730 – 1774) first comedy, *The Good Natured Man*, was rejected by Garrick but eventually produced at Covent Garden in 1768. The play includes several separate parodies of the high-flown sentimental language that was considered *de rigeur* for conversation between eligible young ladies and gentleman of the times. In one, the hero sits with his beloved over tea, attended by two bailiffs whom he tries to hide by disguising them as extra servants. Of course, they refuse to be excluded from the literary society and the result is a highly humorous, situational and linguistic comedy. Goldsmith deliberately tried to infuse his work with genuine emotions so as to oppose the false excess of sentimentalism common in the works of Kelly and Cumberland. This scene was very poorly received and had to be dropped before its stage debut. Another comedy, *She Stoops to Conquer* (1773), was very successful. It portrays distaste for baseness in a satirical mode. Despite some of the absurdities of its plot, it was an immediate success, with its characters easily defined in a rather Jonsonian fashion. The improbability of the inability to distinguish a barmaid from a well-bred young lady, and its casual rather than careful organisation, all contribute to its absurdity. The play confronts the authority of an older generation with the success of the strategms of its young lovers. Both Goldsmith and Sheridan realised that a good comedy has to originate with a good comic plot, which includes disguises, mistaken identities as well as witty language.

Two women dramatists are worth mentioning here: Elizabeth Griffith (1727 – 1793) and Hannah Cowley (1743 – 1809). Griffith began as an actress in Covent Garden but finding limited success she turned to literature. She wrote three epistolary novels, a work on Shakespeare, *The Morality of Shakespeare's Drama Illustrated* (1775), a collection of essays entitled *Essays Addressed to Young Married Women* (1782), as well as seven dramatic works. Her most successful plays were: *The Double Mistake* (1766); *Elvira* (1664); *The School of Rakes* (1769), an adaptation of Pierre-Augustin Caron de Beaumarchais; and *The Times* (1779). *The Times* was based on Carlo Goldoni's *Le Bourru bienfaisant*; the play centres on the wealthy old man Geronte who, behind all his "grumpiness" hides a heart of gold, and on the love problems of his niece Angelique. She is in love with Valère, but her brother has spent her dowry and wants to put her in a convent. Geronte does not know about the affection between the two young people and wants his niece to marry an old friend of his. Eventually, all the conflicts are resolved and the lovers are united. Griffith was genuinely interested in the development of Continental drama and attempted to adapt it to suit the expectations and sensibility of the English audience. Cowley was a dramatist and a poet, the author of sentimental verses. As a playwright she made her debut in 1776 with *The Runaway*, a comedy dedicated to David Garrick. Her most successful work was *The Belle's Stratagem* (1780) and remained extremely popular throughout the nineteenth century. She also wrote *Who's the Dupe* (1779), a farce, *Which is the Man?* (1783), and *More Ways Than One* (1783). *The Belle's Stratagem* is a comedy of manners in the spirit of Sheridan with Letitia Hardy, who prepares a masquerade to play out her little comedy. Disguise and masquerade are indeed the chief strategies in the play concentrated on various forms of wooing and seduction. In the end, Letitia is united with her lover, Doricourt, and wins his admiration.

Richard Brinsley Sheridan (1751 – 1816) was the son of an actor, educated at Harrow. He met Elizabeth Linley, a beautiful and accomplished singer, with whom he eloped to France in 1773. After he had fought two duels on her behalf, he and Miss Linley were married. In 1775, he produced *The Duenna,* which enjoyed long-lasting popularity. Another play, *A Trip to Scarborough* (1777), is a competent sanitised version of Vanbrugh's *Relapse*. In 1779 he wrote *The Critic*, in which he utilises caricature rather than parody. One character, Sir Fretful Plagiary, is a caricature of Richard Cumberland,

> but since burlesque is a good satire, it transcends the personality of one man and becomes a lasting symbol of the vanity and irritability of bards born without thick skins
>
> (Sherburne and Bond 1980: 1045).

Lesser burlesques are traceable but less tangible and so the play lost much of its charm because of its incomprehensible topicality. His best plays are two comedies: *The Rivals* and *The School for Scandal,* written in 1775 and 1777, respectively. The intrigue of *The Rivals* is not too original but is competently conducted and the humour of Mrs. Malaprop, Sir Anthony, Bob Acres, and the whole cast are triumphs of theatrical genius. He frequently employed a lot of word-games such as Bob Acres inventive oaths and the wonderful linguistic misapplications of Mrs Malaprop. It is from this play that the term "malapropism," or the inappropriate use of words, originated. *The School for Scandal* drew on his knowledge of the modes and manners of the fashionable world of London and Bath, with its cleverly constructed scenes, admirably written in prose which is conversationally light and rapid. The plot is too familiar, and once again we have two brothers, one honest and decent but quick-tempered, the other mouthing fine sentiments but mischievous. Sheridan gives us a quintessence of scandal loving society, with its brilliantly lacquered veneer and its less than lovely basic substance. Sheridan eventually turned to politics, entering the House of Commons in 1780, and made his reputation as a very good Whig

orator. He was treasurer of the Navy in the ministry, but was arrested for debt in 1813, and in his last years suffered from brain disease.

In the later part of the eighteenth century **Sentimentalism** became a prevailing mode of theatrical discourse. The drama of sensibility was a kind of reaction against what was regarded as immoral in the restoration drama. It exhibited the virtues of private life and the domestic sphere and portrayed simple uncomplicated characters who are very sensitive and sympathetic towards other people. One of the representatives of sentimentalism was George Colman the Younger (1762 – 1836), who wrote the romantic comedy *Inkle and Yarico* (1787). His comedy *The Heir-at-Law* (1797) is famous for its presentation of Dr. Pangloss, a greedy pompous pedant. *John Bull* (1803) contains the supposedly typical British, John Thornberry, and *The Iron Chest* (1796) is a dramatisation of Godwin's *Caleb Williams*. Other pieces by Colman are of little importance. Richard Steele (1672 – 1729) also wrote a number of plays of sensibility: *The Funeral* (1701), *The Lying Lover* (1703), *The Tender Husband* (1705), and *The Conscious Lovers* (1722). The latter is based on Terence's *Andria*, but the plot is transformed beyond recognition in the cause of sentimentalism, and at the conclusion of the second act Steele abandons his Latin model altogether. Although the plot depends on the old trick of young people who want to marry, Steel voices his objections to forced marriages and duels. Most of his plays are targeted towards edifying conclusions. Thomas Holcroft (1745 – 1809) wrote drama of humanitarian purpose and was an associate of Thomas Paine and William Godwin. He wrote a number of sentimental plays, of which the best known is *The Road to Ruin* (1792). He also wrote novels like *Alwyn, or the Gentleman Comedian* (1780) which was based on his own experiences. *Anna St. Ives* (1792) and *Hugh Trevor* (1794) are written in the spirit of Godwin's *Caleb Williams*, and are defences of revolutionary ideas. He is also known as a translator of Goethe's *Harmann und Dorothea*.

Thomas Morton (?1764 – ?1838) was the author of several successful comedies: *The Way to get Married* (1796), *A Cure for Heartache* (1797) and *Speed the Plough* (1798). The last of these introduced the name of Mrs. Grundy into the English literary canon. Elizabeth Inchbald (1753 – 1821) was a novelist, a dramatist and an actress. Although she is mainly remembered for her two prose romances, *A Simple Story* (1791) and *Nature and Art* (1796), she also wrote a comedy, *I'll Tell you What* (produced in 1785), and edited *The British Theatre*, a collection of old plays (1806 – 1809).

For further reading:

Allen (1991), Armstrong (1989), Barney (1991), Bellamy (1992), Bloom (1988b), Boheemen-Saaf (1987), Braudy (1970), Brink (1998), Brown (1997), Damrosch (1985, 1989), Davis (1996), Day (1987), De Porte (1974), Dixon (1968), Donoghue (1969), Donovan (2000), Doody (1997), Downie (1984), Foley (1986), Green (1990), Hatfield (1968), Hunter (1990), Ingham (1996), Jewers (2000), Jones (2000), Karl (1974), Kearney (1968), Kroll (1998), Levine (1994), Loftis (1990), Southern, Jones, Scouten (1976), Mayer (1989), McKeon (1988), Nicoll (1925), Novak (1990), Pettigrew (1980), Phelps (1983), Probyn (1987), Quintana (1955), Richetti (1998, 1999), Rogers (1985), Sambrook (1993), Schlauch (1965), Seidel (1998), Sitter (2001), Steeves (1965), Vickers (1996), Watt (1957), Zimmerman (1996).

Notes

1) For more, see Conte (1999: 453 – 466, 553 – 569) and Bakhtin (1998: 111 – 129).
2) For more on various pre-novelistic enterprises, see Davis (1996).
3) For more, see Zimmerman (1996: 11 – 55).
4) For more on history and the novel, see Mayer (1998).
5) For more on the romance and its influence on the novel, see Davis (1996: 25 – 41).
6) For more on female writers and the history of early novels, see Donovan (2000).
7) Ilse Vicker (1996) reads Defoe's works as rooted not only in the Puritan tradition but also deeply anchored in the scientific doctrines of the times, especially Baconian empiricism.
8) On seemingly factual accounts, see Davis (1996: 154 – 173).
9) On the significance of names, see Brown (1997: 81).
10) Many did consider Pamela as an existing individual writing to the editor to present Pamela's letters as she wrote them, see Davis (1996: 179).
11) According to Brown, "A bastard is the offspring of an unlawful coupling; a monster results from unnatural coupling. Later, Tom is thought capable, as well as culpable, of incest, a coupling that serves as the threshold between nature and law. In all these ways, Tom is the perfect figure for Fielding's 'new species of writing', the improper offspring of tropological coupling between incompatible systems" (1997: 111).
12) For more on *The Battle of the Books*, see Levine (1994).
13) For more on realism and allegory in Bunyan's works, see Allen (1991: 31 – 34).

Chapter Five

Pre-Romanticism

The end of the eighteenth century was marked by a period of domestic peace. With the experience of domestic warfare receding far into the past, a wealthy and flourishing England produced a literature that was no longer topical or moralistic in tone. Intellectual elements in literary works faded into the background and a German influence (*Sturm und Drang* movement) took over from the French. The literature at the close of the eighteenth century still exhibited some influence of the Greek and Roman classics, but the beginning of a new spirit had already been manifested in some of the earlier eighteenth century works. As it was shown in the previous chapter, the influence of sentimentalism became more and more conspicuous by the end of the eighteenth century. **Sentimentalism** shifted the emphasis from reason to emotions and stressed the need for an emotional approach to writing. It was first expressed in the comedy and the philosophy of Anthony Ashley Cooper, third Earl of Shaftesbury (1671 – 1713), who exposed an idea of sensibility within human beings that was not merely developed therein by reason or disciplined education. In one of his works, *The Moralist* (1711) he encouraged an association between the goodness in humanity and that in nature, which was called "romantic" (Tolley 1999: 12). Some of the pre-Romantic poetry still maintains Classicist forms, precise polished couplets and continues to be intellectual in tone, but the new meters and a change of spirit from the detached satire and didacticism to a more involved interest in human beings become more prominent. Sentimentalism in poetry and prose brought out the cult of sensibility together with a belief in the supernatural. Poets believed that, in the words of *Hamlet*, there are "more things in heaven and earth than are dreamt of in your philosophy." Wordsworth and Coleridge's *Lyrical Ballads* appeared in 1798 and were a harbinger of the new movement.

An observation of nature prevails in the poetry of the period but it is a pastoral, and hence rather conventional manner in which it is described. The examination of nature becomes a major preoccupation of the poet. The writers of the period display a striking love for the wild and picturesque. This taste is in opposition to that of the preceding age, which had aimed at conventionality and uniformity. The eighteenth century witnesses the development of individualism, culminating in the Romantic spirit of freedom, which allowed a free play of imagination, and which prevails throughout the entire period of Romanticism.

Pre-romantic ideas were also shaped by the revolutionary French thought of the time. Events in France in the summer of 1789 were watched with eager interest by Englishmen. The ideas of liberty, fraternity and equality found their literary expression particularly in the works of William Blake. The publication of a translation of the poems of Ossian (1762) by James Macpherson stimulated the interest in national folk culture rather than in classical themes. The interest in folk tradition strengthened the feelings of national identity which pervade the entire Pre-Romanticism. Ossian (or Oisín) was a traditional Celtic poet of the third century, the bard of the Finn cycle. The name Ossian was popularised by Macpherson who claimed to have translated his poems.[1] In 1765, Thomas Percy published a collection of old ballads in a volume called *Reliques of Ancient English Poetry,* which led to a heightened pursuit in old legends and tales. In 1770, he published a book on Scandinavian mythology. Other anthologies include Evan Evans' *Some Specimens of the Poetry of the Ancient Welsh Bards* (1764), David Herd's *The Ancient and Modern Scots Songs* (1769), Charlotte Brooke's *Reliques of Irish Poetry* (1789) and many others,[2] which attempted to revive national poetry. This regard for the past brought about the form of the gothic novel, which developed with the elements of mystery, suspense, the supernatural, and the love for the savage and exotic. The development of the gothic novel is accompanied by an increasing attention paid to the architecture and art of the Middle Ages. The heightened interest in history also revived the drama of Shakespeare. His plays were re-staged as originally written.

Poetry

Pre-romantic poetry begins long before the period chronologically starts. Edward Young (1683 – 1765) is usually considered one of the first poets writing in this new spirit. In 1730, he took orders and became a rector of Welwyn where he spent the rest of his life. His literary work includes two plays—*Busiris* (1719), a tragedy of violence and ungoverned passion; and *The Revenge* (1721), also a tragedy. In 1725 – 1728, he published a series of satires under the title *The Universal Passion (the Love of Fame)*, whose sharp wit gained him popularity. In 1742 – 1745 *The Complaint, or Night Thoughts on Life, Death and Immortality*, the work by which he is principally remembered, appeared. The text was illustrated by William Blake. It is a poem in blank verse, containing a few autobiographical allusions. The first book occupies itself with the poet's reflections on life's vicissitudes, the imminence of death and the question of literary immortality. The next seven form a soliloquy, partly argumentative, partly reflexive, addressed to a certain worldly infidel named Lorenzo, who is exhorted to turn to faith and virtue. The ninth book, *The Consolation,* contains a vision of the last day and of eternity, a survey of the wonders of the firmament at night, a final exhortation to Lorenzo and an invocation to the Deity. Young is also the author of the treatise *Conjectures on Original Composition* (1759) in which he discards Pope's doctrine demanding the imitation of classical patterns by arguing that the ancient poets could not imitate anyone but were original poets. He also criticised Pope for using the heroic

couplet to translate Homer, and not blank verse. In 1753 he published another play, a tragedy written long before, entitled *The Brothers,* and in 1762 he published a poem "Resignation."

James T h o m s o n (1700 – 1748) was one of the esteemed poets of the eighteenth century. In 1720 he entered Edinburgh University as a student of theology. In 1720 he published his first verses and, in 1725, left for London, where he soon abandoned theology for literature and became a friend of Pope and Gay. *Winter,* the first part of *The Seasons*, appeared in 1726, *Summer* in 1727, *Spring* in 1728 and *Autumn* in 1730. Thomson was the pioneer of meditative and descriptive poetry. He used quasi-Miltonic blank verse in describing the countryside at different times of the year. The subject matter here is not new, yet the sensibility with which the poet approaches nature could be treated as the breath of a new spirit. The mood is built up through a plethora of descriptive detail. His deistic, rather than all-encompassing pantheistic view on nature and his not infrequent moralising attitude is what connects his poetry with the previous age. An opening action of *Autumn* shows human society evolving from a state of barbarity to the standards of his day, of civilised politeness. Thomson laid emphasis on the interrelationship between the country and the town upon which national prosperity depended. *Spring* ends with the picture of a happy family. His responses to the worlds he depicted were influenced by classical learning, in particular Virgil's *Georgics*; and his visions of the individual and society remain harmonious, conventional and moral. Still, the insistence on human closeness to nature foresees the new pre-Romantic sensibility. His poetry links a trained observation and assumed didacticism with keen eye for description. Thomson retired to a small house in Richmond, close to Pope's retreat at Twickenham. In 1748, he produced "The Castle of Indolence," an elaborate Spenserian allegory in two cantos on the lifestyle he had chosen. "The Castle of Indolence" is frequently quoted in *The Mysteries of Udolpho.* Thomson was strongly influenced by Lord Shaftesbury, who saw the phenomena of nature as direct revelations of the attributes of God so that for him contact with nature was both emotionally uplifting and morally instructive. Despite the poem's classical vision, we have a more pantheistic picture of nature in the poem, which according to current standards of description must be highly elevated.

John D y e r (1700 – 1758) was a Welsh poet briefly educated at Westminster. He studied law but eventually became a clergyman. He is chiefly remembered for his topographical poem in tetrameter couplets, "Grongar Hill" (1726) which describes the scenery of the river Towy, and was considered to be his best work in octosyllabic couplets. The poem combines description with some more reflective overtones, and the poet is particularly concerned with local piety. Dyer pay tribute to ancestral Wales celebrating rural retirement. In order to present a panoramic view of the countryside he looks on it from the said Grongar Hill observing the ruined castles reverberating with the hunger for power and peaceful surrounding of the landscape of his day. Dyer also wrote "The Ruins of Rome" (1740) and "The Fleece" (1757), the latter being a poem about the wool trade, which contains fine early industrial and pastoral landscapes, as well as much practical information. He was scorned by his contemporaries for the too prosaic subject of "The Fleece." The poem in four books describes the raising of sheep, the winding of wool and the manufacturing of clothes. His poems were much admired by William Wordsworth.

Matthew G r e e n (1696 – 1737) also used octosyllabic couplet in "The Spleen" (1737) which is a witty poem on melancholy and its cure. The work is an appraisal of the simple contemplative life, which provides a cure for boredom. William S h e n s t o n e (1714 – 1763) produced only one popular poem, "The School Mistress" (1742), a light-hearted imitation of Spenser. Much of his verse consists of rather tepid moralising in a gentle, elegiac strain. Some of his lyrics, however, display an original romantic landscape. He also wrote prose, e.g., *Essays on Men and Manners*. Robert B l a i r (1699 – 1746) drew on his reading of English poets and dramatists. In 1743, he wrote "The Grave," a didactic poem of the Graveyard School, which celebrates the horrors of death, the solitude of the tomb, the madness of suicide and so on. The term **Graveyard poets** is applied to eighteenth century poets who wrote melancholic works often set in graveyards, which were reflections on human mortality. Their poetry has a lot in common with the prose work of James H e r v e y (1714 – 1758), *Meditations among the Tombs* (1746 – 1747). Young's work *The Complaint, or Night Thoughts on Life, Death and Immortality* (see above) centres on a death pervaded life, death itself and resurrection and immortality.

The greatest representative of such a kind of sensibility is Thomas G r a y (1716 – 1771). He began to study law at Cambridge but never became a lawyer, utilising instead his classical scholarship to establish a reputation as one of the most erudite of European scholars. His moving ode, "On a Distant Prospect of Eton College," and his "Sonnet Upon the Death of Richard West," were both written in 1742. "On a Distant Prospect of Eton College" is an attempt to recover the lost innocence of pre-school days. But not until 1750 did he complete his most famous poem, "The Elegy Written in a Country Churchyard." He had been working on the text for ten years when he finally decided to publish it in 1751. The poet in a reflective mood gives expression to thoughts inspired by the sight of the tombs of the "rude forefathers of Hamlet." He compares their humble lot with the various careers from which their fate excluded them. This poem contains reflections on human mortality and loneliness. It ends with a personal note, the supposed death of the author, his burial in the churchyard, and the epitaph on his grave. The poetry of sophistication is rendered through simple rhymes matching those frequently found on grave-stones. Gray was by inclination withdrawn and melancholic and his poetry gave an outlet to such feelings. Gray's poem "On the Death of a Favourite Cat" is a deliberate application of a formal form and diction to a rather insignificant incident of a cat drowning itself while trying to catch a fish. It has affiliations with the mock-heroic tradition and burlesque use of formal style. Gray's "Pindaric Odes," "The Progress of Poesy" and "The Bard," came out in 1754 and in 1757, respectively. The former is a tribute to the Pindaric ode that leads us through ancient Greece and on to the triumphs of Shakespeare, Milton and Dryden. While this ode celebrates the continuity of poetry, "The Bard's" major theme is discontinuity. The poem is an exercise in the style of old Celtic poetry. It exposes the order of Edward I, who ruled the extinction of the bards of Wales. A solitary survivor delivers a prophecy of the end of the Plantagenet dynasty and throws himself from a mountain. The bard's speeches are frequently seen as anticipating the romantic fascination with the sublime. In 1757 Gray was offered a laureateship which he declined considering it a questionable honour. He devoted

his time instead to the study of Celtic and Icelandic poetry, and "The Fatal Sisters" and "The Descent of Odin" were two imitations of such poetry. In 1768, he was made a professor of history and modern languages at Cambridge, but he had no pupils and never gave a lecture.

Gray's younger contemporary William C o l l i n s (1721 – 1759) left a very small body of work, and his reputation rests on his *Odes on Several Descriptive and Allegoric Subjects*, a slim volume containing twelve odes published in 1746. Among them is the "Ode Written in the Year 1746," a lament for British soldiers who had fallen in the war of the Austrian Succession. The effect is both classical and romantic. A similar accomplishment is achieved in his "Ode to Evening" which exhibits a delicate manipulation of assonance and alliteration; it has a dreamy style inspired by the imagery in Milton's *Lycidas* and is evocative not only of the spirit but also of the writer's passing mood. His longest ode, the "Ode to Liberty," pursues the idea of freedom in Britain from its classical roots to modern fulfilment. "Ode to Simplicity" is an exercise in poetic craft. "Ode to Pity" celebrates Euripides, and the "Ode to Fear" Aeschylus and Sophocles; both poems combine eighteenth century stylised diction with more personal utterances. Such poetics characterises also his "Ode on the Death of Mr Thomson". The "Ode on the Popular Superstitions of the Highlands of Scotland Considered as the Subject of Poetry" (published 1788) deals with the threat of the destruction of English values by the attack of Highlanders under the command of the Young Pretender. Collins' poems achieved recognition in Romanticism because of his experimentation with versification as well as his inclusion of themes previously forbidden by the rules of decorum.

Mark A k e n s i d e (1721 – 1770) was a poet with only one successful long poem, *The Pleasures of Imagination* (1744), revised as *The Pleasures of the Imagination* (1757) which was a didactic poem that revived certain seventeenth century conceits. Still it anticipates the concerns of the later, Romantic poets. Akenside attempts to expound a series of ideas associated with poetic creation, combining them with reflections on nature. His meditative verse shows his interest in Gothic themes, as he compares the barbaric Goths to the civilised Greeks, thus attempting reconciling the sublime and the beautiful.

Similarly to Akenside, Christopher S m a r t (1722 – 1771) searched for meditative quality in his poems. His *Song to David* (1763) exhibited a strange quality that lacks the logical argumentative structure of most eighteenth century poems, but, at the same time, implemented free associations and abrupt transitions revealing his great poetic sensibility. The poem praises David, the author of the Psalms, and is a celebration of the Creation and Incarnation using an arrangement of the mystic numbers three, four and seven and their multiplies. His most extraordinary production is *Jubilate Agno* (*Rejoyce in the Lamb*), an unfinished work published in 1739, in which he calls on all creation to worship the Creator. The poem contains a wide range of references: Biblical, botanical, zoological, personal and scientific. One of the most moving passages is about his cat Geoffrey.

Two brothers, T h o m a s W a r t o n (1728 – 1790) and J o s e p h W a r t o n (1722 – – 1800), were also active during this period. Joseph was a clergyman who spent most of his life as the unsuccessful headmaster of his old school, Winchester. In his early poetry, he reveals an interest in the wider and more romantic aspects of nature, which at the time were coming into vogue. Thus, *Nature,* published in 1744, draws a comparison between the landscape that has been tamed or "improved" and the wild kind of prospect that always delighted the lovers of the sublime and "picturesque." Joseph is mostly praised for his critical talents. In his essays, *On the Genius and Writings of Mr Pope* (1756) and the *Second Part* (1782), he refused to accept Pope as the greatest writer of his century, preferring instead poetry produced by more "glowing imaginations."

Thomas Wharton, educated at Trinity College, Oxford, became a professor of poetry at Oxford (1757 – 1767) and Camden professor of history and Poet Laureate. He wrote "The Pleasures of Melancholy" (1756), in which he anticipates some of the wildest excesses of Romantic literature. From a moonlit landscape pierced by the shrieking of an owl, he invites the reader to follow him. He was an admirer of the Middle Ages and a pioneer in the study of the English Middle Ages. His *Poems* are notable for the resurrection of the sonnet form. His *Observations on the "Faerie Queene"* (1754) did much to restore Spenser's reputation. His *History of English Poetry from the Close of the Eleventh to the Commencement of the Eighteenth Century* (three volumes 1774 – 1781, slightly expanded as four volumes 1824) presented the whole panorama of literary history from medieval to Elizabethan times. As a scholarly work, the book did much to revive interest in medieval and sixteenth century poetry, and he also included discussion of the origins of Romantic fiction in Europe. Warton contributed to the debate on the authenticity of Chatterton's Rowley poems in his *An Enquiry into the Authenticity of the Poems Attributed to Rowley* (1782).

William C o w p e r (1731 – 1800) was an individual who suffered from long periods of melancholy and eventually became afflicted with a severe religious mania from which emerged the conviction that he was irrevocably damned. His *Table Talk* (1782) is a pietistic religious poem, a form of meditation in couplets. In 1785, Lady Austen encouraged him to write his most famous poem, *The Task* and, in 1791 he completed his translation of Homer. In his "Verses supposed to be written by Alexander Selkirk, during his Abode on the Island of Juan Frenandez" he ponders on the predicament of solitude. Selkirk might himself be the king of the island, all the same he is deprived of society, friendship and love. "The Negro's Complaint" rails against the slave trade and colonisation. *The Task* opens with a mock heroic celebration of a sofa, written in a style that parodies Miltonic diction. The subject then changes to the countryside and nature, as this discursive poem ranges from attacks on political corruption to sketches of rural life, from religious exhortation to a treatise on the cultivation of cucumbers. Cowper's views on colonial oppression and the condition of the poor at home also find their way into the poem. Part of the poem's originality lies in its lack of any formal structure, the only cohesive element is the poet's personal sensibility. That is why he can allow himself to touch upon many topics that had been so far considered too base for poetry—topics such as a labourer's winter evening. Cowper was once engaged, but ultimately broke off his engagement to Mrs. Unwin, who nursed him through his mental fits, and later, when she died, he fell into a kind of mental stupor. Most of his output consists of religious poems in which he expresses his awareness of

doom. His secular poems show the same kind of sensibility. The most popular verses are "Jehovah our Righteous," "Exhortation to Prayer," "Prayer for Patience," "Welcome to the Table" and "Love Constraining to Obedience." He wrote few poems during his last years, but among them was his memorable lyric, "The Castaway" (1799), a moving record of his distracted state. The poem describes a sailor washed from the deck of his ship and left to drown alone and helpless. In the end, the sailor and the poet are dramatically identified. Cowper did not imitate his predecessors' work, hence, his work shows his fresh unspoiled views on many aspects of life. For example, he takes a stand against slavery, cruelty to animals, militarism and the destructive effects of industrialism.

Charles Churchill (1731 – 1764) was born at Westminster. The son of a London clergyman, he was denied entrance to Cambridge. Churchill married young and led an unhappy life. In March 1761, he published *The Rosciad*, a collection of satirical portraits of the leading actors and actresses of the day. It was an immediate success. In "The Ghost" (1762 – 1763), he attacked Dr. Johnson for taking a hand in the investigation of the Cock-lane Ghost. His verse is witty and strong, though his wit is not as sophisticated as Pope's and his strength does not compare to that of Johnson. Churchill become intimate with M.P. John Wilkes (1727 – 1797), a man of wit but low moral standards, and it was this association with Wilkes that tempted him to engage in political satire and write for the fiercely anti-governmental *North Briton*. In 1764, he eloped with Elizabeth Carr, the fifteen-year-old daughter of a Westminster stonemason. Despite all their difficulties, the few years he spent with her were the happiest of his life. His satires are inspired by journalism, and are full of personal animosities and current political allusions. His last poems, however, rise above these weaknesses, the best combining his characteristic vigour and rancour with an imaginative handling of the subject at hand. "The Times" (1764) is a lively and detailed assessment of the vices of the day which fell into neglect, partly because of the supposed obscenity of Churchill's attacks on high-born homosexuals. In "The Candidate" (1764), he castigated Lord Sandwich who, despite his well-known extravagance and lack of learning, had applied for the High Stewardship of Cambridge. Churchill's diatribe helped to ensure his failure. His most accomplished poem, the posthumous "Dedication to Dr. W. Warburton," which Byron admired very much, maintains an ingenuous balance between eulogy and irony.

Anna Laetitia Barbauld, née Aikin (1743 – 1825), also shows pre-romantic sensibility in her poems. Her "Ode to Spring" is a Horatian poem with mood similar to Blake's poems evoking "a feeling of calm tenderness, enjoyed with melancholy eyes" (Tolley 1999: 18). She was the author of miscellaneous poems and prose essays, including nature studies entitled *Hymns in Prose*.

Another of the eighteenth century "nature" poets is James Beattie (1735 – 1803) who, like Burns, was a son of a farmer but eventually became a professor of moral philosophy in Aberdeen. He attacked David Hume in his *Essay on the Nature and Immutability of Truth* (1770). Between 1771 and 1774 he published his long narrative poem in Spenserian stanzas on the development of an imaginary poet in the past times. Beattie's hero, Edwin, was "born in Scotland during Gothic days" and grows to maturity as a person sensitive to the sublimity of the landscape and easily roused by Scottish songs with their evocation of the past. A hermit teaches him history, science and philosophy and the poem ends when Edwin is ready to write his own poetry. Beattie intersperses his narrative with digressions expressing his own love of the ballads of Scotland. Although recognised and cherished by his contemporaries (just like James Thomson whose poetry was used by Ann Radcliffe in her epigraphs), Beattie is now almost completely forgotten.

Another Scotsman, Robert Fergusson (1750 – 1774), celebrated the city of Edinburgh. He gave it the nickname "Auld Reekie" in his most famous poem under the same title. The poem describes a day in Edinburgh. In "The Principal and Professors of the University of St. Andrews, On Their Superb Treat to Dr Samuel Johnson" Fergusson celebrates a banquet given to Dr. Johnson. His other poems include "The Lee Rigg," "To My Auld Breeks" and "Daft Days."

Thomas Chatterton (1752 – 1770) is an interesting and important example of the pre-Romantic poet. He exerted a profound effect on the Romantic conception of the poet. He was a lay clerk in a Bristol cathedral who delved through the manuscripts in the archives of St. Mary Redcliffe church. He created an imaginary world around those relics and began to write verses under the guise of a fifteenth century monk, Thomas Rowley, whose works he professed to have found in a certain "Mr. Canynges Cofre." He tried to earn money through writing, but unfortunately was unsuccessful. The first work in the series of forgeries was "Bristowe Tragedie or the Dethe of Syr Charles Bawdin," a poem describing the execution of a local hero by Edward IV. Chatterton used local history and produced popular ballads, footnoting the texts. Heywood claims that Chatterton's goal was to produce a local hero, conforming with the eighteenth century drive to find a truly native hero. Bawdin was a citizen of Bristol, a Christian, and a martyr to his beliefs (Haywood 1986: 123). The next poem was entitled "Ynn auntient Dayes, when Kenewalchyn Kynge." The poem is a biography of St. Warburgh, who later became the saint of Redcliffe, Chatterton's parish. While "Bristowe Tragedie" dealt with historical events, "Auntient Dayes" is rather non-specifically placed in Anglo-Saxon times. "The Battle of Hastynges" is even more intricately historicised. The poem is said to have been written by Turgot, a Saxon monk in the tenth century, and translated by Thomas Ronlie, parish priest of St. Johns in Bristol in 1454. Chatterton deliberately misspells the name Rowley. His "Craishes Herauldry" is yet another poem on Bristol's past, incorporating aristocratic ancestors. "Songe toe Ella" was Rowley's first imaginative-historical work, in which it was noted he now became an antiquarian, not only a translator, autobiographer and poet (Haywood 1986: 133). Another "antiquarian" piece is "A Discourse on Brystowe," a work dealing with local history. Chatterton's celebratory poems "Onn Oure Ladies Chyrche" and "A Brief Account" not only establish Rowley as an eye-witness of historical events but harmonise the civil and religious domains of life. Rowley also wrote a short biography of Canynge, "Life of W. Canynge," the person in whose possession all of Rowley's poems were kept.

Chatterton's lack of literary success and ensuing suicide appealed to the Romantic poets because of his much misunderstood personality and rejected genius. His extraordi-

narily powerful imagination was tempered both by his great passion for the Middle Ages and his great debt to Spenser and Elizabethan verse. During his lifetime, Chatterton published only one of his Rowley poems, the "eclogue" "Elinoure and Juga". A collected posthumous edition of his poetry appeared in 1777. Chatterton emerged as Wordsworth's "marvellous boy" in 1807, as the dedicatee of Keats's *Endymion* in 1818, and as the subject of Henry Wallis' painting in 1856 (for which George Meredith posed as the dead poet) (Sanders 1994: 323).

The interest in "ancient" English poetry was cultivated by Thomas Percy (1729 – 1811) and James Macpherson (1736 – 1796). Percy was educated at Oxford and became bishop of Dromore in 1782. In 1765 he published *Reliques of Ancient English Poetry*, a work that promoted a revival of interest in older English poetry. In 1763, stimulated by the success of the Ossianic publications, Percy issued *Five Pieces of Runic Poetry Translated from the Icelandic Language*, including the *Incantation of Hervor* and the *Death Song of Ragnar Logbrog*. Macpherson was a son of a farmer educated at Aberdeen and Edinburgh Universities. In 1760 he published his *Fragments of Ancient Poetry collected in the Highlands of Scotland, and translated from the Gaelic or Erse language*. The anthology has a preface in which Macpherson tries to authenticate the poems by stressing fragmentary nature of his "translations." Macpherson was drawing on the real Ossianic poems of the Irish Fenian cycle. In a way Macpherson "anticipated the essentially dualistic format of his own and later historical fiction: the text (internal) and the annotation (external)" (Haywood 1986: 74). *Fragments* uses a variety of narrative techniques, including dialogue and dramatic monologue. Fragment I is a dialogue between two lovers, Shilric and Vinvela, Fragment II is Shilric mourning the loss of Vinvela, and Fragment IV is a dialogue between two warriors, Connal and Crimora, whose exchanges have the Fingalian wars in the background. Later, with the assistance of "several gentleman in the highlands," he produced, in 1762, *Fingal, an Ancient Epic Poem in six Books. Fingal* consisted of the long epic poem and fifteen short poems again advertised in the preface as "originals." The poem was meant to be a Scottish and British native epic. It has all the elements of Homeric style, beginning *in medias res*, consisting of war councils, debates, long similies as well as the delayed involvement of its hero. Fingal arrives in book 3 together with his family, one of whose members is Ossian. Ossian fights in the battle (Haywood 1986: 90 – 91) and is thus historicised for the second time as a Celtic bard and as a warrior-hero. Other poems from the Fingal anthology include: "Comala," which showed Fingal defeating a Roman general, Severus; "The War of Caros", describing another battle with the Romans; and "The Death of Cuthullin", "Dar-thula" and "Temora," which prepared the background for Macpherson's next endeavour, *Temora* (1763). *Temora* is one more epic located in Ireland, consisting of eight books, and this work purported to be yet another translation from Ossian. Macpherson's poems contributed to the first Celtic revival (Deane 1986: 61 – 67). They were much admired for their romantic spirit and rhythm, despite the fact that all the works he "edited" were of questionable authenticity.

Robert Burns (1759 – 1796) was born at Alloway, as an elder son of a farmer, and went through a hard struggle with Alloway's poor soil. He rarely had enough proper food and began to show a rheumatic tendency quite early in his life. As a young man he encountered the books of Sterne, Richardson and Mackenzie, as well as Gray, Shenstone and Thomson. All these works taught him something of the larger social world. His poetry is much influenced by Ramsay's *Tea-Table Miscellany* and Macpherson's *Ossian* and Robert Fergusson's poetry in Scots as well as Scottish folk songs, as his poems are lyrics *per se*, with the tune lying just beyond.

In 1786, his *Poems, Chiefly in the Scottish Dialect* appeared. He wrote in a Lowland dialect which showed the passionate vitality of folk tradition. With these poems Burns began the redefinition of "Scottishness" and began a revival of serious interest in the Scots vernacular and in Scottish tradition. Burns' poetry remained faithful to its roots in oral folk tradition. Although he was very much impressed with Mackenzie's *Man of Feeling*, he did not emulate his sentimental attitudes. His verses are reflective only as the poet ponders the natural world. Burns perceives nature through instinct rather than through reason. Struggling with poverty he went to Edinburgh where he hoped to get some modest post under the government, but no offer was made. He returned to Mossgiel and was deeply moved by the dying songs of his country—old Highland melodies and feeble words lingering in frail human memory. "The Twa Dogs," " Scotch Drink," "The Holy Fair," "The Death and Dying Words of Poor Mailie," "Address to the Devil," "To a Louse," and "To a Mouse" are the most famous ones from the *Poems, Chiefly in the Scottish Dialect.* "The Twa Dogs" is a poem in the form of a dialogue between a gentleman's dog, called Caesar, and a ploughman's collie, called Luath. Here Burns discovered the humorous potential of the beast fable which endows animals with human attributes (Walker 1996: 101). The two dogs' discussion concerns the respective lifestyles of their masters and echoes the Scottish animal poetry of Henryson. The dispute between the poor and the rich is one of Burns's favourite themes as it explored the revolutionary questioning of class privilege. "The Holy Fair" describes Scottish festivities, where the poet meets three young women, Fun, Superstition and Hypocrisy. In Burns' poem "the holy fair" is an example of the sacred and the diabolic, with a panoramic display of varied human behaviour. "Holy Willie's Prayer" is a satire exposing the double standards of Presbyterian respectability and solemnity. Holy Willie is a Kirk Elder who moralises against other people while himself showing a taste for sins of the flesh. The poem was not included in published collections until after Burns's death (Sanders 1994: 357). His deeply humanistic views are expressed in poems like "To a Mouse" in which he portrays the efforts of both mice and men as being equally futile. Burns looks at the smallest creatures on Earth as well as the whole of nature with sympathy and an almost pantheistic admiration for their greatness.

In 1786 he published "The Jolly Beggars," "Death and Doctor Hornbook" and "Captain Matthew Henderson." His verse-tale *Tam o'Shanter* appeared in 1791. The narrative poem is a mock-heroic variation on the topos of the homeward journey (Walker 1996: 106). Tam's adventures mix horror with humour, the threat of losing his soul with Tam's drunkenness. The tale employs the supernatural characters of witches, contrasting Tam's escape from their dwelling with the friendly interior of an inn. Burns contributed some two hundred songs, new or adopted, to the successive volumes of James Johnson's *Scots*

Musical Museum (1787 – 1803). Among others were "Auld Lang Syne," "Scots Wha Hae," "A Red, Red Rose" and "It was a'for our Richfu' King." In 1792, he also got an invitation to supply songs for his *Scottish Airs with Poetry*. Among his many beautiful lyrics are "John Anderson," "My Jo Comin'thro'he Rye," "The Banks of Doom" and "Mary Morrison." In a different category are his humorous vernacular "The Old Farmer's New Year Salutation to his Mare Maggie's," another nature poem exploring the long association between man and beast.

Burns was thoroughly original, with no poetic ancestry. He was a man of exuberant vitality who was a keen observer of nature. He rejected poetic diction and reproduced everyday speech (lowland dialect), and some of his poems are written in a mixture of Scottish and English. Burns was a master of creating a mysterious atmosphere and had a particularly romantic approach to nature as something wild and untamed, incomprehensible to and therefore independent of the human senses. Still, he knew the life of "simple folks" from within and unlike other romantic poets did not idealise it. While he reshaped Scottish folk ballads to give them some poetical allure, he retained much of their originality. He was also a satirist, whose satires depicted the Puritan-Calvinist zeal and its hypocrisy and their lack of patriotic feelings, e.g., "Address to Uncle Guid" and "Holy Willie's Prayer." The latter is a satire in which Burns is concerned to attack the Calvinistic view of predistination and salvation by God's grace regardless of good works. The poem is a prayer of a Calvinist who is sure to be saved by God. Burns' verses have a solemn liturgical tone revealing Willie's egoism and being self justified by his belief that he is the chosen one. All Burns' poetry reverberates with Scottish folk motifs. He populated his work with lively human types exposing their vices and virtues, yet treating them with deeply humane feelings.

William B l a k e (1757 – 1827) is one of the strangest and most variously gifted figures in the history of English art and writing. He was apprenticed to an engraver when he was fourteen, soon mastered this profession and was able to get a modest income out of it. Meanwhile, he had attracted the attention of the well-known sculptor and draughtsman, John Flaxman. Flaxman was a follower of Emmanuel Swedenborg (1688 – 1772), who claimed that God was a Divine Man, with infinite love and infinite wisdom. Blake was also influenced by Swedenborg's ideas in some of his works. It was Flaxman who, in 1783, helped him to publish his first volume, *Poetical Sketches*, a collection of juvenilia that, besides foreshadowing the young man's original gifts, reveal his indebtedness to the lingering influence of the great Augustan poets. In *Poetical Sketches* Blake is reading his masters, Shakespeare, Spenser, Gray, Collins, Chatterton and Macpherson. The four poems dedicated to the seasons exhibit some of Blake's later interests in contrary ideas, with *Summer* and *Winter* written as one such contrary idea. The two ballads "Fair Eleanor" and "Gwin, King of Norway" combined the then current interest in the ballad as a serious poetic form with interest in Gothic themes.

Mistrusting his publishers, Blake decided that he would produce his next book by himself. *Songs of Innocence* (1789) contains his own illustrations which he had designed and engraved, colouring them with his own hand. Thereafter, he always employed this method, combining the roles of author, illustrator, engraver and bookseller. *The Book of Thel* (1789) has an idyllic gentleness of imagery and unique blending of simplicity and formalism in the Ossianic diction. The poem presents the maiden Thel lamenting mutability and transcience. The work is a debate between Neo-Platonism, which views the world of matter as a mere reflection of ideas, and alchemy which perceives the divine working within matter. *Songs of Innocence* are a testimony to the creative power of the imagination. Their sources are the biblical and native English tradition of nursery rhymes, songs and moral hymns for children. "The Lamb" presents a description of a lamb and a child who shows affection towards it. The poem reveals the symbolism of Christian teaching. Both the child and the Lamb are called by God's name because they represent two crucial attributes of God: the incarnation and the Passion. Two poems concentrate on social evils: "The Chimney Sweeper" has an authentic voice of a child used as a sweeper, who cries for freedom, while "Holy Thursday" presents an empirical adult viewpoint on orphan institutions. The speaker in this latter poem sees the charity school and not the theatre-like procession of the Ascension Day. Poems like "The Lamb," "The Echoing Green," "Laughing Song," "A Cradle Song," "Spring," "Infant Joy" assert Blake's view that "innocence is founded upon a vision of everything in its right relationship: mankind with nature, God with mankind and the creation, the protector with the protected" (Watson 1998: 141). These works exhibit a child-like immediacy of experience and perception of the natural world.

The first of his mysterious "prophetic books" appeared in the same year as *Songs of Innocence*, and was followed in 1790 by a prose work *The Marriage of Heaven and Hell*, the greatest of his prophetic publications. It opens with an unrhymed lyric, and proceeds in a series of prose aphorisms that are both long and short, and rich in iconoclastic paradox. In this work are the fruits of Blake's Gnostic readings of the dualism of Good and Evil. Evil is the work of the Just God of the Law, and Good is the work of the liberal creative spirit. This work fully introduces Blake's revolutionary mysticism, which assails the false dualism of accepted religion. Blake implies that when religion had become a punitive code of laws for the obsequiously submissive, then active evil would become more powerful than a passive God. *The Marriage of Heaven and Hell* was introduced by a short poem "Rintrah roars and shakes his fires in the burden'd air." It consists of a sequence of paradoxical aphorisms in which Blake rejects conventional morality, claiming that man does not consist of the duality of soul and body, reason and evil, but that "Man has no Body distinct from his Soul." Energy is the only Life and its source is from the body. Later, the text celebrates the holiness of the natural world. He then goes on to claim that Milton's Satan was truly his messiah, and that Milton was a true poet. Reporting a sequence of visionary encounters with angels and prophets Blake finally dismisses some of the ideas contained in the writings of Swedenborg.

In 1794, Blake brought out his *Songs of Experience,* which complemented the *Songs of Innocence*, and gave to the world many of the fascinating lyrics that have since secured his immortality. *Songs of Innocence and Experience,* subtitled "showing the two contrary States of the Human Soul," provide a vivid account of Blake's theory of poetry. The introductory poems that deal with childhood as a symbol of innocence have the simplicity of

children's language. In some of his poems he portrays scenes from London's everyday life, e.g., "London," "The Little Vagabond," "The Chimney Sweeper" and "The Little Black Boy." Here, innocence and experience are not so far away, they are simply two states of mind, from childhood to maturity, not separate periods of life. Experience brings disillusionment with our childhood dreams, though these two states are present in every man's mind, we are all children in a way. For Blake, the state of innocence is the positive state of naiveté with which we are born. He believes in a divine presence in everyone, and sees reason as a corrupting force. The child-like spontaneity is killed by selfishness and other vices taught by society. In *The Tyger* there is a contrast between Blake's usual images of God in the symbol of the lamb and the tiger representing the force of nature. But the meaning of the poem is much more complex. Blake's unusual spelling of the word heightens the symbolic load of the images created. Fire, usually symbolising power and destruction, in Blake's philosophical system also signifies the creative power of God. The creation of the Lamb was a simple act while the creation of the tiger was a process beyond human comprehension. The poem resolves in a dialectical synthesis that both destructive and harmonious forces are needed in nature so that together they can form a "fearful symmetry."

The last two volumes of the long prophetic series *Jerusalem*, *The Emanation of the Giant Albion* and *Milton,* were engraved in 1804. In *Jerusalem* we have the expansion of Blake's theory of Imagination, which he understood as being also the world of Eternity. In *Milton,* the title hero returns from eternity to correct the error of self-sacrifice and enters into Blake's work to preach the doctrine of Jesus, of self-sacrifice and forgiveness. Blake believed that this work contained the essence of his philosophy.

Blake was a true pre-Romantic revolutionary. He supported riots in London against the American War, he was present at the burning of Newgate in 1780, and like William Godwin (see next chapter) he regarded wars as the work of kings, and monarchy as an unjustified evil (Watson 1998: 131). Blake fought against any authority, in *The French Revolution* (1791), *America* (1793) and *The Visions of the Daughters of Albion* (1793) his attitude to revolt against authority is further developed.

Blake pursues mythological form in order to expose the errors of the moral code of his society. Apart from his interest in Swedenborg, he read about Gnosticism and Druidism and from the discussions of Gnosticism he learned that the supreme creative God and Just and Jealous God of the Mosaic Law were different beings and that the God of Vengeance and the Devil were identical evil spirits. A definite oriental dualism of good and evil is an essential feature of the Gnosticism from which Blake derived his doctrine of "emancipations," or cosmic female forms, which are pursued by corresponding spectres or male forms. Another source of Blake's cosmogony is the curious "Celtic" or "Druidal" revival of the eighteenth century, as exhibited by such works as William Stukeley's (1687 – 1765) *Stonehenge* (1740). He invented his own mythology in *The Book of Urizen* (1794) and its complement, *The Book of Ahania* and *The Book of Los* (1795). By an inversion of the Miltonic story, it is Urizen, the author of moral law, who is expelled from the abode of the Eternals, and obtains control over the human world. Urizen is a Gnostic demiurge. He is the one who created Man. In *Europe* (1794) and the *Song of Los*, Enitharmon is the giver of restrictive morality on behalf of Urizen to the sons of men. Los, a changing and perplexing character, appears to be the personification of time, a champion of light, who is held in bondage. Orc rises in rebellion, a symbol of the French Revolution. In *Vala* (1797), an ensuing rewritten version of the four Zoas, the symbolism is exceptionally difficult to follow, but we still have the opposition of Urizen and Orc, representing authority and anarchy, the condemnation of the oppressive code of morality, and the definitive triumph of Orc and of liberty. In the latter version (*The Four Zoas*, written and revised in 1797 – 1804), there is the new element of revelation and forgiveness through Jesus Christ.

Symbolism and wild imagination are the hallmark qualities of his poetry. All of Blake's poems exhibit certain general qualities: emotions are usually stressed through symbols. The poet is a very sensible observer, and there is a unity of painting and literature. During his lifetime Blake was not popular, his art was full of paradoxes, and he died in oblivion. He was rediscovered a hundred years later by Yeats who produced a three-volume edition of his works (1893).

The Gothic Novel

The **Gothic novel** presents an important stage in the development of the Romantic novel. It takes the fantastic, macabre and supernatural as the background for events, which are usually set in haunted castles, graveyards, ruins and wild picturesque landscapes. The heyday for such novels was the end of the eighteenth century. The writers of Gothic novels were attracted to the romance formula, which unleashed imagination against the rigid forms of Classicist decorum. Gothic writers used the conventions of characterising their heroes typical in romances, thus, a heroine was an image of idealised beauty and innocence, the image of sublimated sexual fantasy, while the Gothic villains were archetypal villain-heroes showing unrestrained, frequently sinful passions. Moderated by the demands of Christian morality, the Gothic novel illustratively praises virtue and condemns vice.

"Gothic" originally referred to the "medieval" but its meaning changed when the emphasis was shifted to the elements of the macabre and fantasy, and thus it meant "wild," "barbarous" or "crude." The associations between the "Gothic" and the barbarous are rooted in the classical juxtaposition between Roman civilisation and the barbarians, Goths and Vandals, etc. In many eighteenth century texts the "Gothic" was synonymous with the barbarous and was used together with the terms "ignorance" and "superstition." In Gibbon's *Decline and Fall of the Roman Empire,* however, the attitude to Goths is more ambivalent and the main reasons for the fall of Rome are shown to be corruption and self-betrayal.[3)] In addition, Richard Hurd's *Letters on Chivalry and Romance* (1762) accentuated the merits of Gothic art. The absence of early written sources created the element of a mythical past. Thus, the aesthetic/artistic use of the term was positive and followed with a tendency to establish the term "Gothic" as having connections with Old English literature and history.

The term "Gothic" has three main implications: first is barbaric, primitive and is derived from East Germanic tribes of the Middle Ages called Goths. The second is medieval, associated with knighthood, chivalry, castles and temples built in the style contrary to Greek idea of order. The medieval or renaissance setting was common as the Gothic novels were commonly set in the past. The implied medievalism, however, did not mean the historical Middle Ages, but rather the imagined, idealised one. What is more, their action generally took place in foreign countries, particularly the Catholic countries of Southern Europe. The third meaning connotes the supernatural, sublime, mysterious, unknown and fearful. The plots of Gothic novels typically depended on suspense and mystery, involving the fantastic and the supernatural. The writers utilised monasteries, castles, dungeons and mountainous landscapes to create a "Gothic" atmosphere. Against the Classicist tendencies towards harmony and beauty, the Gothic novel found delight in the macabre, and described corpses and skeletons mixing fascination and loathing. An eighteenth century medievalism stemmed from the growing interest in the national cultures of the past, particularly the medieval past. Scholars and literary people explored the values of pre-Renaissance Europe, including Druidic beliefs, Celtic traditions, as well as Norse and Icelandic sagas. Forgeries of medieval works like that of Macpherson's or Chatterton's contributed to the fascination with this remote past.

The popular appeal of the genre was enhanced by the appropriation of the marvellous and supernatural from folktales, and the texts shared with the popular literature an indictment of corruption. The Gothic novel tended to be formulaic not only in its use of setting but also in its presentation of characters. The typical characters of Gothic fiction included an innocent and virtuous young woman, a villain, a male hero, a talkative and superstitious servant, as well as supernatural apparitions. The young female was usually isolated and left without support. Richter observes that the persecution and the release in the Gothic novel is often irrational and grants the narrative a dreamlike quality so that the lack of logical coherence does not interfere with emotional states (Richter 1996: 87).

The atmosphere of the Gothic novel combined the beautiful with the sublime. The idea of **sublimity** is rooted in the rhetorician's distinctions concerning the three styles of speech: high, middle and low. Five sources of sublimity were established by Longinus. They indicate a surpassing excellence or highest personal achievement in which noble feeling, great thoughts, lofty figures, diction and arrangement coincided (Cuddon 1999: 875). In 1757 Edmund B u r k e (1729 – 1797) published *A Philosophical Inquiry into the Origin of our Ideas of the Sublime and the Beautiful*. Burke distinguished between the sublime and the beautiful. He claimed that both are experiences of the reader. The sublime was associated with the infinite, solitude, emptiness, darkness and terror, the latter with brightness, smoothness and smallness. Burke's thoughts on terror and the inspiration of terror had a direct influence on the development of the Gothic novel. For Burke, the sublime is a mixture of pain and admiration. The sublime passion signified that the mind was so filled with its object that it almost could not entertain any other. Pain produced the effects of the sublime as long as it was imaginary. The sublime drove one to transcend the limits of one's mind. Hence, the Gothic novel always shows the highest mountains, the darkest caverns and the most immense sea. Death was yet another image of the ultimate end, a phenomenon both imminent and awesome. The fear of death is one of the main sources for the ideas of the sublime. In 1781 Immanuel Kant published his *Critique of Pure Reason* in which he developed Burke's ideas. For Kant, the origins of the sublime are internal, a person is predisposed to experience the sublime; for Burke, the factors are external to people responding to certain things with awe. Although Burke insists on bodily representations of experience, he links them with passions, which are stimulated from outside and therefore "irresistible." We delight in "seeing" things, we respond to pain and terror when they are of no immediate danger to us. Hence, sublime art produces delight.

One of the earliest Gothic novels was *The Castle of Otranto* (1764) by Horace W a l p o l e (1717 – 1797) who was also one of the most famous letter-writers of the age. *The Castle of Otranto* was condemned for its pseudo-medieval extravaganza. In the novel, Manfred holds the domain of Otranto through the villainy of his grandfather, who has murdered Alphonso the Good. There is a prophecy (*Macbeth* like) about the inheritance of the domain being eventually taken from Manfred. Manfred rules in defiance of Frederick, an apparently more direct heir, but both are ignorant of the existence of Theodore, the direct heir of the supposedly childless Alphonso. The unknown "peasant," Theodore, falls in love with Manfred's daughter, Matilda, while Manfred wickedly persecutes Frederick's daughter, Isabella, with his determination to marry her. He tries to hold her prisoner in a castle, which is linked to the nearby monastery by a mysterious underground passage, replete with trap-doors and by-ways. Fate eventually executes vengeance and doom that had been provocatively advertised from the start. Walpole introduces terror mainly through surprise, but Gothic conventions link the supernatural with the natural, and those powers beyond one's control with the personal drive for power. The supernatural phenomena are the results of providential law, but the characters conduct themselves according to the laws of human nature. A mammoth helmet falls from the heavens and lands in the courtyard while its companion spear burns itself hundreds of miles away in the soil of Palestine. There is a statue whose nose bleeds, a portrait that walks out of its frame, and a hermit's skeleton that appears much like the Ghost in *Hamlet*. Ultimately the gigantic figure of Alphonso bursts through the walls of Otranto with all its magnitude before joining the form of Saint Nicholas in the firmament. Fate, fantasy and the interference of the supernatural as well as close connections between the past and the present are the major elements that constitute the narrative structure of the novel. Sins are hereditary, and sons have to repent for the crimes of their fathers, yet despite all the possible adversities, good always prevails.

The novel appeared at first anonymously, purporting to be a translation from an Italian work of 1529 describing events from 1095 – 1243. The text observes dramatic unities and concludes with a moral message "the sins of the fathers are visited on their children to the third and fourth generation." In the preface to the second edition, which is treated as "a manifesto of the Gothic novel," Walpole acknowledged himself as an author blending the ancient and modern romance. The two prefaces construct the work as one of antiquity and innovation respectively. The work flouts realist conventions, drawing from sentimen-

talism, Shakespeare's drama—most of the scenes are very static—and medievalism. Walpole, a Whig, criticises feudalism and the Tory aristocracy through the imaginative construction of his pseudo-medieval world. In *The Castle of Otranto*, romance functions as a social allegory.

In 1768, Walpole also wrote *The Mysterious Mother*, a tragedy in blank verse. This story of double incest shocked many of his admirers. In the same year, he published *Historic Doubts on the Life and Reign of King Richard the Third*, in which he attempted to clear Richard of the crimes attributed to him by history. Walpole also left his *Memoirs*, which were published posthumously.

Clara R e e v e (1729 – 1807) wrote novels very much in the spirit of Walpole. She was determined to describe the attractive circumstances of ancient romance and weave them into the structure of a modern novel, which initially had the title *The Champion of Virtue, a Gothic Story* (1777). Later the title was changed into *The Old English Baron* (1778). It is a romance of the fifteenth century in which some elements of the supernatural are introduced in the form of a ghost of a murdered baron. In the preface Reeve acknowledges her debt to Walpole but states her own aspirations—which were to improve the probability of the story. Reeve wrote other historical romances, e.g., *The Exiles; or Memoirs of the Count Cronstadt* (1788) and *Memoirs of Sir Roger de Clarendon* (1793). Her critical work in dialogue form, *The Progress of Romance through Times, Centuries and Manners* (1785) contains some interesting comments on her contemporaries. Her story, *The History of Charoba, Queen of Egypt* (1785), is an adaptation of an ancient Egyptian tale.

William B e c k f o r d (1759 – 1844) conducted similar experimentation in *Vathek* (1786) which testifies to the pre-Romantic interest in the Oriental. Written originally in French, it was translated into English probably by Samuel Henley, and Beckford later revised the translated text. Henley's translation was presented as a translation from Arabic. The story describes the career of Vathek, the grandson of Haroun-al-Rashid; and his mother, Catharis who was a Greek sorceress. Vathek repeats the Faustian sin of ungoverned drive for power and knowledge and becomes the servant of Eblis, the Devil, in order to gain access to the treasures of pre-Adamite sultans in the ruins of Istakar. He has numerous adventures in Istakar, then gains admission to the underworld of Eblis, where he realises the vanity of the world and his own transgression. He is punished with the eternal torment that his body will not be destroyed but his heart will forever burn inside him. *Vathek* is also *roman à clef*. Queen Catharis is Beckford's own mother, Nouronihar (Vathek's beloved) is his cousin Louisa, and the Caliph is Beckford's fantastic portrait of himself (Norton 2000: 18). During his lifetime, Beckford became a symbol for a Gothic character, an archetypal Gothic hero, prone to extravagance and perversity. Ostracised by society because of his homosexuality, he lived a withdrawn and solitary life.

Ann R a d c l i f f e (1764 – 1823) was "the Great Enchantress" of the Gothic novel, who found many imitators in the course of her life. She wrote *The Castles of Athlin and Dunbayne* (1789) and *A Sicilian Romance* (1790), both works published anonymously. Both are excessively action-packed, calculated to excite agitation and suspense. Her method was to arouse terror and curiosity by events apparently supernatural, but afterwards explained by natural means. *A Sicilian Romance* portrays a heroine, Julia, who defies both the authority of her father and later the authority of the Church and asserts her own right to marry, while her mother escapes the imprisonment her husband forced her into when he decided on a bigamous union with another woman. *The Romance of the Forest* shows the power to invest a tale with the perturbing atmosphere of mystery. In the middle of the story its heroine, Adeline, reads a manuscript finding out about past murders which fills her with horror. The book very clearly dramatises various forms of excess and transgression, juxtaposing the innocence of the heroine with the extravagance of her oppressor, the Marquis. *The Mysteries of Udolpho* (1794) is the story of Emily St. Aubert, who is orphaned and carried off from the proximity of her loved friend, Valancourt, by the sinister Signor Montoni who has married her legal guardian, her aunt. His castle in the Apennines is alive with dim figures in the moonlight and echoing disembodied groans. Equipped with trap doors and secret corridors, its walls of dark grey stone render it a "gloomy and sublime object." The action is set in 1584, although *Udolpho* begins like a typical eighteenth century romance with the journey of the dying St. Aubert, Emily's father, through France and Italy. The text is interspersed with the poetry of Shakespeare, Milton and Thomson. And Emily and Montoni function as a typical antithesis to the Gothic novel: she the embodiment of innocence, he the embodiment of evil.

Radcliffe's last novel, *The Italian, or the Confessional of the Black Penitents* (1797), has the Inquisition, with all its sinister paraphernalia, as the basis of its dark and dire events. Set in Machiavellan Italy, the novel demonstrates the English attitude towards Catholicism. The story concerns Ellena di Rosalba who wants to marry the son of Marchesa di Vivaldi. Marchesa opposes this marriage between non-equals and what seems to be a typical "love with obstacles" story follows. The main character is the brother Schedoni, with his mysterious origin, who owes something to Lewis's portrayal of Ambrosio, the monk. Involved in a youthful love relationship he has to struggle with his sense of an unknown guilt and the outside forces of the Inquisition. The Inquisition is portrayed in the novel as the office of darkness, backwardness and injustice. Finally, all Shedoni's schemes are dismantled and the lovers are happily united. The strength of Radcliffe's novels lies primarily in their skilfully presented background. She does not people her stage with fully convincing human beings, rather she fastens readers' attention by mysteries that tease their curiosity and play on their imaginative sensitivities. In an essay "On the Supernatural in Poetry" Radcliffe distinguished between terror and horror. Terror expands the soul, and wakens the faculties to a high degree of life, while horror contracts, freezes and nearly annihilates them. She also authored *A Journey made in the Summer of 1794, through Holland and the Western Frontier of Germany* (1795), a travel work describing her travels on the Continent.

Matthew Gregory L e w i s (1775 – 1818) was one of the main imitators of Ann Radcliffe. He published collections of ballads, *Tales of Terror* (1799) and *Tales of Wonder* (1801). One of his more original works is *The Monk* (1796) which was praised by both Scott and Byron. Lewis controls the atmosphere by exploiting suspense and introducing elements of the supernatural to his novels. Ambrosio is a pious and ascetic monk. He is the

object of the disguised Matilda's scheme of seduction, which is calculated to release his underlying vigorous personality that is repressed by his calling. Ambrosio's major sin is that of pride and lack of humility. His internal passions are in contrast to his initial apparent piety and religious ardour. The book includes various stories of other characters, exhibiting a Chinese-box structure. The Bleeding Nun and the Wandering Jew both appear in German folklore. Sub-plots combine the horror of the tale, which was considered both ridiculous and indecent by many, though it also enjoyed considerable popularity. Lewis was greatly influenced by the developing German Romanticism of the time. *The Monk* shows various literary traditions from the Faustus theme of calling on the devil to those of the romance. He also wrote numerous dramas of which *The Castle Spectre* (1798) is most successful. His verse *Alonzo the Brave and the Fair Imogine* appears in *The Monk*, and is probably his best poetic piece. His writing exerted influence on Walter Scott's early poetry.

Another representative of Gothic fiction is Anna Maria M a c k e n z i e (d. after 1816) who used the pseudonym Ellen of Exeter. She wrote a number of novels, including *Mysteries Elucidated* (1795) which is an example of the historical Gothic novel set in the reign of Edward II. Mary R o b i n s o n (1758 – 1800) was a poet and a writer. Her novel *Hubert de Sevrac* (1796) is set during the initial stage of the Terror in France. Eliza P a r s o n s (d. 1811) wrote about twenty novels, including *The Castle of Wolfenbach* (1793) and *The Mysterious Warning* (1794), which both owe a lot to the Radcliffe School of Terror (Norton 2000: 46).

For further reading:

Abel (1975), Ault (1974, 1987, 1990), Bradford (1993), Brown (1984), Damrosch (1980), Deane (1986), Haywood (1986), Hilton (1983), Howells (1978), Huma (1969), Kelly (1996), Kroeber (1966), Norton (2000), Novak (1990), Punter (2000), Richter (1996), Sage (1990), Sanders (1994), Steeves (1965), Stephens and Waterhouse (1990), Walker (1996), Watson (1998), Wu (1999).

Notes

1) **Ossianic ballads** are Irish Gaelic lyric and narrative poems dealing with the legends of Finn MacCumhaill. These poems belong to the common Scots-Irish Gaelic tradition, as some were found in the Scottish Highlands, and some in Ireland.
2) For more, see Haywood (1986: 114 – 119).
3) For more, see Sowerby (2000: 15 – 26). For eighteenth century and later responses to the Gothic, see Sage (1990), Norton (2000).

Chapter Six

Romanticism

The word "romantic" is used to depict literature connected with romance and creative appeal. Romanticism replaced the critical spirit of the Age of Reason with an imaginative one. The literature of this age contains a passionate sense of mystery, a half-veiled and half-revealed partial knowledge that is designed to stimulate intense curiosity. Romanticism was a violent reaction against reason. It shifted the sensibilities making feeling, not the mind, the basic cognitive tool. The revolt was, however, not only against classical forms but also against conservative morality and authoritarian government. As such, Romanticism expressed an extreme assertion of the self and stressed the value of individual experience, which alone could attain a sense of the infinite and the transcendental. Imagination and inspiration were the two major features of poetry, not the learned polished style of the previous epoch. The romantic poets turned emotions loose making poetry seem natural. The attack of the romantics on the Enlightenment concentrated on poetry and language in particular. Some of these attacks were a direct result of the revolutionary movements blossoming throughout Europe. Hence, the temporal frames are 1789, the year of the French Revolution, till the era of the Napoleonic era 1815 (the date of the Treaty of Vienna). In between 1815 and the beginning of 1830, there is a period which scholars label as late romantic or early Victorian. Romanticism defined itself against the Enlightenment; still, some scholars (Brown 1993) stress the continuation of the Enlightenment's forms and themes. The romantic movement was the literary and artistic crest of a vast emotional wave that rose and swept over Europe as the eighteenth century passed into the nineteenth. Each of the romantic writers (poets and novelists alike) attempted at posing and answering the most pressing questions of their time.

Politically, Romanticism was inspired by the French Revolution and the American Revolution (1776), which the Americans called the War of Independence as well as the wars of independence in other European countries like Poland, Spain and Greece. The revolutionary period was over by the beginning of the nineteenth century, Europe was politically divided but the governments were vulnerable.[1] In England, the Tories associated any progressive or liberal movement with revolutionary undertakings. In the wake of the Industrial Revolution, the poverty and unemployment of the newly emerging working class

threatened Western European countries with riots. Hence, the development of both conservative as well as liberal writing in England, in itself a very important part of Romanticism. One representative of such writing was William Godwin (1756 – 1836), who in 1793 wrote *An Enquiry concerning the Principles of Political Justice and Its Influence on General Virtue and Happiness*. Godwin was considered the best representative of the political liberalism embracing the French Enlightenment ideas. He expressed views critical of monarchy and also believed in a liberal society in which an individual could behave as a rational unselfish being. Conversely, the anti-revolutionary views were expressed by Edmund Burke (1729 – 1797) in his work *Reflections on the Revolution in France* which was a major target for criticism for many romantic writers. Burke witnessed the mob violence of the anti-Catholic Gordon riots in 1780 and developed strong anti-revolutionary prejudice. Thomas Paine (1737 – 1809) in 1791 published the first part of *The Rights of Man* in reply to Burke's *Reflections on the Revolution in France*. Paine published the second part in 1792 and, fleeing arrest, he escaped to France where he was imprisoned for opposing the execution of Louis XVI. He criticised Burke's account of the French Revolution as overemotional and inaccurate. He unfavourably compared British law with the constitutions of France and America, stressing the constitutional law of freedom and equality. Working upon the revolutionary democratic spirit, in 1792, Mary Wollstonecraft (1759 – 1797), a proto-feminist writer, published her *Vindication of the Rights of Women* (1792). Hers is the first work concerning the position of women in society. Thus, it is the Romantic movement that provides women with their real opportunity to acquire not only a literary voice but a socio-critical one, too.

Romanticism was also inspired by the literary movements in Europe like the German *Sturm und Drang* movement and Johann Wolfgang von Goethe's (1749 – 1832) works and Johann Christoph Friedrich von Schiller's (1759 – 1805) verse dramas. German philosophy likewise played an important part in the development of British Romantic philosophy. Immanuel Kant (1724 – 1804) claimed that knowledge is the outcome of two factors, the senses and the understanding, and thus sense-impressions exist and are perceived by reason but they can only be understood through understanding, which applies to them the comprehension of time and space. Kant's ideas were further developed by Johann Gottlieb Fichte (1762 – 1814), whose philosophy is a purely idealistic one in which the thinking self, or ego, is seen as the only reality. Fichte's pupil, Friedrich Wilhelm Joseph von Schelling (1775 – – 1854) soon departed from his doctrine and concentrated on the universe and not on the ego. His doctrines concerning nature as a living organism influenced Coleridge's definition of the poetic imagination. August Wilhelm Schlegel's (1767 – 1845) philosophical criticism was known to Wordsworth and Hazlitt, who both praised his lectures on Shakespeare.[2] Jean Jacques Rousseau's (1712 – 1778) political writings, *The Discourse on Inequality* (1755) and *The Social Contract* (1762), were setting the tone for philosophical discussions. Rousseau saw governments as social contracts, in which the good monarch should obey the laws of the state while the subjects obey the monarch. He criticised the "ancient regime," his basic claim being that the individual, in its primal state of being, unspoiled by civilisation, is good. Hence the necessity to regain that state through natural rather than institutionalised learning.

Untamed nature was depicted as having almost human qualities. In his *Philosophical Inquiry into the Origin of our ideas of the Sublime and Beautiful* (1757) Burke was responsible for establishing a subjective and psychological theory of feelings (see previous chapter). Burke created the dominant theory of response to landscape which the Romantic poets and writers used in their writings. Romantic writers showed an increasing interest in rural scenery and the "scenic." The **picturesque** in literature reflected an interest in the "wild" and "natural" landscape, which was also endorsed in gardening, and hence gardens were to look "natural" and "wild" with fake ruins to provide the effects of the sublime. There was conviction that there exists reciprocal action between the mind and the natural world. For Byron, for example, mountains corresponded to that side of him which is aspiring, high, and proud, while the sea was a symbol of depth, and boundlesness and storm (Watson 1998: 59). Conversely, Byron does not see the mysteries of the sublime in nature, he describes it as he finds it. The poetic imagination of Romanticism was meditative and introspective and used natural landscapes and childhood memories as a means of pursuing latent meanings in the internal states its poets sought to explore[3]. Thus, the subjective view of reality transcended any objective accounts. Since such states of mind would require special context, the remote and neglected regions of the country gained full regard, and the Middle Ages long ignored, began to glow with romantic gloom and splendour. Rewriting the idea of the noble savage, unspoiled by the vices and luxury of civilisation and instinctively aware of God or having an innate moral sense became a popular theme. Writers fell inevitably into the romantic paradox that primitive societies were happier, freer and essentially more civilised than ours, even though the violent rituals of the American Indians or certain African tribes were hard to account for. The Romantic poets sought to restore the bonds with nature, claiming that only such spiritual correspondence can set free the powers of the imagination and of genius.

Romanticism is the time of individualism. Related to the visionary quality of poetry, Romanticism created the figure of a poet who is often the main subject of the literature of the period. Romantic writers valorised personal experience, hence the popularity of memoirs and poetic recollections. The Romantic poet is usually rejected and misunderstood by society, always apart from rather than together with his fellow citizens. These bards had a tremendous interest in the nature of perception, identifying the creative with an ethical imagination that is both visionary and spiritual.[4] "With the Romantic poets we confront what is still basically a religious vision, one that was the inheritor of the Christian humanism of the Renaissance" (Clubbe and Lovell 1983: 6). Locke's philosophy of common sense was no longer adequate. Writers had a sense of deep and awful mysteries in the mind of man, in nature and beyond. Romantic poetry paid homage to the spirit of imagination and afforded an important place to nature. Some of the poets escaped from the cities—fearing uncontrolled industrialisation; William Wordsworth, Samuel Taylor Coleridge and Robert Southey are referred to as the Lake Poets, as they worked and immortalised the Lake District in their poetry. While for the Augustans nature had to be "methodised," that is recreated in poetry in its ideal form, for the Romantics, poetry recreated the ideal form of nature.

Chronologically, George C r a b b e (1754 – 1832) is one of the first poets who was writing during the period of Romanticism. His work provides the link between pre-Romanticism and Romanticism. He published most of his major works between 1807 and 1819, and viewed nature as strange being and as arresting as any of the great romantic poets. Born in the East-Anglian village of Aldeburgh, where his father was a minor customs official, he was apprenticed at the age of fourteen to the local surgeon but his desire to become a poet soon sent him off to London. He gave some of his poems to Edmund Burke who helped him financially. In 1783, his poem *The Village* was published with a few lines added by Samuel Johnson. *The Village* describes the poverty and bleakness of life in the Suffolk coastal region where he grew up. He deliberately writes against the poetic representations of life "As Truth will paint it, and as Bards will not." The poem was well received, but Crabbe did not publish any other important manuscripts until 1807 when *The Parish Register* appeared and was acclaimed as a powerful and highly original work. The poem is an attempt to describe village manners without a pastoral simplicity or rustic barbarity but to present its peasants as a mixture of various human types. As a result the poem presents a "register" of people and incidents. *The Borough* followed in 1810, and *Tales in Verse* and *Tales of the Hall* in 1812 and 1819, respectively. *The Borough* has the form of a series of letters to a friend in the country describing the writer's town and its inhabitants. The poem is an accumulation of anecdotes, character sketches and stories. *Tales in Verse* presents various character sketches and "tales" without any narrative link. In *Tales of the Hall* Crabbe introduces his framework. Two brothers meet after a long separation and they tell each other stories. "Byron's description of Crabbe—Nature's sternest painter, yet the best, underlines the aspect of Crabbe's poetry that was most admired by his contemporaries" (Quenell 1973: 194). Jane Austen admired him greatly. *The Tales* is his most estimable imaginative work, one that combines the insight of a poet with the talent of a novelist. He portrays squires, parsons, merchants and farmers with all the gusto that he had elsewhere devoted to the struggling existence of the peasant. From the standpoint of the moral psychologist, he analyses the moral failures, the weaknesses and perversities common to mankind.

The first bard of the early Romanticism is William W o r d s w o r t h (1770 – 1850), the son of an attorney who studied at Cambridge. Among his earliest poems were *An Evening Walk,* addressed to a young lady from the Lakes of the North of England, and *Descriptive Sketches*, written during a pedestrian tour in the Alps. Both of these poems first appeared in 1793 (they were published together) and were written in typical rhyming ten-syllable verse. *An Evening Walk* describes the Lake District in the tradition of a picturesque landscape but disturbed by the portrayal of a soldier's widow and her two starving children, whose husband died in the American War of Independence and left her penniless. After such dreadful images Wordsworth returns to the twilight landscape. *Descriptive Sketches* are concerned with the sublime rather than the picturesque. Bringing in the legends of the Alps, he sees the mountains as a symbol of eternity, the struggle between human and inanimate elements. **The Lake Poets** (or the **Lake School**) manner first appeared in the *Lyrical Ballads*, the first volume of which was published in 1798, and the second in 1800. The term itself was first applied in 1817 in the *Edinburgh Review* and referred to the poetry of Wordsworth, Southey and Coleridge. In their poems, The Lake Poets show a particular sensibility which was aptly summarised by Wordsworth. In the preface to the second volume of the *Lyrical Ballads*, the author himself describes his objective as finding out how far the purpose of poetry might be fulfilled "by fitting to metrical arrangement a selection of the real language of men in a state of vivid sensation." He claims that his ambition was to trace "the primary laws of nature," an ambition that could have been shared by many of his Augustan predecessors. Wordsworth asserts that a poet is a man of unusual emotional vitality whose perception of fellow men and the world was very acute. Poetic expression therefore was the high moment of emotion, which yielded to intuition, and the recollection of such moments produced awareness of universal significance. For Wordsworth, poetry was a state of mind: "(…) all good poetry is the spontaneous overflow of powerful feelings" (in: Beckson 1967: 245). Poetry reflected the poet's observation of life, hence the choice of simple incidents and ordinary people as subjects of his poetry.

Since it was his goal to depict ordinary life in ordinary language, he opposed any so-called poetic diction, which he thought made the language of poetry artificial.

> The principal object, then, proposed in these Poems was to choose incidents and situations from common life, and to relate or describe them, throughout, as far as was possible in a selection of language really used by men (…)
>
> (in: Beckson 1967: 243 – 244).

Although Wordsworth does not deny "a certain colouring by imagination," he stresses that

> Humble and rustic life was generally chosen because in that condition the essential passions of the heart find better soil in which they can attain their maturity, are less under restraint, and speak a plainer and more emphatic language; because in that condition life in our elementary feelings coexist in a state of greater simplicity, and consequently, may be more accurately contemplated, and more forcibly communicated... because in that condition the passions of men are incorporated with the beautiful and permanent forms of nature
>
> (in: Beckson 1967: 243 – 244).

Wordsworth defines the figure of a poet as one who has to be close to the subjects he describes, close to the feelings of those he describes.

Consequently, *Lyrical Ballads* explore submerged tragedies in society, the sufferings of old age, poverty, and desertion, and its half crazed-victims. Two major types of the **ballad** are distinguished: traditional (folk ballad) and street ballad (telling a criminal tale). The traditional ballads belong to the pre-literate rural community and describe tragic or heroic events in narrative fragments. They are the basis of the romantic ballad form. The street ballads were comic, realistic and non-heroic and they contributed to the development of the novel. Although various poets treated their material in different ways, the

romantic ballad tends to rather "escape from reality into a realm of magical lushness, pastoralism and romance," and present "the harsh actualities of experience in dramatically symbolic fashion" (Kroeber 1966: 39). *Lyrical Ballads* forced the reader to see seemingly mundane subjects as if anew revealing unknown, or undiscovered aspects of the human condition. Wordsworth writes about basic relationships, especially the intense and instinctive domain of parents and children, in poems such as "The Female Vagrant" and "The Mad Mother." Others concern the encounter between the poet and another person—some old, like "The old Cumberland Beggar," or some young, like the child in "We are Seven." "We are Seven" is a folk ballad about a young girl who does not understand the passing of time. The dialogues in this poem demonstrate the different realities of the girl and of the poet who talks to her. Still, the poem is filtered not through the consciousness of the grown up but the reader sees the world through the eyes of an innocent little girl. There is a unity of the natural and the supernatural, as she is able to talk to the dead, in plain recurrent sentences that create a kind of music. In "The Idiot Boy," Wordsworth depicts Johnny's journey to summon the doctor for his sick mother. In the end, she makes the journey herself, as a result of her concern for the safe return of her child. In a truly romantic way, the poem suggests that "idiots" may actually have acute insight into the world and, thus, madness can be more valuable than sanity. The humble life is for Wordsworth close to nature, and so the major theme of his poems is nature's influence on man. For example, in book one of *The Prelude* he describes the mental states of a child. In most of the poems of *Lyrical Ballads,* the poet is inside the text, describing the events and portraying the characters, and only in dramatic monologues like "The Thorn" and "The Mad Mother" is he outside the narrative.

The most intense and mystical expression of the nature worship we have learned to associate with Wordsworth's name is found in "Lines written a few miles above Tintern Abbey." Simple language without metaphors reports those emotions that allow him to understand nature. At first glance, the poem seems to be a description of the picturesque. In reality, it is a work exploring the effects of memory, time, and landscape. And it is the landscapes that evoke such emotions. In the fourth part, the poet reminds us that nature is a form of protection against the evil of the world and can help us survive evil and false judgement.

In 1799, he returned to the Lakes and he started a long series of autobiographical poems published posthumously as *The Prelude* (begun during the winter of 1798 – 1799) and a long poem, *The Excursion,* published in 1814. *The Prelude* celebrates the poet's God-like imagination of the creative mind leading to the poet's self-analysis and self-discovery. The poet sees the "infinite complexity" between the internal mind and the external world (Watson 1998: 170). Thus, *The Prelude* is an investigation of how incidents from the past interact with the present through poetic expression.

Wordsworth explores in all his poems a state of innocence spawned by the primary bonds with nature that only people from the country can preserve. He presents country life as an alternative to the corrupted industrial city and writes that poetry should be composed of "emotions recalled in tranquillity." Wordsworth's direct contemplation of the real world is a radical departure from Blake's preoccupation with the life of the mind. Reality remembered often leads to poetry, and the observed leads to contemplation. While emotional experiences may not all be captured, those that are ripen like wine and are transformed into poetry. In "The Daffodils," the poet illustrates the process. He contemplates nature in solitude, and the images build up on emotions rather than realistic details from the picture. The golden colour of the flowers and the bliss of solitude they bring to the poet recalls heaven and strengthens claims about the holiness of nature. Contrary to the commonly held view of the time that passion and poetry were synonymous, Wordsworth did not believe in spontaneous creativity. That is why he framed his work in metrical arrangements, creating an art, much like painting, that rested on its canvas and frame.

Wordsworth's poetic theories had some effect on the work he produced, but much of what he wrote did not conform to his own prescriptions. His "Laodamia," "Leech–gatherer," "Ruth," "Feast of Brougham Castle," "Water Lily," a great part of *The Excursion*, and most of *Sonnets* as well as his great "Ode on the Intimations of Immortality" and so many shorter lyrical pieces are nearly as perfect in diction as they are deep in true feeling. The *Affliction of Margaret,* dated 1804 and classed among those poems founded on the affections, is one of his nobly impassioned lyrics of common life. Still, many of his verses, embodying as they do the philosophy as well as the sentiment of everyday human experience, have a completeness and impressiveness, and a force, which is universally felt. He works this experience into the texture and substance of the language to a far greater extent than any other contemporary writer. His earlier writings were revolutionary, although quite early in his life he saw the negative side of the French Revolution. In 1807 he published *Sonnets Dedicated to Liberty*. His later writings show him converted from a revolutionist to an opponent of liberalism. In 1843 he succeeded Southey as Poet Laureate, and died seven years later.

Wordsworth's sister, D o r o t h y (1771 – 1855), was William's companion throughout their adult life. She kept a journal, which is an invaluable source of knowledge of her own as well as her brother's life.[5] She wrote a number of accounts from their journeys, e.g., *Recollection of a Tour made in Scotland 1803* and a long *Journal of a Tour on the Continent* (1820).

The co-author of *Lyrical Ballads*, Samuel Taylor C o l e r i d g e (1772 – 1834), was the son of a vicar who graduated from Cambridge. He contributed verses to the *Morning Chronicle* as early as 1794. These were sonnets dedicated to political theorists such as William Godwin. While at Cambridge, he was under the influence of Neo-Platonists. He met Southey and together they invented Pantisocracy, a scheme to set up a commune in England. He gave political lectures, which he hoped would pay for the commune. In 1794 he published *The Fall of Robespierre*. In 1796 he published *Poems on Various Subjects*, which included the "Monody on the Death of Chatterton" and "The Eolian Harp." Having met Wordsworth, he collaborated with him on *Lyrical Ballads* in 1797, his contribution being "The Rime of the Ancient Mariner," "The Foster-Mother Tale," "The Dungeon," and "The Nightingale." In *Biographia Literaria* Coleridge describes the nature of his relationship with Wordsworth. He claims that the purpose is to give charm and novelty to everyday things.

"The Rime of the Ancient Mariner" is a tale of a voyage beyond the limits of the inhabited world, with a strong sense of global geography. It is an allegorical tale of death, nightmare and hallucination, presenting a man condemned to re-tell the story of his guilt forever and ever. The story is quite simple: on a voyage to the South Seas he kills an albatross, and the ship sinks but the Mariner is saved. The poem shows affinities with the medieval dream-poem technique; here the Mariner as the agent of the action blurs the distinction between cause and effect. He kills the albatross without reason or justification, and this act ultimately determines his fate. The act of destruction inevitably leads to the act of self-destruction. The Mariner is a frightening figure whose impact and experiences unsettle ordinary life, the Wedding Guest to whom he tells his tale turns stunned from the feast, and the Pilot's boy who greeted him, "now doth crazy go." The Mariner is something of a mystery, presenting a Life-in-Death image. The use of the supernatural was for Coleridge a technique of psychological revelation that allowed the poet to bring into play the hidden forces of the mind. According to human standards, his deed is not really a crime, but symbolically he violates the divine order of nature and therefore has to be punished. He breaks the bond with nature and, as a consequence, is isolated both from his fellow men and from God. Being physically alive, he is spiritually dead. The poem then carries forward the idea of crime, punishment and redemption stressing Coleridge's pantheistic beliefs in the unity between nature and the divine spirit.

In 1797, he wrote the first part of "Christabel" and "Kubla-Khan." In "Kubla-Khan," Coleridge unearths symbols of his deepest intuitions, things that Wordsworth would proceed upon only reflectively. "Kubla-Khan" is a dream poem, with such clear images that they inspire beauty and terror. He symbolises the all-powerful artist whose Orient inspired pleasure-dome and river may be taken as figurative presentations of the interaction of the conscious and the unconscious in the act of creation. The poem is concerned with vision, with the prophetic trance-like role and the kinds of experience which it can bring, with the role of the poet-bard in a fallen world (Watson 1998: 231). "Christabel" is an unfinished narrative poem about the daughter of Sir Leoline, the Baron. Christabel meets the serpent-like ghostly figure of Geraldine in the guise of a human being. The ghost's purpose is evil, but Christabel can say nothing because she is under its spell. She manages to extract a promise from her father that he will turn Geraldine away. Yet, in the end Geraldine charms the father and Leoline isolates Christabel feeling offended by her inhospitable behaviour towards their guest. The serpent-like devilish woman signifies corruption and the loss of innocence, and is not deprived of sexual innuendoes.

In 1800 Coleridge moved to the Lake District and between 1798 – 1802 he contributed some of his greatest poems to the *Morning Post*. Disillusioned with the Revolution in France, in 1798 he wrote "France, an Ode". In 1802 he published "Dejection: an Ode," in which the poet depicts his life as one of physical pain and marital unhappiness. His depression and despair are the cursed afflictions that robbed him not only of his ability to respond to nature, but also of the spirit of his imagination. He had already started taking opium in periods of sickness and depression. In 1800 – 1804, he wrote the second part of "Christabel." After a trip to Germany, he translated some works by Schiller and then travelled to Italy and Malta. In 1809, he launched his second periodical, *The Friend* (the first having been the *Watchman* ten editions in 1796). This was literary, moral and political weekly paper, which was subsequently rewritten and published as a book in 1818. In *The Friend* he published his grim tale, *The Three Graves*.

In 1817, his *Biographia Literaria* appeared. *Biographia* weaves together philosophical autobiography and Romantic literary criticism. It presents Coleridge's views on the doctrine of poetry and philosophy, being a two volume apologia for his literary "life and opinions." Part One is broadly autobiographical describing Coleridge's friendship with Southey and Wordsworth and his struggles with dynamic philosophy. Chapter fourteen contains his famous distinction between Fancy and Imagination. He discusses the Wordsworthian theory of poetry and formulates his own theory based on the Kantian distinction between *Vernunft* and *Verstand*, a theory which he appropriates through Schelling. Coleridge divides the imagination into two: the primary and the secondary halves. The primary imagination is the first act of the self-consciousness, which makes knowledge and perception possible. It is a repetition in the finite mind of the eternal act of creation, of the infinite "I am," whether said by God or man, that unites the perceiver and the perceived in one act. The secondary imagination, which is the poetic imagination, brings that fusion of the perceiving mind and perceived object out into the world. The poetic imagination is a faculty of mind, involving "deep feeling and profound thought," perhaps what we should call "insight"—which interprets shapes and re-creates its experiences (Beckson 1967: 265 – 283). Part Two concentrates on the psychology of the creative process and propounds new theories of the origin of poetic language, metre and form, as the interpretation of "passion and will" (chapters fifteen to eighteen). Other chapters discuss the poetry of Shakespeare, Milton, Herbert and others as exemplary of true Imagination and the language of real life. The work has an unsystematic and rather incoherent structure as it links private thoughts with public expressions. His prose openly shows moral and social views, e.g., his two *Lay Sermons* addressed to the "Higher" and "Middle" classes on the question of reform and moral responsibility. Coleridge also left a conspicuous amount of criticism and *Anima Poetae*, edited posthumously from his notebooks, which contains some very interesting work in the realm of philosophy.

The third of the Lake Poets is Robert S o u t h e y (1774 – 1843). Southey was associated early in his career with Wordsworth and Coleridge and became a very prolific writer, but his works are rarely read today. Although his first volume of minor poems, published in 1797, had something of the same simplicity of style and choice of humble subjects that distinguished Wordsworth's work, still any resemblance to the work of Wordsworth is only superficial. Southey was influenced by revolutionary theories, but disillusionment with the French Revolution led him eventually to an extreme Tory position in politics. Southey was by nature conservative in literature and in politics. Although his drive for originality led him to use the Arabic model, he then moved from the Arabic and Hindu mythologies to Latin hexameters. He wrote four narrative poems, *Thalaba the Destroyer* (1801), *Madoc* (1805), *The Curse of Kehama* (1810), and *Roderick, the Last of the Goths* (1814). These poems deal with Mohammedan, Welsh, Aztec, Indian and a combination of Christian, Gothic and

Moorish material, reflecting both his historical and anthropological interests. None of the poems can be called an epic but what makes them interesting is Southey's skill in weaving the portraits of outstanding individuals into the structure of the narrative. He also wrote shorter poems like "The Battle of Blenheim" and "My Days among the Dead are Passed." In 1821 he published his *Vision of Judgement* which is a grave acclamation of George III who is being received into heaven while his radical opponents (except for George Washington) are banished to hell. The poem contained heavy criticism of Byron's *Don Juan*. In 1813, Southey was appointed Poet Laureate. In the same year his masterful prose work *Life of Nelson* appeared. His other prose works are a *History of Brazil* (1810-1819), and *History of the Peninsular War* (1823 – 1832). Southey also did some translations from Spanish, e.g., *Chronicle of Cid* (1809) and a revision of an old translation of *Amadis of Gaul* (1803). He left numerous essays and a notable number of letters.

Second Generation of Romantic Poets

George Gordon, Lord B y r o n (1788 – 1824), was the son of a nobleman. At the age of ten he inherited the title of Lord Byron, after his great uncle's death. He started his literary career with a collection of poems *Hours of Idleness* (1807) which was bitterly reviewed by Henry Brougham in the *Edinburgh Review*. In 1809, he published a satire on the current literary scene, *English Bards and Scotch Reviewers* in which he avenged himself for the unfavourable review. In the same year, he set out to travel abroad, and visited Portugal, Spain and Greece. In Greece, he started writing a poem in "Spenserian" stanza, *Childe Harold*, of which the first two stanzas were published in 1812. He finished *Childe Harold's Pilgrimage* between 1816 – 1824. Childe Harold is the figure of a disillusioned young man who already despises the pleasures of the world. The underlying sentiments of the poem are never deep, running from cynicism to sentimentality. But there is a power and fluency in these verses that set Byron apart from his contemporaries. Here, for the first time, we meet a character who would come to be known as the "Byronic hero." An exile wanderer, Childe Harold, just like Byron himself, is a proud and moody man, and defiant, with an insatiable taste for revenge and a characteristic scorn for mankind that brings misery to his heart despite his boundless capacity for deep strong affection. He is a descendant of Milton's Satan, and of a number of romantic characters from German literature. The poem was began in Albania in 1809 during Byron's visit to the Eastern Mediterranean. It describes the wanderings of a young man disillusioned with his empty pleasure-seeking existence, who looks for distraction in foreign scenes, travelling through Spain, Portugal, Albania and Greece, which made a lasting impression on the poet. The part on Greece, for example, laments the degenerate state of once flourishing country. The third canto follows the pilgrim to Belgium on the eve of Waterloo, along the Rhine and to the Alps. The description of the places visited is interlaced with moral, political, historical and personal reflections. Finally, speaking in his own voice, Byron describes his literary and historical tour of Italy supplicating various literary and geographical affinities.

In the following years Byron produced successive poems, *The Bride of Abydos* and *The Giaour* (1813). *The Bride of Abydos* is a Turkish tale of passionate love set in an exotic location. *The Giaour* gives an example of yet another type of a hero: the man of mystery, strength and great love, who must live with the truth, which is always half-veiled and half-revealed. This suspenseful poem involves the hero, a lover of a Muslim woman, Leila. Leila was drowned for her transgression and the title hero avenged her death. For the rest of his life, he is condemned to remember his deed and, seeking piece of mind, he hides himself in a monastery. He has committed a crime in avenging his beloved Leila. His doom is similar to that of Coleridge's Ancient Mariner (see above), he remembers his crime and cannot nullify the memory of her death. Byron also published *The Corsair* and *Lara*, both in 1814. All of the above poems are wildly melodramatic stories of heroism and passion, set in exotic settings. Their desperate heroes fighting with the adversities of life alienate themselves from a world that does not understand them, which in effect leads to their doom (Daiches 1992: 925). *The Siege of Corinth* (1816) continues the series, revolving around the same motifs of love and passion but placed in the dramatic and violent siege of Corinth by the Turks. In 1817, he published *Beppo* an ironic story about a woman who, thinking that her husband sailor is dead, takes a lover. This poem is the result of Byron's readings of Italian Renaissance authors and presents a development in Byron's verse.

Isolated, heroic and imprisoned figures continue to appear in the poetry Byron wrote between 1816 – 1817, e.g., *The Prisoner of Chillon* (1816) and *Manfred* (1817) who is a strange Faustian character, self-absorbed and passionate. In 1822 he responded to Southey's criticism contained in *A Vision of Judgement* with the poem entitled *The Vision of Judgement*.

Don Juan came out between 1819 and 1824. In this poem, Byron abandoned the Spenserian stanza that he had used in *Childe Harold* and wrote in **ottava rima** which was cultivated by the Italian mock-heroic poets. Ottava rima comes from medieval Italian verse and is an eight line iambic stanza rhyming *abababcc* (Cuddon 1999: 625). *Don Juan*, modelled on Ariosto's *Orlando Furioso* and Tasso's *Jerusalem Liberated*, is a bitter and ironic poem which does not even spare Byron or his poetry. Its irony is typically romantic. **Romantic irony** was characterised by the discrepancy between tone and statement and an authorial detachment from created characters and actions. This enables the author to reveal unexpected moods or comments. The story of Don Juan, a young Spanish nobleman—"I want a hero, an uncommon one," says the poet—is a series of adventures and love affairs, but its background, the comments on it and its digressions are long passages, which deal with contemporary events. Digressions here, are more important that the action itself, as Byron gives a satirical commentary on contemporary English society, politics and literature. He comments on human passions, whims and shortcomings urging poets to follow the masters Milton, Pope and Dryden, but satirising his contemporaries such as Wordsworth. Byron claims that Wordsworth thinks he writes poetry and laughs at Coleridge's explanation of metaphysics, wishing that Coleridge explained his explanation. In one of his digressions, Byron ponders upon the past in the manner of a medieval lyric *Ubi sunt*

que ante nos fuerunt. Byron's hero, however, is not the aggressive libertine of legendary reputation but a passive, unprincipled yet innocent man who "goes with the flow" to use a contemporary expression. Sent out of Seville by his mother because of the intrigue of Donna Julia, after a storm he finds himself drifting on a longboat. The survivors eat his dog and then his tutor, Pedrillo. Cannibalism was treated as one of the most atrocious crimes in the times of Byron and the verses describing the procedure are some of the most powerful in the work. On the whole, *Don Juan* is a poem which reminds one of the great eighteenth century satirists, especially Swift whom Byron admired. It is a poem celebrating individualism, whose romanticism is exhibited in the discussion of two major romantic topics, love and nature. Byron, like other Romantics, longed for ideal spiritual love, but was unable to conceive of it without the physicality of any relationship.

He left *Don Juan* unfinished as he went to fight for Greek liberty and subsequently died of a fever. Byron is the author of quite a number of exquisite love lyrics like "When We Two Parted" and "She Walks in Beauty." His life was replete with rumours of his love affairs, including one with Lady Caroline Lamb. After marrying Annabella Milbanke, in 1815, he set out for adventures on the Continent and never returned to England.

Percy Bysshe Shelley's (1792 – 1822) personal life was as disordered as Byron's although they were complete opposites, with Byron the cynic, and Shelley the idealist. Shelley came from a wealthy family. In 1810, he went to University College, Oxford. However, after publishing his pamphlet *The Necessity of Atheism* (1811), he was expelled. He opposed the tyranny of the Church and the traditional family and these views were to be powerful elements of his life-long devotion to his vision of liberty. His revolutionary beliefs were similar to those of the young Southey. In 1811, he eloped with a sixteen-year-old girl, Harriet Westbrook, who later drowned herself in a river. In 1813 he published his first long poem, *Queen Mab,* a statement of his views with forthright notes in prose. In 1814, he abandoned his wife and two children for an affair with Mary, the daughter of Mary Wollstonecraft. In 1816 he published a collection of poems with the title poem "Alastor, or the Spirit of Solitude" a dream allegory in which the poet-hero pursues a beloved vision. In 1818, Shelley left England, never to return. He devoted himself to radical pamphleteering, was notorious for his atheism, and was held responsible for the suicide of Harriet. When Shelley heard of the Peterloo massacre, an event that had occurred near Manchester in which eleven people were killed by the militia while attending a speech given by a Member of Parliament, he responded with a poem *The Mask of Anarchy*, published in 1818. The second half of the poem contains a long speech on the elements of freedom.

In 1818 Shelley published *The Revolt of Islam*, which testifies the interest in orientalism. The poem was originally called *Laon and Cythna,* but Shelley changed the poem and the title so as not to concentrate on the illicit incestuous relationship between the principal characters. The poem is, thus, a song to freedom, a story set in Islam where Cythna and Laon unite with the people fighting to liberate themselves from tyrannical power. In the final images of the poem, Laon and Cythna are burned alive at the instigation of a priest. Their lives are a sacrifice whose revolutionary significance lay in Shelley's response to contemporary conditions in England. Here, most vividly, Shelley shows his social, political and sexual idealism. He assumed that revolutionary movements would bring sexual equality thus freeing individuals from the bonds of sexual hypocrisy.

One of Shelley's most considerable works is *Prometheus Unbound* (1820), a play in verse, fashioned on Greek models and Milton's *Paradise Lost* which tells of the triumph of human revolt over the oppression of false gods. It is a difficult poem with rich symbolic imagery, much like Blake's *Book of Urizen.* The ideas behind it are basically Platonic and good overcomes evil in the long run because of the radiant attractiveness of good and the self-destructiveness of evil. This is an ecstatic vision of victory over tyrannical evil. About the same time, he also wrote *Hellas*, a drama in support of the Greek struggle for independence. The work combines mythical drama with political allegory, it blends Shelley's preoccupations as a poet, political radical and a philosopher. In Act III, Prometheus is reunited with Asia, The Spirit of the Hour describes the universal liberation consequent upon the fall of kings, and the end of social classes, nations and racial distinctions is presented. Shelley's poetry is mostly radical, revolutionary poetry, which sought to represent the limitations and self-imposed evils of human history past and present. Shelley wanted to demonstrate the possibility of a revolutionary transformation in which creative imagination and rational understanding would lead to fruitful control of the environment (Everest 1994: 314).

Shelley was inspired by love, a feeling that was not limited to love between men and women, but which extended to every living creature, to flowers, and even to the basic elements of nature. Such beliefs in the original bonds between God, man and nature one can easily find in Coleridge's poetry. This pantheism, or a belief that God exists in every form of life and matter, can be seen in particular in some of his shorter poems. "The Cloud" is not only a demonstration of the poet's ability to project himself onto an inanimate object of nature. It "... can be read as a poetic treatise on the formation of clouds and on the water economy in nature which is scientifically sound without at the same time being didactic" (Zbierski 1968: 93). In 1819, "To a Skylark" and the "Ode to the West Wind" appeared. They repeat the magnanimous qualities of "The Cloud." Both demonstrate how something physical becomes immaterial, its own essence of being. In a celebratory invocation of the spirit of change in nature, Shelley invokes the spirit of change in society (Everest 1994: 327). "Ode to the West Wind" weaves secular images of divinity, power and freedom to show nature and myth as one. This poem fuses Shelley's revolutionary ideas with the indescribable forces of the cosmos within the framework of spacial imagery of a horizontal movement. His other works are *The Cenci* (1819), a poetic blank verse drama based on an Italian story of cruelty and lust, and *Hellas* (1822), a lyric drama on the possibility of Greek revolution against the Turks. "Epipsychidion" (1812) renders Shelley's vision of platonic love, "Adonais" is his tribute to Keats, while the unfinished poem, "The Triumph of Life", remains a mysterious fragment.

In 1821 he wrote *The Defense of Poetry* which was published posthumously by Mary Shelley. It was written as an answer to *The Four Ages of Poetry* (1820) by Thomas Love Peacock. Peacock suggested that since poetry had degenerated into the pursuit of a sort pseudo-simplicity, the brightest talents of the age would be for more usefully employed in

the new sciences like economics and thus would help improve the world. Shelley's use of "poetry" is inclusive, referring to literature as a genre *per se*; he treats poetry as human faculty. Shelley openly opposes utilitarian definitions of literature. For him poetry is the expression of imagination, it is a force of social freedom and a nation's creative potential. Poets offer a connection between individual experience and social consciousness anticipating and rendering the ideas of their age. Shelley was tragically drowned off the coast of Italy in 1822, and while his thought and philosophy remained youthful and utopian, his poetry reached the greatest heights.

The third great poet of the younger generation Romantics was John K e a t s (1795 – – 1821). Born to a family of innkeepers in London, in 1811 he was apprenticed to a surgeon and apothecary. Although he became a Licentiate of the Society of Apothecaries in 1816, Keats decided shortly afterwards to abandon medicine and devote his life to poetry. In 1814 he wrote *Lines in Imitation of Spenser*, and in 1815 he wrote a number of odes: "To Hope," "To Apollo" and a few sonnets, e.g., "Sonnet Written on the Day after Mr Leigh Hunt Left Prison."

After joining the liberal literary circle of Leigh Hunt, he published, in 1817, a small volume of poems, and in the following year, a longer one entitled *Endymion,* a poem in four books. This work is written in free couplets and is based on the mythological story of the shepherd Endymion's love for the Moon, (Cynthia in Keats' version), and his journey to search for her. Contrary to its mythological original, in Keats' poem, Cynthia falls in love with Endymion and makes him sleep eternally so that she may always enjoy his beauty. The poem starts with an elevated utterance revealing Keats deeper thoughts, "A thing of beauty is a joy for ever," enacting Keats' Platonic idealism in Endymion's quest for the Ideal. Keats weaves other mythological stories, such as of Venus and Adonis, Glaucus and Scylla, and Arethusa. The poem was savagely reviewed by a writer in the *Quarterly Review*. Nevertheless, encouraged by his friends, Keats did not cease writing.

In 1819 he published *Hyperion*, in which he told the downfall of the primitive gods of Greece before the advent of the younger gods endowed with supreme beauty. *Hyperion* was intended to be of equal length to *Endymion.* The first part called "A Fragment," relates the story of the only surviving titan, the Sun-God Hyperion. The second part, "The Fall of Hyperion," is a dream related by the poet, who hears the story of the fall of Hyperion and the coming of Apollo. The poem ends with the rejection of the old order and the coming of the new.[6)] In this poem, Keats thematises the march of intellect in human history reiterating his aesthetic ideals of beauty. Besides this, he wrote the odes "To a Nightingale," "On a Grecian Urn" or "To Autumn," which are the most perfect examples of his genius. The major theme of Keats' poetry is an absorption in love and beauty, and the problems which these ideals meet in the real world. *The Eve of St. Agnes* illustrates this well. It is a narrative poem in "Spenserian" stanzas that emphasises a succession of sensuous effects. The story utilises a folk belief that on the eve of St. Agnes, girls should observe some rituals to secure the adoration of their beloved. The tale is set in the past. On a winter night Madeline, the heroine of the poem, wants to dream of her beloved but her lover Porphyro, the son of her family's greatest enemies, hides in her bedchamber. She dreams about him, but his flute wakes her from her sleep. There is an acute clash between her dream and reality, and her ultimate disappointment with such reality. The poem has the atmosphere of a Gothic romance augmented by a dramatic, fast moving imagery. Finally, because of some unfavourable forces, the lovers have to escape from the castle, and the reader is left with the feeling that love has won out over difficulties. Love, however, is not a triumphant feeling in many of Keats' other poems. In *Lamia* and *La Belle Dame sans Merci,* the male protagonists are bewitched by a supernatural lover, a device which helps to convey the uncanny aspects of love. *La Belle Dame sans Merci* is a ballad written by Keats in 1819. The title is derived from a medieval poem by Alain Chartier, *La Belle Dame sans Merci,* which Keats most probably knew in its Middle English translation. The poem is based on the folk theme of a beautiful but evil lady whose wrong doings are the powerful symbolic expression of the sense of mystery, loss and anxiety one can so frequently find in any love relationship.

Keats' philosophy on art and beauty is best rendered through his odes. In his "Ode to a Nightingale" the poet abandons reality for a dream-like atmosphere. He falls asleep and hears the song of a bird, a song so perfect and melodious that he thinks at first that he must have died. There are very soft tones throughout the poem, as the self-possessed poet has no interest in external reality but is preoccupied with creating new things in his dreams. His illness compels him to ponder human destiny and the inevitable passage of time. Poetry allows one to "fade from the world" thus bringing one closer to death. Still, in order to appreciate art, one has to know the tribulations of this world. The invisible tender night is almost as tangible as the poem itself, as the song of the nightingale is heard even though its originator is not seen. Through poetry, the nightingale's song becomes immortal. Poetic ecstasy lies also in the closeness of death, which can bring joy and bliss as well as sorrow. The nightingale's song symbolises the immortal and eternal poetry, which perseveres; when one nightingale dies, another continues his song. The question of immortality and the continuation of bird's song is thus the same as the question of poetry, for though the poet himself may be forgotten his poetry like the song, remains. In this poem, Keats professes the neo-Platonic philosophy that ideas are prior to objects.

The "Ode on a Grecian Urn" is even more strongly anchored in the questions of beauty and art. The poet depicts a pastoral scene on a Grecian urn in which two lovers are about to kiss each other, but never will do so, because they are only paintings on a cultural artefact. The images are more clearly perceived than words. An image never changes. Art is, on the whole, eternal and immortal, but feelings are not. The only truth is in art. Because art is beautiful, Beauty is Truth. The scene is transcendentally free of human passions, is detached and immortal. Keats cultivated a richness of detail and beauty in every line, writing poetry that is lavishly equipped with poetic devices. Keats was interested in the relationship between art and life. His poetic statements on immortality bring out his sense of a poet's individuality and the uniqueness of his words.

In 1820 Keats published a volume entitled *Lamia, Isabella, The Eve of St Agnes and Other Poems.* By this time Keats was seriously ill with consumption. He sailed for Italy in September and reached Rome in November where he died in February 1821. His posthumously published letters shed much light on his poetic development.

A friend of Shelley and Keats, Leigh Hunt (1784 – 1859), was a lover of the Elizabethans and owes much to their style. He edited the *Examiner* in 1808 and the *Reflector* in 1810, and was sentenced to prison for his reflections on Prince Regent. He continued to work and, while in jail, was visited by Byron, Moore, Bentham and Lamb. His major work, *The Story of Remini,* based on the story of Paolo and Francesca, was published in 1816. *Hero and Leander* followed in 1819. He joined Byron in Pisa and together they edited *The Liberal* magazine. His prose writings are much more valuable than his poetry. Nevertheless, he produced a few very good works: *Captain Sword and Captain Pen* (1835) which depicts the horrors of war, the apologia *The Fish, the Man, and the Spirit,* and a translation of Redi *Baccus in Tuscany* (1825). Other works by Hunt are *Imagination and Fancy* (1844), *Wit and Humour* and *Stories from Italian Poets* (1846), *Men, Women and Books* (1847), *A Jar of Honey from Mount Hybla* (1848), *The Town* (1848), and an *Autobiography* (1850). He also wrote a play, *A Legend of Florence*, which was successfully produced in 1840. His importance lies chiefly in his development of the short, light essay, in his recognition of the genius of Keats and Shelley and in his wide range of critical work.

John Hookham Frere (1967 – 1846), a poet, a critic and a translator, was more akin to Byron than the early Romantics. He was the founder of the periodical *The Microcosm* (1789 – 1787) to which he contributed humorous anti-Jacobin verse, including "The Loves of the Triangles." In 1817 he published the first two cantos of his mock-heroic epic *Prospectus and Specimen of an Intended National Work...by William and Robert Whistlecraft...relating to the King Arthur and His Round Table*. He published metrical versions of Aristophanes' *Frogs* (1830) and other plays, and translated some of the Spanish *Poema del Cid*.

Samuel Rogers (1765 – 1855) was a curious link between the periods. He was a central figure in literary society in the later part of his life. His best known collections are *The Pleasures of Memory* (1782) and *Italy* (1822). In the former, the poet wonders through the villages of his childhood, reflecting on nature and memory. The latter is a a collection of verse tales. His works are rather in the eighteenth century manner, though the latter shows some sense of the change of poetic temper in its subject matter. In 1810, he published a fragmentary epic *Columbus*, in 1814 *Jacqueline*. His *Recollections of the Table Talk of Samuel Rogers* appeared in 1856.

Walter Savage Landor (1775 – 1864) was a master of the stately Roman style in verse. *Gebir* (1798), an exotic tale in blank verse, and *Count Julian* (1812), a tragedy, are both somewhat old and stiff, though the former has some beautiful passages. *Andrea of Hungary, Giovanna of Naples* and *Fra Rupert* were a historical trilogy that appeared in 1839. His shorter poems are concise, showing an emotional distance between the observer-poet and the objects or situations described. "Rose Aylmer," "Mother I Cannot Mind My Wheel," "Past Ruined Ilion Helen Lives" and "Dirce" all exhibit these qualities. His principal prose work took the form of *Imaginary Conversations,* a collection of essays which was published in 1824 – 1829. *The Hellenics* (1846 – 1847) are short tales or dialogues in verse on Greek mythical or idyllic subjects.

Other romantic writers are Thomas Campbell (1777 – 1844), Thomas Moore (1779 – 1852) and John Clare (1793 – 1864). Campbell wrote long narrative poems such as *The Pleasures of Hope* (1799), *Gertrude of Wyoming* (1809), *Theodric* (1824), and *The Pilgrim of Glencoe* (1842). These lost their popularity with time, but Campbell's vigorous martial lyrics, rhetorical and impassioned, such as "Hohenlinden," "The Battle of the Baltic," "Ye Mariners of England," and "Lochiel" are still popular.

Moore gained a dazzling popularity both for his oriental work called *Lalla Rookh* (1817) and for *Irish Melodies* (1807) with their easy cadenzas and outward sentimentality. *Lalla Rookh* is a series of oriental verse tales in verse connected by a story in prose. The frame story tells of the journey of the title heroine, Lalla Rookh, a daughter of the emperor from Dehlito Kashmir, to be married to the king of Bucharia. She is diverted with various tales told by a young Kashmiri poet with whom she falls in love and who turns out to be the king she is about to marry. Moore's popularity led to his being hailed as the national lyricist of Ireland. He also wrote some witty political verse *The Twopenny Post Bag* (1812), a collection of satires directed against the Regent. His *Loves of the Angels* (1823) excited much disapproval. Among his other works is the novel *The Epicurean* (1827). His *History of Ireland* (1846) was not a success. *The Fudge Family in Paris* (1818) and *The Fudges in England* (1835) were also credible works of this versatile and amusing friend of Byron, whose biography he wrote.

Clare was a poet who had been almost completely forgotten by the beginning of the twentieth century. The son of a peasant, he knew hard work early in his life. His works are *Poems Chiefly from Manuscript*, *Poems Descriptive of Rural Life and Scenery*, and *The Village Minstrel,* all of which were favourably received between 1819 and 1821. In 1827, he published *The Shepherd's Calendar* which did not restore, however, his already waning popularity. The collection was subtitled *with Village Stories and other Poems*. There were four stories: *The Sorrows of Love; or, the Broken Heart, Jockey and Jimmy; or, The Progress of Love, The Rivals; A Pastoral* and *The Memory of Love: a Tale.* The shorter poems are typical nature poems, celebrating the simple life with a mixture of pastoral idealisation and romantic observation. In the same year Clare finished a long poem, *The Parish, a Satire*. He began working on it earlier, but was afraid to publish his harsh criticism of the petty injustices he observed when he worked in the small village of Helpston. His best known work, *Written in Northampton County Asylum*, deals with his being committed to an asylum in 1837.

Two further poets are worth mentioning here: Laetitia Landon (1802 – 1838) and Felicia Hemans (1793 – 1835). Landon used the initials L.E.L. and published several volumes of poetry between 1824 and 1838. In her *Improvisatrice* (1824) she was preoccupied with the position of a female poet in the literary world. The work set the tone for her female followers. She also wrote a number of novels, such as *Ethel Churchill* (1837) and *Romance and Reality* (1831). Felicia Hemans, née Browne, published her first volume of poetry when she was fifteen. In 1812 she published a successful volume entitled *Domestic Affections*. She also translated poetry from Spanish and Portugese.[7)]

The Romantic novel continued as well rewrote the genres of the Enlightenment like the novel manners and sentiments, Gothic novels but since Romanticism was the era of revolutions, it developed the genre of political novels, Jacobin and anti-Jacobin. The novels of manners show connection with conduct books defining sensibility in its relation to outer conduct forms, such books stress individuality in contrast to social conventions. They frequently used dialect to differentiate between social classes. The representatives were Fanny Burney, Jane Austen, Elizabeth Inchbald, and others. The Gothic novel of Charles Maturin and Mary Shelley is another version of the novel of manners and sentiments but deepened with character psychology. The Gothic novel also influenced the historical novel, which used the conventions of romance but unlike the Gothic novel in which history functions as a costume, the historical novel accentuates realistic aspects and historical consciousness. Major representatives were John Galt and Walter Scott. A sub-genre of the historical novel was the so-called national tale of Maria Edgeworth, Sydney Owenson, Lady Morgan and, to an extent, Susan Ferrier. Romanticism as a literary movement originated alongside the wave of revolutions in Europe and America, and writers such as William Godwin or Mary Wollstonecraft expressed their social consciousness in novels with "necessitarian" plots dealing with social issues. The Romantic novels attempted to define themselves against those by Richardson and Fielding or else parodied already existing genres.[8)]

Fanny (Frances) B u r n e y's (1752 – 1840) novels illustrate the Romantic interest in the novel of manners. In 1778 she published anonymously her first novel, *Evelina, or The History of a Young Lady's Entry into the World*, which used the Richardsonian model of the epistolary novel. *Evelina* tells a tale of a young girl brought up in the provinces, who enters the exciting world of London. She has to learn the truth about herself to win the love of her father who has refused to acknowledge her as his daughter.[9)] Burney's later novels, *Cecilia* (1782) and *Camilla* (1796), are also written in a Romantic fashion of the novels of manners, sentiment and emulation. *Cecilia* deals with an heiress who loses her money and, in the world of greedy society, has to learn to stand for herself. In this novel Burney deals with the problems of class and money, wealth and family in the context of female public and legal powerlessness. *Camilla* begins as a typical novel of manners dominated by an authoritative moral discourse. It tells the story of courtship and marriage of the title heroine in the context of the similar preoccupations of a group of her friends and acquaintances. In 1814 Burney published her last novel, *The Wanderer* (1814). Her *Diary and Letters 1778-1840* were praised both by Dr. Johnson and Sir Walter Scott. Burney also tried her hand in drama, writing eight plays out of which only *Edwy and Elgiva* was produced.

One of the greatest Romantic novelists is Jane A u s t e n (1775 – 1817). She was the daughter of a rector at Steventon in Hampshire and lived a rather uneventful life. Until recently, her work had been considered only as social commentary but new feminist readings give her works a much broader meaning. Viewed in relation to the conduct manuals of the time, they are interesting studies of women entangled in stereotypical family and society circles. As close studies of her novels show, she must have been familiar with many manuals such as Dr. James Fordoyce's *Sermons to Young Women* (1765) or Dr. James Gregory's *Legacy to his Daughters* (1774). The attitudes represented in these texts were attacked by Mary Wollstonecraft, by Maria Edgeworth's *Practical Education* (1798) and Hannah More's *Strictures on the Modern System of Female Education* (1790).

Austen's undoubted merit is her influence on the later development of the novel of manners, as she develops the Augustan patterns of the novels of sensibility equipping the genre with more contemporary concerns. Other influences included the writings of Samuel Richardson, Jean Jacques Rousseau, especially *Émile* and *Nouvelle Héloïse*, and Germaine de Staël *Corinne*. The apparent triviality of the social life presented by Jane Austen echoes the life she could observe on a daily basis, with political events firmly grounded in the context of these novels. The witty and humorous approach to it, however, is what gives it a fine brush. She began her literary career at the age of fifteen when she wrote *Love and Friendship*, a burlesque of Richardson. Other juvenilia of the 1790s satirise excessive "sensibility." Her stories are basically constructed around living room conversations, and there is not much action unless someone is talking, with character description emerging through the dialogue as well. Austen is not particularly preoccupied with the historical significance of the times she lived in. On the contrary, she depicts the domestic sphere with all its social problems. Catherine Morland, the heroine of *Northanger Abbey*, is bored with history because for the most part it involves political fights and excludes women. Austen writes in the spirit of Mary Wollstonecraft's *Vindication of the Rights of Women*, drawing attention to the economic problems women have and asserting that women share the same moral nature as man and have the same kind of individual rights and obligations.[10)]

Austen's first novel was *Sense and Sensibility* (1811), a story of two sisters who have contrastive responses towards disappointment in love. Marianne Dashwood (17 years old) is a sensible creature and cannot keep disappointment to herself, whereas Elinor Dashwood (19 years old) manages to deal with it by virtue of good sense. Both Elinor and Marianne are schematised heroines drawn from the didactic tradition of women's writing, but it is Austen's humorous portrayal of the two sisters that makes them interesting. The novel also presents two different positions—the one of a person who can control her feelings according to the rules of social decorum, and the other who believes in passion and self-indulgent cultivation of emotions and feelings. Austen explores the contrast in the larger context of behaviour closely associated with the social and economic framework, i.e., criticism on property laws which leave the widowed Mrs Dashwood and her daughters without sufficient means.

The same principle is presented in *Pride and Prejudice* (1813) which, initially entitled *First Impressions,* is considered one of Jane Austen's best novels. Its sparkling life and freshness of scenery with its gallery of interesting human portrayal (like the five Bennet girls) makes this work one of her liveliest. Elizabeth is witty and high-spirited, Jane is beautiful and kind-hearted, Wickham gallant, Darcy proud, and Mrs. Bennet incurably foolish. Having no fortune of their own, the Bennets confront the task of marrying off their

daughters "seriously." Elizabeth and Darcy stand on either extremes, each having to modify their nature in order to achieve happiness. Both characters develop as the novel progresses. Darcy, who at first is a wooden figure, becomes a well rounded character who learns a lot not only about others but primarily about himself. Elizabeth is first deceived by the disreputable Mr. Wickham, while Lady Catherine de Borough is a monstrous caricature of Darcy. Catherine de Borough has pride without intelligence, and her behaviour is influenced by the strong moral beliefs she has about the obligations of women. Austen's understanding of ordinary human life is portrayed in her novel with affectionate wit and sympathy. Austen understands that in society one has to compromise between one's own wishes and public duties and interests, and only through such compromise can one achieve happiness.

Mansfield Park (1814) is an exploration of character and the relationship of a poor girl, Fanny Price, who comes from a crowded home, with the well-to-do Bertrams who adopt her. *Mansfield Park* investigates the Cinderella pattern applied to the contemporary situation. After her introduction to the family, Fanny meets a young clergyman, Edmund Bertram, who had been involved with the shallow Mary Crawford, while Fanny was sought by her unscrupulous brother. In the end, however, Fanny and Edmund are happily married. Fanny is Austen's woman of sense who utters a number of sayings Jane Austen herself would endorse such as "life seems nothing more than a quick succession of busy nothings" or "marriage is a manoeuvring business."

Emma (1816) is a sentimental comedy of the times, whose title heroine assumes the role of a match-maker and abuses her power to control the people around her. Finally, she accepts her cousin Frank Churchill as her husband and her friend Harriet Smith is reconciled with a trustworthy peasant.

Northanger Abbey (1818) is Austen's commentary on contemporary literature. It is a story about Catherine Morland who accepts an invitation to the medieval house of Tilney, with a head full of expectations aroused by reading Gothic novels like *The Mysteries of Udolpho*. The work is a literary satire, whose plot rests on a complicated flirtation between Captain Tilney, Henry's elder brother, and Isabella Thorpe, who is engaged to marry Catherine's brother. A friendship grows between Catherine and Isabella. Being a naïve reader of Gothic romance, Catherine is a heroine not quite grown out of her childhood, and she cannot distinguish between fact and fiction. Posing as a heroine of a Gothic romance, she thinks she experiences the terrors as the Radcliffian heroines. *Northanger Abbey* is Austen's only statement about fiction, here she establishes sisterly solidarity with other female writers like Fanny Burney or Maria Edgeworth. She enumerates the merits of a good novel, which are the delineation of varieties, effusion of wit and humour and best chosen language.

Austen's last novel, *Persuasion,* was written with considerable difficulty as her health was failing. The work appeared posthumously in 1818. It is a social comedy of middle class provincial characters, whose immediate preoccupation is marriage. The story, however, operates on a deeper psychological level. Austen presents the unrequited love of Anne Elliot who has to balance her own needs with the requirements of the social rules of behaviour.

> Austen's novels are novels of manners, in which the social setting (anything that is happening in the living room) is crucial. She notices only bare essentials of the setting and relies instead on multiple discourse to create the impression of persons who "characteristically" think aloud. Perhaps the first English novelist to grasp the full mimetic implications of imitating other language within the text, Austen renders not only numerous talkers who seem to live by words alone but also derisive interlocutors who parody the original comic discourse while addressing yet another stratum of the comic audience
>
> (Dussinger 1990: 14).

Two other novelists are important here, Elizabeth Inchbald (1753 – 1821) and Charlotte Smith, b. Turner (1749 – 1806). Inchbald, née Simpson, was an actress and a dramatist as well as a novelist. Her play, *Lovers' Vows* (1798), features as the play presented by the Bertrams in Mansfield Park, although her most successful drama was *I'll Tell You What* (1785). Inchbald is chiefly remembered for her two novels: *A Simple Story* (1791) and *Nature and Art* (1796). *A Simple Story* is a tale of a young girl's love for her guardian, a Roman Catholic priest, and of their daughter Matilda who yearns for the love of her absent father. The use of dramatic methods highlights the nature of domestic conflict stressing Inchbald's serious moral purpose. *Nature and Art* is a romance telling the stories of two brothers, William and Henry, and their sons. Young William, brought up in an aristocratic family, and young Henry, brought up in natural surroundings. The book oscillates between two different attitudes to life, endorsing the life of everyday labour and close family connections. Inchbald's writing is sometimes connected with the Jacobin writings of Godwin and Wollstonecraft, although her novels are also novels of manners and sentiments.

Charlotte Smith is another liberal poet and novelist. She earned the admiration of Sir Walter Scott with her novels *Emmeline: or, The Orphan of the Castle* (1788) and *The Old Manor House* (1793). The latter examines the intersection of romance and political and economic life. It is structured around the conventional romance plot of a love affair between Orlando Somerive, an heir to a prosperous estate, and Monimia, the orphan niece of the estate's housekeeper. The book offers a critique of the revolutionary movements begun by Mary Wollstonecraft, suggesting that nothing has been won by the revolution for women, and furthermore that "injustice and corruption, tyranny begins at home" (Burgess 1999: 122 – 130). Smith wrote poetry and prose. Her *Elegiac Sonnets* were published in 1784. She wrote a blank verse poem, *Beachy Head*,[11] which was published posthumously in 1807. She also authored the prose works, *Desmond* and *Marchmont* (both 1791).

The Gothic novel continues the tradition of the eighteenth century Gothic. Charles Robert Maturin (1782 – 1824) was born in Dublin. He tried his hand at playwriting but was not successful, though his tragedy *Bertram* was produced in Drury Lane. His next two tragedies, *Manuel* (1817) and *Fredolfo* (1819), were also unsuccessful. Maturin's career falls in the period between the Act of Union (1801) and the Catholic Emancipation Act (1829), the period when Irish writers tried to come to terms with redefining national identity. *The Fatal Revenge or the Family of Montorio* (1807) was published under the pseudonym Denis Jasper Murphy.[12] The novel tells two narratives, the story of the two Italian

Montorio brothers, Annibal and Ippolito. The two brothers are each other's opposite, Ippolito is outgoing and happy, Annibal is introspective and gloomy. As their story is told, the reader also finds out about the mysterious monk Schemoli, a kind of supernatural being, who tempts the brothers into killing their father. This is Schemoli's revenge as he was usurped by the twins' father. The text reverberates with allusions to Hamlet and explores all levels of obsession (Sage 2000: 84). Maturin's second novel, *The Wild Irish Boy* (1808), is partly a response to Lady Morgan's *The Wild Irish Girl* and its presenting love and romance set in Ireland. Unlike the characters of Lady Morgan's novel, Maturin's hero is not committed to any of the contemporary systems of belief, he is also unwilling to uphold Irish national values. Following Cervantes, Swift and Sterne, Maturin translates textual self-consciousness into the romantic novel. In 1818 Maturin published *Women, or Pour et Contre*, a romance which includes criticism of dissenting Calvinism in Ireland. His other novels are *Melmoth the Wanderer* (1820) and *The Albigenses* (1824). *The Albigenses* takes the form of a historical romance dealing with heresy, another anti-Catholic topic. *Melmoth the Wanderer* keeps alive the tradition of *The Monk* by Lewis. The work deals with Melmoth's sale of his soul to the devil in exchange for continuing life. The pact is such that Melmoth has the option to transfer the bargain to another, if he can find a willing client. We meet a series of characters in dire distress (Stanton imprisoned in the cell of a raving lunatic or Monçada in the hands of the Inquisition) to whom the offer is made, but they all reject it. Maturin characterises Catholicism along with Hinduism and Judaism, as a religion of suffering. Immalee who was raised on an island secluded from human influence when introduced to the cruelties of the world sees all religions as superstitions. Another character, Monçada, is betrayed by his mother who hopes to atone for her sin of fornication by sacrificing her own son to monastic life. The novel has the Chinese box structure with Melmoth as a Faustian transgressor, connecting all the stories. The effect of stories-within-stories creates large-scale comparisons, with Melmoth being both Adam and Satan, the first man and the doomed creature.

Mary Shelley (1797 – 1851), the daughter of Mary Wollestonecraft, was raised by William Godwin, Percy Shelley's political mentor. She is the author of *Frankenstein, or the Modern Prometheus* (1818). She also wrote *The Last Man* (1826), which is set in a future where England is a republic governed by a ruling élite, among them Adrian, Earl of Windsor. He introduces Lionel Verney to the circle and it is Verney who narrates the story of the gradual destruction of the human race by an epidemic. The ruins of Rome which Lionel sees are the ruins of human civilisation. The futuristic theme reflects the Romantic noble savage myth. The book is also a *roman-à-clef* with Adrian standing for Shelley and his friend Lord Raymond for Byron. *Valperga* (1823) is a romance of Italy in the Middle Ages, narrating the story of Castruccion, Prince of Lucca. The novel is preoccupied with European political history in the times of Machiavelli and involves a love triangle between Castruccio, Beatrice, his lover, and Euthanasia, who loves him but comes from the family of his enemies. *Valperga* was followed by *Perkin Warbeck* (1830) and the autobiographical *Lodore* (1835). In *Lodore*, the heroine Ethel is raised in the wilds of Illinois enacting the "noble savage" motif. Shelley also published *Rambles in Germany and Italy, in 1840 – 1842 and 1843* (1844) and edited some of Percy Shelley's works. Mary Shelley is the author of *Matilda* (1819), a novella with an incest and suicide motif. In this story the father drowns himself and his daughter is haunted by memories. Walpole's *The Castle of Otranto* motifs are, however, subdued by Shelley's commentary on forbidden passions, which occupied the minds of many romantic poets, e.g., Percy Shelley in the first version of *The Revolt of Islam* and Byron in *Manfred* in both of which the heroes also feel forbidden passions for their sisters.

In the summer of 1816, Mary with her husband Percy Shelley and their friend John Polidori visited Switzerland and became neighbours of Lord George Byron. They spent a lot of time together discussing German ghost stories. Mary began her composition of *Frankenstein* influenced not only by the ghost stories but primarily by the developments of science and the studies on electricity (two Italian scholars Galvani [1737 – 1798] and Aldini [1762 – 1834] had already experimented with electricity). There are two principal narrators in *Frankenstein*: Robert Walton, the Captain of a ship, and Victor Frankenstein, the unfortunate scientist. Frankenstein is like Prometheus, determined to gain forbidden knowledge and attempt to use it for the benefit of mankind. He rejects alchemy and sorcery but nevertheless transgresses God's laws of creation by creating a monster and like Prometheus is punished as it kills all whom he loves. The nameless monster disappears right after it is brought to life. We learn the monster's story as he forces Frankenstein to listen to his sad tale when they meet in the typically romantic sublime scenery of the Swiss mountains. The monster is self-educated by its secret observation of a happy family in the Alps and by reading Milton's *Paradise Lost*, Plutarch's *Lives* and Goethe's *Sorrows of Werther*. He is frequently quoting Milton in his speeches: "Evil henceforth be my good." The great paradox of Mary Shelley's *Frankenstein* is that the monster is more human than its creator. This nameless being, as much a modern Adam as his creator a modern Prometheus, is more lovable than his "father," yet more hated, pitied and feared. Shelley's story gives the attentive reader a shock of added consciousness in which aesthetic recognition compels a heightened realisation of the self. The creature is motherless and self-educated, and a close observer of human behaviour. He has been rejected by his "father" and desperately seeks an intimate, enduring relationship with sympathetic beings (Lowe-Evans 1993: 62). Given Mary Shelley's world, one partner is bound to destroy another; Shelley herself, influenced by all sides of the debate about marriage, presents a complex image in which "proper" roles are never finally established. Logically then, Elizabeth, Frankenstein's fiancé, must be destroyed because she represents the unattainable ideal. *Frankenstein* can also be seen as a response to the developments of science.

> All of the plot structures and major incidents of the novel are substantially supported by the Newtonian philosophy exemplified in the life, schooling and experiments of Mary Shelley's and scientist, Victor Frankenstein
>
> (Vasbinder 1984: 84).

It is that scientific element that makes Frankenstein not a Gothic novel but rather a precursor of science fiction novels, since it assumes an imaginary technological and scientific advance and is a challenging venture towards a new literary genre.

Other notable Gothic novelists are David C a r e y (1782 – 1824), the author *of Secrets of the Castle; or, The Adventures of Charles D'Almaine* (1806), Mary Ann Radcliffe (b. c. 1746 – d. after 1810), the author of *Monfronté; or, The One-Handed Monk* (1809) and William Harrison A i n s w o r t h (1805 – 1882), the author of *Rookwood* (1834).[13] Gothic romances were also written by Charlotte D a c r e (1782 – 1842?) who wrote *Confessions of the Nun of St. Omer* (1805), *Zofloya; or, The Moor: A Romantic of the Fifteenth Century* (1806), *The Libertine* (1807) and *The Passion* (1811) and Regina Maria R o c h e (?1764 – 1845).[14] Roche became a famous author of Gothic romances after publishing *The Children of the Abbey: A Tale* (1796). Her novels include *Clermont: A Tale* (1798), *The Nocturnal Visit: A Tale* (1800), *The Monastery of St. Colomb; or The Atonement: A Tale* (1813), *The Nun's Picture: A Tale* (1834) and others.[15]

Three names are related with the **Jacobin novel**. Jacobin was the name of a French political club established in Paris in 1789. The club was devoted to maintaining the principles of extreme democracy and equality. The name was then transferred to its sympathisers and their principles, and by 1800 the name "Jacobin" referred to political reformers, such as Mary Wollstonecraft, William Godwin and Thomas Holcroft.

Mary W o l l s t o n e c r a f t (1759 – 1797) wrote a number of political and educational tracts, including *Thoughts on the Education of Daughters* (1787), and in 1788 she replied to Edmund Burke with her *Vindication of the Rights of Men*, and published a novel *Mary; or, the Wrongs of Women*. *Mary* narrates the misfortunes of a young woman enclosed in a madhouse by her husband and separated from her child. It also includes a narrative of a former prostitute, a servant. The text concentrates on the complicated miseries of women of different classes enclosed within this claustrophobic feminine world, and of women suffering in patriarchal institutions. As Mary says, "what was called spirit and wit in him [her brother] was cruelly repressed as forwardness in me." Once enclosed within the space of the house, a woman who goes mad required even further enclosure, that of the private institution, while it was the enclosure that caused "madness" in the first place. In 1792 Wollstonecraft published *A Vindication of the Rights of Woman*, in which she comprised all her radical views arguing for education and greater social liberty.

Mary H a y s (1759/60 – 1843) enthusiastically accepted Godwin's and Wollstonecraft's philosophy. In 1793 she published a partly autobiographical novel on the problems of selfhood, *Memoirs of Emma Courtney*, and another novel, *The Victim of Prejudice* (1799), in which she presents the individual against the precepts of society. In 1803 she published *Female Biography* and in 1821 *Memoirs of Queens, Illustrious and Celebrated*, both projects attempting to exonerate female voices in literature and history. In 1800, she published *Memoirs of Modern Philosophers*.

Closely connected with the English Jacobins was also Amelia O p i e (1769 – 1853) who began her literary career with *Father and Daughter* (1801), and then published *Adeline Mowbray* (1804), a novel whose subplot describes the tempestuous relationship between Wollstonecraft and Godwin. She also authored a number of tales and novels: *Simple Tales* (1806), *Temper; or, Domestic Scenes: A Tale* (1818), *Tales of the Heart* (1820), and *Madeline, A Tale* (1822).

Another Jacobin writer is William G o d w i n (1756 – 1836) who authored *Caleb Williams* (1794) and *St. Leon* (1799), two social novels with necessitarian plots. These novels were intended to illustrate the general trends of Godwin's philosophy. *St. Leon* is a pseudo-historical novel set in the sixteenth century, which deals with the theme of the eternal wanderer and the philosopher's stone. Godwin's *St. Leon* aimed at the presentation of the religious and political upheavals of sixteenth century Europe filtered through the consciousness of a French exiled aristocrat. The book reverberates with traces of Hermetic philosophy and its ideas about perfecting human beings and human life. The utopian premises of the book, however, are disastrous to St. Leon as he is isolated and alone in any human community. *Fleetwood* (1805) presents Godwin's rather subversive opinions about marriage. In his political tract, *Enquiry Concerning Political Justice* (1793) he presented himself as a radical and reformer and was highly praised by the Romantic writers. He postulated reforms, which would enable people to live free from degrading poverty. Thus, he advocated the new order against the old one.

In *Caleb Williams*, he presents the representatives of the old order aristocracy. The narrator Caleb relates the story of how he became entangled in an unfortunate situation involving murder. Relating his misfortunes he constantly reminds the reader of the burden he carries and the necessity to tell. Caleb is a secretary and librarian to the aristocrat Falkland who is honour obsessed. His neighbour is a local squire Tyrrel, who uses his power to crush an honest family and brings his own niece to death. Falkland shames Tyrrel, which leads to the beating of Falkland in public. A few days later, Tyrrel is stabbed to death. Falkland is released but two people die on his account. Caleb driven by curiosity is determined to find out about his guilt. He is then falsely charged with theft and imprisoned. The descriptions of English low life and criminality are vividly rendered by Godwin. Falkland's aristocratic honour is a lie, which Caleb challenges only to be once more entangled in false accusation. "Caleb deconstructs Falkland's story by demanding that it achieve the 'realistic consistency' it pretends to" (Wehrs 1998: 259). The novel constantly oscillates between truth and lie, between the true story, which is supposedly Caleb's narrative, the same one Laura, his friend, refuses to hear, and the story she reads in a chapbook. **Chapbooks** were popular literary texts, sold by wandering book dealers called chapmen. They were illustrated with woodcats and contained ballads, folktales, and biographical as well as sensational pieces. *Caleb Williams* begins with the intent of exposing the frauds of eighteenth-century fiction but ends by questioning the moral consequences of unmasking them for the sake of abstract "truth" (Wehrs 1998: 264). Rewriting the ending of the book, Godwin was conscious of the ambiguity of "morality" and "truth," treating both characters, Caleb and Falkland, as equally equivocal.

Godwin also contributed one of the most interesting arguments to the eighteenth century debate on history and the novel in his unpublished essay "On history and romance" (1797) beginning with initial strong assertions about the primacy of factuality over fictionality. In reality, Godwin documents "the progress of the successful assimilation of novels to histories," which was the result of the seventeenth century shift in epistemology toward probabilistic view of knowledge: "truth claims based on various degrees of proba-

bility were gradually accepted as supplement to certainty" (Zimmerman 1996: 27). Godwin asserts that "history which comes nearest to truth, is the mere chronicle of facts, places and dates. But this is in reality no history" (1988: 367). It is a simple skeleton of history, which the historian must fill with description. For him, then, fiction was the most appropriate form of writing to assume the tasks of history as both fiction and history, are "exemplars of human need to personalise the immensities of universal time, inscribing within it representations of a human ordering process that creates a history characterizable as both individual and communal" (Zimmerman 1996: 20 – 22).

In both, *Caleb Williams* and *St. Leon*, he pictures an individual dwarfed by an impersonal historical process, and his attempt to present an individual as subject to historical pressures (public events and political upheavals) was undoubtedly his major success. While recognizing the position of history as the chronicle of reality (hence, the assumed assimilation of novels to history) the writers of the period understood and accepted the primacy of the truthful (read probable) account of events over the fictitious (imagined) ones. Godwin, as other writers of his times, undermines the notion of factuality in history shifting the stress to probability. He is also aware of the narrative constructedness of history. History in the eighteenth century did not present itself as objectively true and therefore as compelling discovery reality itself. On the contrary, its truth and validity were always problematic, provoking the reader's reflection.

Both Godwin and Thomas H o l c r o f t (1745 – 1809) in their work showed interest in the fiction and ideology of the Jacobin cause. Holcroft was an actor, a playwright as well as the author of a number of novels. His *Anna St. Ives* (1792) appeared at the same time as his play *The Road to Ruin* (1792). *Anna St. Ives* is an epistolary novel preaching human equality. He also wrote *The Adventures of Hugh Trevor* (1794) which were influenced by Godwin's radical philosophy. *The Adventures of Hugh Trevor* is a picaresque novel about a young man whose adventures enable the author to satirically portray the English society of the late eighteenth century. The action of the story is concerned with repeated instances of the main character's collisions with respectable rascals. The story itself is of little importance but the characters are vividly depicted (Steeves 1965: 292 – 296).

The anti-Jacobin campaign was related to the changing attitudes towards the Revolution in France. Two novelists are worth mentioning here: Jane W e s t (1758 – 1852) and Elizabeth H a m i l t o n (1758 – 1816). West wrote a number of plays and books of poetry, but her fame rests primarily on her novels of fashionable life and domestic realism written against the sentimental domestic fiction. Her novels include *The Advantages of Education; or, The History of Maria Williams* (1793), *A Gossip' Story* (1796), *The History of Ned Evans: Interspersed with Moral and Critical Remarks* (1796), *A Tale of the Times* (1799), *The Infidel Father* (1802), *The Loyalists: An Historical Novel* (1812), *Alicia de Lacy: An Historical Romance* (1814) and *Ringrove; or, Old-Fashioned Notions* (1827). In *A Tale of the Times* she states her commitment to morality and religion against the "new philosophy," and offers negative portraits of a fashionable libertine, who combines revolutionary ideology, atheism and sexual freedom. A similar negative portrait of a revolutionary thinker and an unrepentant atheist one finds in *The Infidel Father.* She also published two collections of moralising letters, *Letters Addressed to a Young Man* (1801) and *Letters to a Young Lady* (1806). Hamilton published her anti-Jacobin novel in 1796, entitled *Letters of Hindoo Rajah*, followed by *Memoirs of Modern Philosophers* (1800), which was a satire on contemporary middle-class feminism. In 1804 her antiquarian historical novel, *Memoirs of The Life of Agrippina, The Wife of Germanicus*, appeared. She also wrote a moral-didactic tale on Scottish provincial life, *The Cottagers of Glenbournie* (1808). For her, having sympathy for the revolution was another upper-class vice.

Similarly, Elizabeth Le N o i r (1755 – 1841) and Isaak D'I s r a e l i (1766 – 1848) wrote anti-Jacobin novels; the former is the author of *Village Anecdotes; or The Journal of a Year, from Sophia to Edward* (1804) and *Clara de Montfier: A Moral Tale* (1808). D'Israeli published *Vaurien; or Sketches and Errors of My Uncle, and the Amours of My Aunt* (1806) and *Despotism; or, The Fall of the Jesuits* (1811). He also authored *The Genius of Judaism* (1833), a history of the suffering of Jews.

Another social reformer but anti-Jacobin in her views is Hannah M o r e (1745 – 1833) who published a number of volumes of poetry. Her poem *Bas Bleu*, published in 1786, vividly describes the charm of the Blue Stocking society.[16] She wrote plays, e.g., *The Search After Happiness* (1773), *The Inflexible Captive* (1774), *Percy* and *The Fatal Falsehood*; the latter two were tragedies produced by Garrick in 1777 – 1779. She also wrote "The Slave Trade" (1790), a poem for the abolition of slavery. More authored a number of tracts in which she concerned herself with various social reforms to ease the life of the poor, e.g., *The Shepherd of Salisbury Plain*. In 1809 she published a didactic novel *Coelebs in Search of a Wife*.

Preoccupation with history is best demonstrated by Sir Walter S c o t t (1771 – 1832), who is a commonly reputed father of the genre of the historical novel. Scott began his career as a poet, but renounced poetry in favour of prose. He was educated at Edinburgh University, and was called to the bar in 1792. His interest in folk tales was stimulated by Percy's *Reliques* and by the study of the old Romantic poetry of France and Italy and of modern German poets. His Romantic interest in folklore and the supernatural had something in common with the Gothic experiments of Horace Walpole.[17] He was also influenced by Gottfried August Burger's *Musenalmanach*. Scott translated some of his narratives, e.g., *Lenore* (1795) and *The Wild Huntsman* (1796). In 1799, his translation of Goethe's *Goetz von Berlichingen* appeared. His interests oscillated between the foreign and the native, and it is the latter that finally won. In 1802 – 1803, Scott's *Minstrelsy of the Scottish Border* appeared. This collection of traditional, historical and romantic ballads had imitations in a separate section (unlike Macpherson's Ossianic collections). He wrote narrative poems such as *The Lay of the Last Minstrel* in 1805. The lay is framed into the narrative of a minstrel telling a tale to a lady and her maids, but the tale itself is indebted to Coleridge's *Christabel*. In 1808, he edited Dryden's works and followed it with a biography of the poet. His next narrative poems, *Marmion* (1808) and *The Lady of the Lake* (1810), enjoyed great popularity. The introduction to *Marmion* deals with the passage of time and the relation of the past to the present, and *The Lady of the Lake* begins with an invocation to the Harp of the North.

All of these tales were of love and adventure set in the feudal past. Scott managed to make history functional as it acted as narrative background for the representation of the characters. The subject matter of his works is most often Scottish, but he writes in perfect English idiom, from time to time introducing an older Scottish word. Less successful were *Don Roderick* (1811), *The Bridal of Triermain* and *Rokeby* (1813), *The Lord of the Isles* (1815), and *Harold the Dauntless* (1817). His other ballads were *The Gray Brother*, *Thomas the Rhymer* and *The Wild Huntsmen*. He also wrote songs, e.g. "War-Song," "The Dying Bard," "The Maid of Toro" and "Hellvellyn." In all of his poems, Scott made accessible medievalism, which Coleridge and Keats had rendered esoterically mystical and strange. In 1809, Scott promoted the founding of the Tory *Quarterly Review*. He had been a contributor to the *Edinburgh Review* but withdrew from it owing to its Whig attitude. In 1813, he refused laureateship and recommended Southey for the honour.

In spite of the great popularity of his verse romances, he is chiefly known as a novel writer. Scott is usually said to have created the historical novel. *Waverley, or 'Tis Sixty Years Since* (1814) is a notable exception to Scott's practice of setting his novels in the past. Still, the past of *Waverley* was recent enough for some people to remember the events mentioned. In the Gothic novel, a historical setting in the past was a way of avoiding the present; only in the past could certain things have happened, unchecked, and could terror flourish without necessary references to any particular period in history and the novel's temporal obscurity serve to heighten suspense. Scott's unique sense of history gave the newly emerging genre of the historical novel a new dimension. His characters have ancestry and tradition, which they either reject or accept. In his presentation, there is an attempt at accuracy and credibility of description. Therefore, it is the realistic aspect of his novels not the nostalgic romantic one that distinguishes them from many others in their various ways of dealing with the historical past. As the most notable author of the historical novel, who exerted a powerful influence on its later development, Scott is noteworthy because of his discussion of changes and his historical awareness. Scott signed a number of novels as "the Author of *Waverley*," hence they are known as the Waverley novels. His rich prefatory material, which includes putative authors, editors and antiquaries, is a subject of separate study (Gaston 1991).

Waverley is set during the Jacobite Rising of 1745 and is not free from Romantic influence. Scott's chief character must grow out of his idle dreams, and the conflict between the Hanoverian and Jacobite factions furthers that purpose as the novel's focus shifts to the heroic chieftain, Fergus MacIvor, and the eccentric idealist, the Baron of Bradwardine. The contrast between two conflicting sides, one progressive and the other reactionary, is common in Scott's novels. He also gives his characters a somewhat symbolic significance. The young Edward is brought up on the novels of Mackenzie and sentimental romances, he reads rather indiscriminately and has to learn to be a soldier. Edward Waverley does not marry Flora MacIvor, a passionate Jacobite, but Rose Bradwardine who is not emotionally involved in the struggle. Although Scott was pro-Union throughout his life, at the same time he wrote openly nationalistic tales concerned with the Jacobite movement, which for Scott stood for the last attempt to restore to Scotland something of the old heroic way of life. Showing the aftermath of the rising, he presented the attractiveness and the futility of the old Scotland (Daiches 1992: 837).

In *Guy Mannering; or, The Astrologer* (1815) and *The Antiquary* (1816), Scott came even closer to describing the times of his own youth. He used the motifs of missing heirs in both of them. In the latter, the title hero, the "antiquary," Sir Jonathan Oldbuck, is a symbol of the wisdom of old Scotland, but is not deprived of his little idiosyncrasies. Nevertheless, those novels are pictures of society more than historical novels. *The Antiquary* contains within itself a story called "The Fortunes of Martin Waldeck," which is a sinister tale about dealings with the devil set in typically Gothic surroundings. This tale about ill-gotten wealth underlies the main plot of the story, providing an indirect commentary on the subplot concerning the fortune (or the lack thereof) of Sir Arthur Wardour. *The Antiquary* was Scott's favourite novel, knowledge of the past, which is essential for a peaceful future. *Guy Mannering* is not a historical novel *per se*, as it focuses on a family history eliminating the public one.[18] The novel is set in the eighteenth century, its main action beginning in the 1780s and does not make any reference to historical events. Its action revolves around the fortunes of young Harry Bertram, who was kidnapped by pirates as a child. The context of Harry's adventures is the taking over of the estate by a professional man, who represents the new order. The novel mixes the adventure story, the gothic with the fairy tale, romance and the epistolary novel. Full of Shakespearian allusions, the text uses dramatic techniques of characterisation.

In *Old Mortality* (1816) Scott turned to the past and told the story of how the Covenanters took up arms and were defeated in the days of Charles II (seventeenth century Scotland). A Covenanter was any of the Scottish Presbyterians, who during the seventeenth century subscribed to bonds or covenants such as the National Covenant (1638) and Solemn League and Covenant (1643).[19] In both the Convenanters pleaded to maintain their chosen form of Church, government and worship. *Old Mortality* deals with certain aspects of Scottish history presenting the conflicts between extremists on each side. Its main character, Harry Morton, becomes involved with the conflict on the side of the Covenanters. *Old Mortality* is prefaced by Jedediah Cleishbotham who poses as an editor of the series of texts collectively entitled *Tales of My Landlord* out of which *Old Mortality* is the first one.[20] Volumes I – III were to be illustrative of "ancient Scottish manners."

Scott returned to the eighteenth century with *Rob Roy* (1817) and *The Heart of Midlothian* (1818). *Rob Roy* represents old Scotland. After the union, Scotland's only expressions of individuality were her legal and ecclesiastical institutions. The story is set just before the Jacobite rising of 1715. *The Heart of Midlothian* shows the country a generation after the Treaty of Union, portraying the characters that would embody the emotions at that stage of Scottish history. The story concerns Effie Deans, a Puritan's daughter wrongly accused of killing her child and imprisoned in Talbooth, the title "Heart of Midlothian", and her sister Jeanie who travels to London to obtain a pardon for her sister. Effie's seducer, George Robertson (whose real name is George Staunton), was a smuggler and the leader of conspirators who killed Captain John Porteous. Scott linked the historical events of the Porteous riots with the convention of a picaresque novel to show Jeanie's adventures on

her way to London. In the end, Effie's child is alive and she is permitted to marry Staunton, while Jeanie marries her lover, the Presbyterian minister Reuben Butler.

In 1819, Scott delved deeper into the past with a novel about the times of John Lackland and the half-legendary figure of Richard the Lionheart in *Ivanhoe*. The action of *Ivanhoe* includes two major events, one is a tournament in Ashby-de-la-Zouche during which Ivanhoe and King Richard, who returned to England incognito, humiliate Prince John and his supporters. The second event concerns the siege of the Torquilstone castle. In *Ivanhoe* we meet a number of interesting characters, including Robin Hood and his Merry Men. The book is an adventure story on the Middle Ages, rather than a historical commentary on the English past. In *Kenilworth* (1821), Scott wrote of the times of Elizabeth I. Subtitled as a romance, the book revives romance as a literary form to fit the framework of historical fiction. *Kenilworth* is founded upon a true story of the demise of the unfortunate Amy Robsard, the wife of the aspiring courtier Earl of Leicester. Still, Scott does not pay attention to historical accuracy. The book is a document of the times and fashions, concentrated upon Elizabethan dramatic self-fashioning and the dramatisation of the life of the court. Scott picks up the intertextual game of the variety of sources out of which historical narratives are created, still it is a rather playful intermingling of fictional and factual planes. In *The Bride of Lammermoor* (1819) Scott produced another tragic tale based on historical incident, according to which Janet Darlymple (Lucy's prototype) was secretly engaged to Lord Rutheford, but pressed by her family renounced her engagement and married Baldoon, who was Rutheford's nephew. She died a month after her wedding. The figure of Lucy Ashton described in romance-like terms as an angelic beauty fits the general romance context of the novel. At the beginning there reverberate echoes of Macbeth in the characters of the sinister three old women. The novel has yet another interesting preface offering the story of Janet, and the text defines itself in relation to this historical piece. Constructed as a tragedy, *The Bride of Lammermoor* contrasts the values of old aristocracy, a declining world, with the new bourgeoisie, rich and thriving.

Redgauntlet (1824) belongs to the Jacobite era, and relates the events of the third, fictitious Jacobite rebellion of 1765, which, however, does not take place in the book. The text follows the adventures of Darsie Latimer who finds himself entangled in the plot to put on the throne Prince Charles Edward Steward. It is best known for the inset *Wandering Willie's Tale*. It is a folk tale closely connected with the main narrative of the novel, sketching the relationship between an old feudal landlord and his tenant, the piper. Written in eighteenth century Scots, the tale concerns the violence in the Scottish heroic past intertwined with elements of the supernatural inserted in such a way that the reader can either accept their existence as the supernatural or try to rationalise their presence.

In *Woodstock; or, The Cavalier: A Tale of the Year Sixteen Hundred and Fifty-One* (1826) Scott writes about the Cromwell era. The novel discusses power and authority in the post-Civil War era. In 1823, he wrote a piece on the France of Louis XI, *Quentin Durward,* and in 1825 he published a book on the times of Richard the Lionheart and the crusades in Palestine, *The Talisman*. His other works include *The Black Dwarf* (1816), *A Legend of Montrose* (1819), *The Monastery* (1820), *The Abbot* (1820), *The Fortunes of Nigel* (1822), *Peveril of the Peak* (1823), *St Ronan's Well* (1823), and *The Betrothed* (1825). Scott gave some of his novels the title of a series, such as the already mentioned *Tales of My Landlord* and *Chronicles of the Canongate* (two series).

For Scott, the key points in history were the seventeenth century Civil War, the Restoration of the monarchy, the breakdown of order during the "killing time," the restoration of social harmony with the Glorious Revolution of 1688, the Union of England and Scotland in 1707, the Jacobite Rebellions, the Portenous Riots (a symbol of the persistence of old loyalties), and the threat of disorder in the 1790s (Kelly 1996: 141). Scott's plots weave together historical and literary discourses. For him, both history and the novel had a common task, the reconstruction of past reality. Consequently, the new genre of the **historical novel** was defined on the one hand to be different from history, and on the other complementary to it. Thus, history was to depict military or political events, whereas the historical novel was to portray the world of manners.[21] In other words, the historical novel was to fill those places of indeterminacy in history. Such a definition legitimised the representation of the reconstructed reality. The historical novel strives to attain some level of historical versimilitude in rendering the past, it can incorporate both historical as well as fictitious characters. Romanticism, and Scott's fiction is very much the product of it, retrieved the humanistic concept of history as related to the formation of national identity.[22] His novels introduce historical characters alongside the fictional ones fusing romance, the Gothic novel as well as the adventure story.[23] Still, problems of the relation of history and romance are linked not only with methods of characterisation, or character repertory, but also with issues of gender in relation to society, social change and historical progress (Kelly 1996: 145).

Scott also wrote some dramatic works. Among them was the tragedy *Auchindrane* (1830), considered his best drama, others were *Halidon Hill* (1822) and *Macduff's Cross* (1823).

John G a l t (1779 – 1839) is another Scotsman concerned with history. He wrote *The Provost* (1822) and *The Annals of the Parish* (1821) and *The Ayrshire Legatees* (1821). *The Annals of the Parish* (1821) is a chronicle novel presenting the village life of Ayrshire, observed and satirised. The hero and narrator is Reverend Micah Balwhidder who is both smart and naïve, wise and absurd. Balwhidder presents the first hand experience in describing the parish's growth and changes. The reader does not learn about the Napoleonic wars, they are somewhere in the background, but more important for the parish of Dalmailing is industrialisation, the cotton mill, the bookshop and circulating books and newspapers. Although Balwhidder sees himself as a chronicler, he constantly presents history as narrative. Galt was dissatisfied with the public response to his books as novels, especially *The Annals of the Parish,* which for him were instances of "local theoretical history, by examples, the truth of which would at once be acknowledged" (quoted in Walker 1996: 155).

Other exponents of national tales are Susan F e r r i e r (1782 – 1854) and Maria E d g e w o r t h (1767 – 1849). The first was generously praised by Scott for her novels of manners, *Marriage* (1818), *The Inheritance* (1824) and *Destiny* (1831). Ferrier goes further than Austen in describing the national values of Scottland. *Marriage* has the form of

a female *Bildungsroman* and describes the growth and maturation of the young heroine, Mary. Mary is born to a mother of the English aristocracy and a father from the Scottish Highlands, and through her hybridity she links two apparently disparate cultures. Ferrier stresses the social construction of personality over biologically inherited temperament. The choices she and her sister make throughout the novel result from the upbringing they received—Mary shows superior wisdom because she was raised in a warm and nurturing home (not her own), while her sister is her exact opposite. Ferrier addressed the issues of national identity and culture in times when Scotland lost her independence.

Edgeworth was born in Oxfordshire but spent most of her life in Ireland and wrote about Ireland. Besides composing stories for children she also wrote some novels on Irish life and manners, like *Castle Rackrent* (1800), *Belinda* (1801), *The Absentee* (1812), *Ormond* (1817), and *Helen* (1834). *Belinda* comments on Austen's heroine of *Northanger Abbey,* while *Helen* exhibits the pattern of the courtship novel whose plot concerns intricate relationships between a number of characters in the novel including Helen and Cecilia (childhood friends) and Cecilia's mother, Lady Davenant. This book focuses almost entirely on female experience. Edgeworth's most famous novel is *Castle Rackrent*, a vivid portrayal of the decay of the Irish gentry. The book animates social history with humour and a good sense of the past. Edgeworth claimed that her novel was historical through the use of anecdote. She adopted an Irish Catholic voice through Thady Quirk, a steward to the three generations of Rackrent heirs, satirising their national vice, drinking. In the end Thady's own son, Jason, the symbol of rising bourgeoisie, takes over the castle. Some interesting material provides footnotes supplied by the English "editor" of Thady's "memoirs." *Castle Rackrent* shifts the stress from religious to class conflict and points to the misuse of power; the feudal oppression of Catholicism and the greed of Protestant law. The book exerted a direct influence on Scott and the development of the historical novel. *The Absentee* also shows social consciousness, as the novel deals with a similar Irish topic, of corruption and the mishandling of estates by Irish landowners-showing the consequences of absentee landownership in the post Act of Union Ireland,[24] when Ireland lost her independence. Edgeworth also authored *Letters for Literary Ladies to which is added An Essay on the Noble Science of Self-Justification* (1795). These letters endorse Wollstonecraft's teaching on the necessity of education for women. They also preach domestic happiness against passionate romantic love.

Sydney O w e n s o n, Lady Morgan (1783 – 1859), is another writer of Irish national tale. Her major work is *The Wild Irish Girl* (1806). Owenson was a prolific writer, and authored about ten novels, among others *O'Donnel* (1814), *France* (1817), *Florence Macarthy* (1818), and *Italy* (1821) as well as volumes of poetry, biography and memoirs. She also wrote a play, *Manor Sackville* (1833). *The Wild Irish Girl* is a story of self-discovery for a young man, Horatio, a son of an absentee landlord. Having been banished to Ireland he meets an Irish princess, Glorvina. Mortimer is fascinated by Irish folklore and determined to reunite the English and the Irish civilisations. His initial prejudice against the half-barbarous Irish turns into fascination. Glorvina as well has to overcome her prejudices, as she is faced with the truth that her beloved Horatio, and his father, are her family's murderers. Although marriage is a conventional romance ending, here when Glorvina accepts the alliance it is a symbolic gesture sanctioning forgiveness as the foundation of the new Anglo-Irish relationships. *O'Donnel* describes the sixteenth century rebel and his descendants, who are unjustly treated by the contemporary English king. Lady Morgan claimed that "fiction is the best history of nations" (Dunne 1987: 133); alongside the story she tells, she offered antiquarian and authorial footnotes. Lady Morgan used history in three ways; history as entertainment, history as explanation and authority, and so finally as to forward the action, transform situations and lives (Dunne 1987: 136).

Sisters A n n a M a r i a P o r t e r (1780 – 1832) and J a n e P o r t e r (1776 – 1850) both wrote novels. Anna Maria wrote *The Hungarian Brothers* (1807), a tale based on French Revolution. Jane published her *Thaddeus of Warsaw* in 1803, which was very successful and led to her friendship with Thaddeus Kosciuszko. In 1810, she published *The Scottish Chiefs*, a story on William Wallace. *The Scottish Chiefs* linked private history with military (public history), which may have been an inspiration for Scott. *The Pastor's Fireside* from 1815 is another historical novel dealing with the later Stuarts.[25]

Two further writers of the Romantic novel are James H o g g (1770 – 1835) and Thomas Love P e a c o c k (1785 – 1866). The Romantic novel parodied other genres of Romanticism, consciously obliterating narrative conventions. Hogg was a Scottish shepherd and a farmer. His early ballads were published as *The Mountain Bard* in 1807. He gained a poetic reputation by publishing *The Queen's Wake* (1813). His more ambitious attempts were poems like *The Pilgrims of the Sun* (1815) and *Queen Hynde* (1826) which, however, now have no vitality. He is remembered for his verse tale *Kilmeny* (1826). His prose works include *The Three Perils of Man* (1822), *Private Memoirs and Confessions of a Justified Sinner* (1824) and a biography *Domestic Manners and Private Life of Sir Walter Scott* (1834). *Private Memoirs and Confessions of a Justified Sinner* is an allegory and a social-historical novel, the novel of passion and subjectivity, which represents social divisions of the self, class, gender, language, culture and history. It is a divided text, a novel about duality and obsession. The work contains two texts, the autobiography of an early eighteenth century character, and the editor's narrative of the same events. These texts, one confessional and self-justifying and the other authoritative, present the story of a gentleman's son who grows up in a divided house, quarrelling with his elder brother and his father. All of this happens at the time of the Union of Scotland and England. The Sinner confesses his various crimes, which he committed at the instigation of the devil. What is more, the sin of suicide condemns him to everlasting hate. The editor does not understand the Sinner's justification, and thus himself becomes the unreliable narrator who cannot accommodate the past. The only truth-rendering channels are the Scottish people speaking in the Scottish dialect. Hogg's target in *The Confessions* is "the extreme Antinomian form of 'Auld Licht' Protestantism and its hellish Calvinist doctrine of Election" (Walker 1996: 148). Antinomians understood the Calvinist doctrine of Election to the extreme, and accordingly, the Elect was free to act as s/he wished, even against the law, hence once the Sinner has become an elect, he can commit any crime and will always be forgiven by God. Hogg also satirised Scottish reformist bigotry in the character of the Sinner's mother, lady Dalcastle. She is the one who

at the beginning of the book talks theology with Reverend Wringhim, while her newly wed husband fulminates at both of them. The moral of the story is "that if you believe yourself redeemed 'by grace, preordination, and eternal purpose' you have gone to the Devil" (Walker 1996: 153). The book is then as much a satire on religious zealots as it is an exemplum, a warning against non-Christian pride.

Unlike Hogg, Peacock provides a link between two generations of writers. His close relationship with Shelley dates from 1812 and he was one of the poet's closest friends at the time of the crisis over Shelley's marriage with Harriet. Peacock's daughter, Mary Ellen, became the first wife of George Meredith, but the union ended in disaster. A romantic in his youth, Peacock soon abandoned romantic ideals seeing them as far removed from reality. Peacock's strain of anti-Romanticism can be seen in the book that provoked Shelley's *Defense of Poetry*, namely *The Four Ages of Poetry* (1820). *The Four Ages of Poetry* makes ironic use of the argument professed by eighteenth century natural historians that society progresses, poetry deteriorates. Peacock himself tried poetry but was more adept at short novels in which the text often took the form of dramatic dialogue. *Headlong Hall* (1816) sets the pattern with the gathering of mixed and highly idiosyncratic personalities, each ready to expound their eccentric views. He specialises in literary burlesques whose grotesquely exaggerated action and dialogue purports to make satirical points. Peacock's primary targets are pretentious cranks who want to set the world to rights and wild theorists and sentimental dreamers. In *Melincourt, or Sir Oran-Haut-ton* (Orang-utan) (1817), the title hero is a primitive taught by the idealist primitivist, Mr. Sylvan Forester. He plays the flute, lives the fashionable life, acquires a baronetcy and even sits in Parliament, without having acquired the ability to speak. Southey and Wordsworth are pilloried as Mr. Feathernest and Mr. Paperstamp, while Coleridge is represented as Mr. Moly Mystic. At the house party in *Nightmare Abbey* (1818), we meet some of these authors again under different names, evidently Scythrop Glowry as the hero of numerous love adventures. *Nightmare Abbey* is a survey of contemporary political, social and literary views. The title condenses the romantic, Gothic and the anti-romance together. Here we meet Scythrop (Shelley), who locks himself in a tower and poses as a solitary genius but is incapable of choosing between two women he loves. Mr. Flosky (Coleridge) expresses nostalgia for the good old times of feudal darkness and retreats into metaphysics. The Gloomy Mr. Cypress (Byron) announces his wish to leave England. Peacock owes a lot to Socratic dialogue, especially the famous *Symposium*. Peacock's other novels are *Maid Marian* (1822), *The Misfortunes of Elphin* (1829), *Crotchet Castle* (1831), and *Gryll Grange* (1860). *Crotchet Castle* explores the anti-romance form as its heroine, Susanah Touchandgo, knows too much about romance heroines, has all the conventional attributes of beauty and is able to play her role all too well. Peacock, however, was an intimate friend of Shelley and executor of his estate. His *Memorials of Shelley* were edited by H. Brett Smith in 1909. Peacock also published volumes of poetry out of which *Rhododaphne* (1818) is clearly influenced by the Romantic interest in mythology.

Thomas Frognal D i b d i n (1776 – 1847) is nowadays an entirely forgotten figure, although during his lifetime, he was a well-recognised bibliographer and librarian. In 1809 he published *The Bibliomania* (a bibliographical romance), which stimulated interest in old books and rare editions. He also published the *Introduction to the Knowledge of Rare and Valuable Editions of the Greek and Latin Classics* in 1802, and in 1832, *Bibliophobia*, the latter responding to the contemporary laments concerning booktrade.

Drama

Romantic drama is more literary than theatrical. Romantic plays are characterised by a fragmentary, non-conventional composition. They do not follow a traditional development of the action and usually lack a cohesive plot. The poetic is mixed with the dramatic, resulting in basic anti-theatricality. One of the popular topics was the French Revolution and its aftermath. When the French Revolution was followed by the English declaration of war and the Terror, Wordsworth's republican enthusiasm gave place to a period of pessimism, which manifested itself in his tragedy, *The Borders*, written in 1795 – 1796. While still at Oxford, Southey tried his pen at drama, producing *Wat Tyler*. His short play, *Written in three days at Oxford* (1794), manifests loose associations with the Romantic drama. In the same year, he collaborated with Coleridge in writing *The Fall of Robespierre*. Coleridge also authored *Osorio* (1798) and *Zapolya* (1817). Byron published *Manfred* in Italy in 1817. It was a metaphysical verse drama, plainly autobiographical, set in the Alps. Its satiated hero is a voluntary outcast rebelling against the human condition, "half-dust, half-deity," seeking oblivion. In 1821, he wrote *Marino Faliero*, a political play set in Venice, which was produced in the same year. Several other of his plays, *The Two Foscari*, *Sardanapalus* and *Cain*, also reached the stage before his death. They were historical plays based on Venetian, Assyrian and German themes. He never finished *Heaven and Earth* and *The Deformed Transformed*.

Women writers, e.g., Frances Burney, Hannah More and Elizabeth Inchbald (see above) also tried their hand at drama. Women dramatists continued the models of the Augustan drama, writing the so-called well-made plays. Inchbald wrote nineteen dramatic works, satirical farces such as *Animal Magnetism* (1788), melodramas, e.g. *Such Things Are* (1787), as well as comedies such as *Wives as they Were and Maids as They Are* (1797).

Apart from Inchbald, the leading women playwrights are Hannah C o w l e y, née Parkhouse (1743 – 1809), Ann Y e a r s l e y, née Cromartie (1752 – 1806), Joanna B a i l l i e (1762 – 1851), and Mary Russell M i t f o r d (1787 – 1855). Cowley wrote a number of comedies and two tragedies. Her most successful comedies were *The Runaway* (1776) and *A Bold Stroke for a Husband* (1783). These were primarily domestic plays, stressing the importance of happy marriages and domestic virtues. She also wrote narrative romances. Yearsley published collections of poems and a Gothic novel, *The Royal Captives* (1795). Her play *Earl Goodwin* (1791) met with relative success. Baillie was a Scottish dramatist and an author of numerous plays. Her first plays were published in 1798, entitled *Plays of the Passions*. Each of the dramas displays the effect of one particular passion, *De Montfort's* subject being hatred. She published the second volume of the

Passions in 1802, and in 1804 there appeared *Miscellaneous Plays*. Her most successful drama was *The Family Legend,* to which Walter Scott wrote a prologue and Mackenzie wrote an epilogue. Baillie also authored *Fugitive Pieces* (1790) and *Metrical Legends* (1821). Mitford wrote a series of historical tragedies, including *Julien* (1823), *Rienzi* (1828), *Inez de Castro* (1831) and *Charles I* (1834). *Rienzi,* the story of a revolutionary leader who established a Tribune of the People and struggled to liberate Rome from the factions of Ursini and Colonna, long remained the most popular.[26)]

A different type of theatrical experience was proposed by Mariana S t a r k e (?1762 – – 1838) who wrote two well-received plays, *The Sword of Peace* (1788) and *The Widow of Malabar* (1791), which were based on her experiences in India.[27)] She was also known as the author of *Guide for Travellers on the Continent* (1820). Anne P l u m p t r e (1760 – – 1818) published several translations of Kotzebue's plays, including *The Count of Burgundy* (1798), *The Natural Son* (1798) and *The Widow and the Riding Horse* (1799).

Gothic drama, similarly to the Gothic novel, showed a taste for the macabre and the supernatural. Lewis' *The Castle Spectre* (1797) is a good example as the ghost of Evelina murdered sixteen years earlier returns to prevent further evil. James B o a d e n (1762 – – 1839) wrote *Memoirs of Mrs Siddons* (1783) and *A Ghostly Performance* (1794). Boaden was a dramatist and a theatre director who understood the power of the Gothic and adopted some of the Gothic novels to the stage, e.g. *The Italian Monk* (1797). Charles Maturin wrote a five act tragedy, *Bertram* (1816), a work with clear Shakespearian overtones. James Robinson P l a n c h é (1796 – 1880) is a figure who links the earlier Romantic Gothic with the later Victorian interest in vampires. His *Vampire; or, The Bride of the Isles* (1820) was a two-act melodrama based on a French source.

Essay Writers

C h a r l e s L a m b (1775 – 1834) passed most of his life as a clerk for the East India Company. Lamb wrote some verse; *John Woodvil* (1802), a tragedy in the Elizabethan manner; and in 1806, a farce *Mr H.* which was a theatrical failure. In 1798 he published *A Tale of Rosamund Gray*, a work which rejects both Jacobin and anti-Jacobin views, reconstructing the form of the sentimental prose tale. Along with his sister, C a r o l i n e L a m b (1785 – 1828), he composed *Tales from Shakespeare* (1807) which were designed to popularise Shakespeare once more. Caroline Lamb authored also several novels, e.g. *Glenarvon* (1816), *Graham Hamilton* (1822) and *Ada Reis: A Tale* (1823). Charles Lamb compiled an anthology of Elizabethan drama, *Specimens of English Dramatic Poets Contemporary with Shakespeare with Notes*, which he enriched with critical comments of the most illuminating power. Lamb was interested in Elizabethan and Jacobean drama. *The Adventures of Ulysses* (1808) is a successful attempt by Lamb to do for *Odyssey* what he had done for Shakespeare. He wrote essays on Shakespeare and Hogarth and wrote for Leigh Hunt's *Reflector* and *Examiner*, as well. As a contributor to the *London Magazine*, he produced the *Essays of Elia*, incomparable meditations, reveries and fantasies, on the accidents and essentials of life and death. The figure of "Elia," a Londoner, was very popular among readers. His essays reflect on his childhood and the quiet pleasures of London life at the same time as they recall Lamb's eighteenth century masters, like Addison and Steele. They also include some pieces of dramatic criticism. Lamb wrote a novel, *A Tale of Rosamund Gray and Old Blind Margaret* (1798), which is a sentimental prose tale drawing from popular ballad and street literature.[28)] His *Album Verses,* published in 1830, include many lyrics and sonnets. *Old Familiar Faces*, the lyrical ballad *Hester* (1803), and the elegy *On an Infant Dying as soon as Born* (1827) are his best known verses.

William H a z l i t t (1778 – 1830) was a more robust and aggressive personality with a rare critical insight. Hazlitt recognised the importance of journals for literary criticism as well as social matters. His encounters with Wordsworth and Coleridge are described in his essay *My First Acquaintance with Poets* (1804). He wrote notes on art and drama, essays on miscellaneous subjects and essays on literary criticism. *An Essay on the Principles of Human Action* (1805) was his commentary on the reading of contemporary poets. *The Characters of Shakespeare's Plays* (1817 – 1818), *Lectures on the English Poets* (1818, 1819), and *Dramatic Literature of the Age of Elizabeth* (1820) discuss earlier English drama, scrutinise Dr. Johnson's criticism and include appreciation of great actors, like Sarah Siddons. *The Spirit of the Age* (1825) contains interesting appreciation of his contemporaries. Hazlitt defended restoration dramatists in his *Lectures on the English Comic Writers* in 1819. The posthumous *Winterslow* and other volumes of his collected essays contain a rich body of criticism of both life and literature.

Thomas De Q u i n c e y (1785 – 1859) evolved a singularly gorgeous and majestic prose style in the novel *Confessions of an English Opium-Eater* (1821), in his *Autobiography*, and in other works. The work includes de Quincey's account of his own addiction to opium. De Quincey was an opium drinker (in the form of Laudanum) rather than opium eater, still the book is an exploration of consciousness, memory, imagination and dreams. *The Confessions* breaks with the traditional confessional narrative in which sinners, having been converted, confessed the sins of their youth. De Quincey speaks of the discovery of opium as if it was the discovery of religion and truth, thus subverting the current trend of Evangelicalism. De Quincey is also the author of *Recollections of the English Lake Poets* (1834 – 1839) written after a long period of intimacy with Wordsworth, Coleridge and Southey. "On the Knocking at the Gate in *Macbeth*" (1823) treats the moment of knocking as a moment of revelation. "On Murder Considered as a Fine Art" (1827) is a black humour study of the aesthetic of murder, supposedly written to be a lecture to the Society of Connoisseurs in Murder (Sanders 1994: 392). De Quincey wrote also a highly digressive fantasy on dreaming, *Suspira de Profundis* (1845).

For further reading:

Abrams (1971, 1973), Allen (1991), Armstrong (1987), Beckson (1967), Brown (1997), Burroughs (2000), Clubbe and Lovell (1983), Copeland and McMaster (2001), Curran

(1993), Cutting-Gray (1992), Deane (1986), Duncan (1999), Dunne (1987), Dussinger (1990), Ferris (1991), Fish, Mellor, Shor (1993), Gaston (1991), Howells (1978), Jackson (1980), Jeffares (1969), Kelly (1989), Kerr (1989), Kroeber (1966), Kroll (1998), Lowe-Evans (1993), Mac Queen (1989), Mellor (1993), Mitchison (1999), Norton (2000), Pirie (1994), Powell (1962), Robertson (1998), Sage (1990), Sandy (1980), Steeves (1965), Travers (1998), Twitchell (1983), Uphaus (1988), Vasbinger (1984), Walker (1996), Watson (1998), Wu (1999).

Notes

1) For more on the revolution in France and the French influence on the Romantic movement, see Travers (1998: 1 – 21).
2) For more, see Abrams (1973: 197 – 252) and Watson (1998: 45 – 29).
3) The metaphor of art as a mirror, which reflects nature, is used by Abrams (1953), who discusses romantic theory of art.
4) For more on poets and imagination, see Watson (1998: 9 – 30).
5) For more on Dorothy Wordsworth's journals, see Woolf (1999: 157 – 168). Mellor (1993: 144 – 169) compares Wordsworth's "Prelude" and Dorothy's *Journals* as two instances of "writing the Self/Self writing."
6) For more on Keats' style and his interest in mythology, see Bate (1960: 340 – 353) and Brooks (1960: 354 – 363).
7) For more on female Romanticism, see Mellor (1993).
8) Such a division is taken after Kelly (1989).
9) For the problem of names and namelesness, see Cutting-Gray (1992).
10) For more on the social background of Austen's novels as well as on the problems of a professional writer, see Copeland and McMaster (2001).
11) For more, see Labbe (1999: 204 – 210)
12) For Scott's response to Maturin, see Sage (1990: 56 – 63); for the responses to Gothic fiction, see Sage (1990) and Norton (2000).
13) For the German School of Horror, both translations and adaptations, see Norton (2000: 106 – 174).
14) For more, see Kelly (1996: 104 – 109).
15) For more on women's Gothic from Clara Reeve to Mary Shelley, see Clery (2000).
16) The Blue Stocking Circle was a literary circle of late eighteenth century England. During their meetings, there were no cards, and virtually no refreshments, for the meetings were strictly literary.
17) For more on Scott's connection to the Gothic, see Duncan (1999) and Robertson (1998).
18) For more, see Millgate (1984: 59 – 84).
19) For more, see Mitchison (1999: 208 – 270).
20) For levels of narration in *Old Mortality*, see Klepeter (1982: 38 – 45).
21) For more details, see Robertson (1998) and Sandy (1980).
22) For more, see Jeffares (1969), MacQueen (1989) and Ferris (1991).
23) For more, see Richter (1996).
24) For more on the formation of Anglo-Irish literature, see Deane (1994: 30 – 101).
25) For more, see Sandy (1980: 133 – 174).
26) For more on women in British Romantic theatre, see Burroughs (2000).
27) For more, see Moskal (2000: 102 – 131).
28) For more, see Kelly (1996: 64 – 69)

Chapter Seven

Victorian Literature

The period in English literary history usually labelled as Victorian corresponds roughly to the reign of Queen Victoria, beginning in 1837 and lasting until her death in 1901. The Victorian age is sometimes stretched, however, from the date of the first Reform Bill in 1832, to the end of the reign of King Edward in 1910. It is sometimes even thought to extend to 1914, the beginning of the First World War. In order to understand the literature of the time, it is necessary to take into account the social and economic factors that changed the life of the nation during this period. By 1880 the modern era was well underway. Hence, this chapter will deal with the high Victorian era only, leaving Late Victorian and Edwardian literature to be the subject of the next chapter.

By the 1840s most romantic poets have already passed away and so too had the ideas of radicalism and democracy. The sporadic fits of madness of King George III, together with the behaviour of the Prince Regent (later King George IV), did little to bolster support for the monarchy. Victoria restored the power and authority of the monarchy although her actual influence on the governing of the country was rather insignificant. By 1851, the adjective Victorian was coined, testifying to uniqueness of the age (Altic 1973: 73). Queen Victoria's reign is also commonly associated with a growing repression of sexuality and increasing pressure on the moral behaviour of individuals.[1] On the one hand, secular and religious authorities propagated the ideals of chastity and strict moral codes. On the other, such repressive moral codes resulted in a raise in the number of brothels, which were considered acceptable institutions as long as they did not destroy the sanctified boundaries of marriage.

> Such was the hypocrisy of our bourgeois societies with its halting logic. It was forced to make a few concessions, however. If it was truly necessary to make room for illegitimate sexualities, it was reasoned, let them take their infernal mischief elsewhere: to a place where they could be reintegrated, if not in the circuits of production, at least in those of profit. The brothel and the mental hospital would be those places of tolerance: the prostitute, the client, and the pimp, together with the psychiatrist and his hysteric (…)
>
> (Foucault 1980: 4).

The thematic scope of the Victorian novel rarely went beyond social criticism. Besides, Victorians were more concerned with the discrepancies of capitalist society, urbanisation and the disparity between city and country, and it is through such a perspective that their observation of morality is filtered.[2] The effects of the industrial revolution are reflected in literature, in which the Blakean green fields of England were covered with slag heaps from the mines and its cities covered with factory smoke. Ugly brick-built towns extended throughout the Midlands and into the north. Chartist riots,[3] and bloodshed over trade unions rights were also a motif in many works. The Victorian artist is, then, frequently an observer of everyday life. He works among the members of society, rather than posing as a solitary prophet, as was the case of the Romantics. The Victorian poets replaced inspiration with the craft of observation, while the Victorian novelists contrived at didacticism and social satire.

Throughout the century, the minds of thinking men were troubled with religious controversy. In 1829, a bill was passed concerning Catholic Emancipation rights, which for many meant more religious freedom.

> Unlike the Romantics who for the most part were able to fashion highly personal concepts of God and nature, the Victorians, whether orthodox or agnostic were forced into a direct consideration of the framework of traditional religion as it suffered ever increasing intellectual attack throughout the nineteenth century
>
> (Faverty 1968: 22).

Consequently, **Evangelicalism**, "a form of Protestant pietism," "a quasi-fundamentalist brand of Christianity" (Altic 1973: 165), was gaining popularity. Evangelicalism preached a doctrine that salvation was the goal of all earthly action. Therefore, people should live morally, and according to Utilitarian precepts of the work ethic, as a primary means of fulfilling one's goal on earth. Evangelicalism propounded strict notions of sexual behaviour, as the well-being of individuals was reflected in the well-being of society. What for Evangelicals was a state of grace for Utilitarians was happiness, and even though the former resulted from the spiritual element and the latter from a material one, both imposed standards of living on individuals and society. Evangelicalism began in the eighteenth century with the Anglican Church as a reaction against contemporary spiritual barrenness. It was continued throughout the nineteenth century alongside utilitarian and positivist secular movements. Yet another theory shook the Victorian world occurring when Charles Darwin (1809 – 1882) published his *On the Origin of Species by Means of Natural Selection* (1859). Darwin made public a scientific theory of evolution, which seemed to strike at the very roots of all accepted religious teaching. His book gave rise to violent opposition both on the part of the Church as well as his fellow scientists. His following books were *The Variation of Animals and Plants under Domestication* (1868) and *The Descent of Man* (1871). Most of his works exerted a great influence on the literature of the period. His idea of natural selection and survival of the fittest provided a context for understanding the changes in the political situation in Europe after the Treaty of Vienna in 1815. Darwinian findings were accompanied by the discovery of the cave paintings in southern France and northern Spain in 1878 – 1879 alongside the earlier discovery of Neanderthal men (1856), all of which changed the historical perspective of human beings on Earth.

The Victorian era was a time of imperial glory and expansion. Between 1830 and 1900, England became a colonial power. Adam S m i t h (1723 – 1790) and Thomas M a l t h u s (1766 – 1834) were the chief ideologists of bourgeois economy and ethics. Smith's *Inquiry into the Nature and Causes of the Wealth of Nations* (1776) laid the foundations of a modern capitalist economy. According to Smith, society is a sum of its members motivated by self-interest. Thus, unrestricted competition was the key to common wealth. The **Laissez-faire** policy established sacredness of property and eternal competition on the market place. In 1798 Malthus published *An Essay on the Principle of Population* in which he argued that population would increase beyond the means of subsistence and that checks on that increase were necessary. Malthus' other works were *An Inquiry into the Nature and Progress of Rent* (1815) and *A Treatise on the Principles of Political Economy* (1820).

Jeremy B e n t h a m (1748 – 1832) pioneered **utilitarianism** in ethics with his theories about society. In his *Fragment on Government* (1776) and more fully in the *Introduction to the Principles of Morals and Legislation* (1780) he enunciated the theory of "utility." "Utility" is a criterion of the goodness of a law, the measure in which it provides the happiness to which every individual is equally entitled. The motive of an act might be always self-interest, but it is the business of education and law to induce the individual to subordinate his/her own happiness to that of the community.

John Stuart M i l l (1806 – 1873) was the first propagator of the French thinker Auguste Comte and his positivist ideas, and further developed Bentham's doctrine of utilitarianism. His essay *Utilitarianism*, in which he claimed that the achievements of a single human being could be treated as a great contribution for the whole organism, appeared in 1861. According to utilitarian principles, happiness and profit were highest achievements, or in other words, happiness meant success. Utilitarianism was hedonistic in nature and had little to do with traditional Christian morality. In 1843 Mill published his chief work, the *System of Logic* and in 1848 his *Principles of Political Economy*.

Herbert S p e n c e r (1820 – 1903) was the founder of evolutionary philosophy, and also pursued the unification of all knowledge on the basis of a single all-pervading principle, that of evolution. In *Principles of Sociology* (1876 – 1896) and *Principles of Ethics* (1879 – 1893), he proposed equal rights for individuals, stating that any individual is free to act as he likes as long as it does not interfere with the similar liberty of other individuals. Spencer adapted Darwin's ideas on the grounds of the social sciences, transferring the law of nature on social grounds, and claiming that societies should act according to "scientific morality." Consequently, all human beings contribute to making the organism of society work.

Thomas Henry H u x l e y (1825 – 1895) wrote on many religious and philosophical subjects. Among these works were *Zoological Evidence as to Man's Place in Nature* (1863), *Lay Sermons Addresses and Reviews* (1873), and *Science and Morals* (1886) in which he defines the relation of science to philosophical and religious speculation.

Evolution and Ethics (1893) is a work in which he refuses to see the struggle of evolution as a basis of morality, suggesting that the criterion is to be sought elsewhere. He was a powerful supporter of Darwinism and a very forthright interlocutor.

One of the most eminent of Victorian thinkers is Thomas C a r l y l e (1795 – 1881). Carlyle was a son of a mason from a Scottish village. His father was an orthodox Calvinist who encouraged him to study for the ministry at the University of Edinburgh. There, he devoted himself to German studies. Soon he published *Sartor Resartus* (1833 – 1834), an allegorical autobiography whose hero, a German professor Teufelsdröckh, writes a treatise on clothes. The book is an amusing account, whose irony is modelled on Swift's *Tale of A Tub* and Sterne's *Tristram Shandy*. *Sartor Resartus* reverberates with a satire on Calvinism. Calvinism concentrated on eternity, and so for Professor Teufelsdröckh human unhappiness comes from the "infinite" in man, "which with all his cunning he cannot quite bury under the finite"(*Sartor Resartus*, Book II, Chapter 9). *Sartor Resartus* stands for a transition between Romanticism and Victorianism. The book embodies Carlyle's fears of a society deprived of spirituality. Carlyle aptly presents the horrors of utilitarianism, the necessity for a religious basis to society, the importance of vocation for an individual, and, finally, the social vision of Britain as divided into a nation of the rich and the poor.

Carlyle wrote three considerable historical studies: the *History of the French Revolution* (1837), *Cromwell's Letters and Speeches* (1845), and *History of Frederick the Great* (1859 – 1865). He also wrote various essays on social politics: *Chartism* (1839), *On Heroes, Hero Worship, and the Heroic in History* (1841), *Past and Present* (1843), and *Letter-Day Pamphlets* (1850). In *Past and Present*, he turned his attention to the problems of his times, concentrating on the present and the future of labour as a means of expressing his contempt for the teachings of political economy and democratic nostrums. All these works deal with the evils of the present. He sympathised with the Chartist movements, but became more and more hostile towards democracy, contrasting the idea of equality with that of hero worship. The only way to emerge from anarchy, he maintained, was for the people to find and obey their heroes. He worshiped strength and power, which was undoubtedly the outcome of his German studies. In a way, his writings were the primary inspirations for British Imperialism. From Fichte he took over the concept that liberty is the reign of law. Society, in order to achieve freedom, should submit to the hero and the general will instead of thwarting it. His anti-democratic thought was a reversion to a feudal concept of obedience. The Superman was distinguished on the basis of the Divine Idea, which may be seen in action or through the hero's extraordinary awareness of such a Divine Idea. As a historian, Carlyle opposed rationalistic historiography. He was interested in Man, and therefore, history for him was "the essence of innumerable biographies." *On Heroes, Hero Worship, and the Heroic in History* offers a message that "Universal History, the history of what man has accomplished in this world, is at the bottom the History of the Great Men who have worked here" (Walker 1996: 173).

Another pillar of Victorian historiography is Thomas Babington M a c a u l a y (1800 – – 1859), who in his remarkable series of essays and speeches and in his grandiose fragment of a *History of England from the Accession of James II* (1849) created one of the most unmistakable styles in literature. He also published a volume of poetry *The Lays of Ancient Rome* (1842), and a collection of *Essays Critical and Historical* (1843). Macaulay's *History* demonstrated that the national and international status of mid-nineteenth century England was a result of centuries of development. He stressed the continuity of such a development and expressed hopes for the future. Macaulay saw the middle class as the safeguard of progress and liberty. Being a Whig historian, he focused on liberty as the driving force of progress and asserted that events such as the issuing of the Magna Carta (1215) or the Glorious Revolution of 1688 were anchored in the free Germanic institutions. Individual liberties are and would be in the future secured through Parliament.

The Victorian period also produced a number of celebrated art and literary critics, like John R u s k i n (1819 – 1900), one of the chief theoreticians of art. Ruskin's campaign for reformation was complementary to the work of Carlyle whom he held as his master. His indignation was aroused by the ugliness of the Industrial world with its lack of beauty and art. Ruskin wrote poetry and articles on architecture before he was twenty. He began his career as an art critic with the volume *Modern Painters* (1843 – 1860), a study on English contemporary painting, which was begun in defence of Turner. He claims that there are three types of imagination: associative, penetrative, and contemplative. He took up Carlyle's idea that the universe is the visible garment of God and developed a theory that Art is the formative action of the Spirit. Two architectural studies, *The Seven Lamps of Architecture* (1849) and *The Stones of Venice* (1851 – 1853), were presented in a rather decorative prose, reminding one of the biblical style. The latter work includes his famous essay "The Nature of Gothic." From the 1850s onwards he devoted himself to preaching of the economic doctrines of co-operative socialism. He left numerous books and lectures: *Unto This Last* (1862), *Sesame and Lilies* (1865, 1871), *Fors Clavigera* (1871 – 1878), and *Munera Pulveris* (1870). These and other treatises and pamphlets advocated a system of national education, the organisation of labour and social reforms. He attacked both the policy of non-interference by the State, and the validity of a science based on the concept of "homo economicus." Throughout his life, he wrote about Victorian art, and his *Academy Notes* (1855) as well as *The Harbours of England* (1856) are among the most important works of Victorian art criticism.

Similarly to Ruskin, Matthew A r n o l d (1822 – 1888) wrote poetry as well as criticism. Some of his most famous poems are "Dover Beach," "Rugby Chapel" and the elegies "The Scholar Gypsy" and "Thyrsis." "Dover Beach" opens with an elegiac description of the beach, the sea is calm but such tranquillity is illusory. The next passage contains a clear reference to *Antigone* and a meditation on human misery. For Arnold, the conflict between faith and science is represented by the defeat of Athenians in the Peloponessian war. Their culture for him was the symbol of great civilisation and their defeat marked the end of that civilisation. Arnold is also the author of longer narrative poems like *Tristram and Iseult* (1852), the modern version of the legend; and *Sohrab and Rustum* (1853). In 1849 he published *The Strayed Reveller, and Other Poems by 'A'*, and in 1867 he finished his poetic career with *New Poems*. He is best known for his works on literary criticism, in which he strongly defended the Classical period, stroving to rehabilitate and propagate

classical authors. *On Translating Homer* (1861), *The Study of Celtic Literature* (1867) and *Essays in Criticism* (1865, 1888) gave literary criticism an unusually wide scope, extending it to an attack on the "philistinism" or "provinciality" that he saw prevailing in England at that time. One of the essays, "The Function of Criticism at the present Time," (originally published in 1864) became one of the most famous statements arguing for objective criticism. *Culture and Anarchy* (1869) drew attention to the deficiencies of British social and political life. He divided English society into three constituent classes: a "Barbarian" aristocracy, a "Philistine" bourgeoisie and an unlettered "Populace," none of whom upheld a truly defined high culture. Arnold presented culture as the Classical ideal of human perfection. He saw the basic contrast between the Hellenic and Hebrew ideas of culture, the former as the illuminated mind, which sees things as they are, and the latter filtering the perception of the world through the moral prism. The book is a satire on the pragmatic, anti-idealistic culture of contemporary Britain. Arnold also made attempts to improve the British education system. In *The Popular Education in France* (1861) he pointed out the shortcomings of the British system when compared to that on the Continent. He advocated national education irrespective of local and political interests.

Walter P a t e r (1839 – 1894) became associated with the Pre-Raphaelites, particularly with Swinburne (see later in this chapter), whom he might have never met. He began his literary career with an essay on Winckelmann, published in the *Westminster Review* in 1867, which later on appeared in his volume of *Studies in the History of the Renaissance* (1873). This work first made Pater's name and remained a very popular critical source, one which exerted a strong influence on the literature and culture of *fin de siècle*. Pater was a historical relativist, sceptical about all fixed positions, doctrines or theories. He saw human life as uncertain and instead of pursuing inaccessible ultimate truths man should strive to refine his sensations and impressions. *The Renaissance* was concerned with aesthetic criticism. Pater wrote in the preface: "'To see the object as in itself it really is' has been justly said to be the aim of all true criticism whatever and in aesthetic criticism the first step towards seeing one's object as it really is, is to know one's impression as it really is, to discriminate it, to realise it distinctly." Pater's description of Mona Lisa leaves the reader truly puzzled as there is little in Pater's impression that is recognisable to others. Although we sometimes see a caricature of what we otherwise know as the Renaissance, Pater's was the first attempt to create a thoroughly secular point of view saturated by his admiration for classical (and therefore pagan) culture. *The Renaissance* was followed by *Marius the Epicurean* (1885), a philosophic romance, about a young Roman citizen who converts to Christianity; Pater is generally appreciated for his series of critical approaches to English literature. *Imaginary Portraits* (1887) and *Appreciations* (1889) contain judgements of Shakespeare, Wordsworth and other English writers. *Plato and Platonism* (1893), *The Child in the House* (1894), *Greek Studies* (1895), and *Gaston de Latour* (1896) all were published posthumously. *Gaston* is an unfinished story drawing a portrait of Charles XI and introducing the figures of Montaigne, Ronsard and Giordano Bruno. For Pater, understanding and appreciation of classical beauty, the beauty of art and literature, was the only antidote to the brevity of human life.

The Victorian religious scene also produced a number of important thinkers such as John Keble, John Mitchell Kemble and John Henry Newman. K e b l e (1792 – 1866) was a professor of poetry at Oxford. His sermon on national apostasy from 1833 was considered the start of the **Oxford Movement**, which tried to revive the Church of England traditions from the seventeenth century. Keble contributed nine of the *Tracts for the Times*, affirmed the principles of the Movement and gave it its early name, **Tractarianism**. His volume of sacred verse, *The Christian Year*, was published in 1827, and a second volume, *Lyra Innocentium*, in 1846.

John Mitchell K e m b l e (1807 – 1857) and John Henry N e w m a n (1801 – 1890) were also concerned primarily with religious matters. Kemble wrote about the Protestant High Church[4] Revival and he edited *The Anglo-Saxon Poems of Beowulf* (1833 – 1837). He was involved in the publishing of *Tracts for the Times*, and especially the famous Tract 90, which argued that the 39 Articles of the Anglican Church were compatible with Catholicism. *Tracts for the Times* were condemned by the Bishop of Oxford, and Newman subsequently resigned from editorship of *The British Critic*. He also produced a work on the early history of England, *The Saxons in England* (1849), which represented the Saxons and the institutions Europe inherited after their rule, as contributing to the destruction of European stability. John Henry Newman was particularly involved with the revival of Roman Catholicism. He wrote some sacred poems as a contribution to *The British Magazine*. In 1845, he published his *Essay on the Development of Christian Doctrine*, and his *Lectures on the Present Position of the Roman Catholics in England* appeared in 1851. His dramatic poem, *The Dream of Gerontius* (1865), was written in a form of the dramatic monologue of a soul just leaving the body at death, which made wide appeal to religious minds. He is also the author of the religious novels, *Loss and Gain* (1848) and *Callista* (1856). His *Apologia pro Vita Sua* appeared in 1864. This was an answer to Charles Kingsley's misrepresentation of Newman in *Macmillan's Magazine*. *Apologia* appeared serially and it is a work on Newman's spiritual history. In 1873, *The Idea of a University Defined and Illustrated* appeared. In this work he supports the tutorial system but opposes the idea of a university as a research place, seeing its primary goal as education and instruction.

The Victorian Novel

The novel celebrates its heyday during the Victorian era as a genre of the dynamically growing bourgeois class, which was bored with the high class drama of aristocracy and wanted to have literature they could relate to. Four major sub-genres can be distinguished in the early Victorian fiction: adventure novels, sporting novels, silver-fork novels and Newgate novels.

A Victorian love for **adventure stories** led to the popularity of Frederick M a r r y a t (1792 – 1848), a successor of Smollett, whose *Peter Simple* (1832 – 1833) and *Mr Midshipman Easy* (1836) were both amusing tales of adventure. Marryat wrote mainly sea stories addressed to younger readers. *The Children of the New Forest* (1847) is a historical

novel. Another writer whose books are records of his wanderings throughout Europe was George Henry B o r r o w (1803 – 1881). He authored *The Zincali, or an Account of the Gypsies in Spain* (1841), *The Bible in Spain* (1834), *Lavengro* (1851), *The Romany Rye* (1857) and *Wild Wales* (1862). They all have the picaresque quality of adventure stories and contain portraits of many extraordinary individuals he encountered. The adventure novel was later continued by Robert Michael B a l l a n t y n e (1825 – 1894), the author of numerous novels, out of which one, *The Coral Island* (1858), is still remembered. This book uses the motifs of the shipwreck and uninhabited island describing the adventures of three young boys who, free from family and society restrictions, explore the island and surroundings with the new sense of freedom. Charles L e v e r (1806 – 1872) explored the world of the Irish garrison in novels such as *The Confessions of Harry Lorrequer* (1837) and *Charles O'Malley, The Irish Dragoon* (1840).

The **sporting novel** is best represented by Robert Smith S u r t e e s (1805 – 1864) who began writing comic hunting sketches for the *New Sporting Magazine* in 1831 – 1834. They were collected as *Jorrock's Jaunts and Jollities* (1838). The book is thus a collection of stories covering the adventures of the sporting London grocer, John Jorrocks, in the hunting field but also racing, shooting, fishing, eating, drinking and driving. *Jorrocks* introduces a number of characters including his wife and a young Yorkshire friend Charlie Stubbs, modelled on Surtees himself. His other sporting novels included *Handley Cross* (1843), *Hillington Hall* (1845) and *Hawbuck Grange* (1846 – 1847).

The **Silver-fork School** was a mocking name for the early nineteenth century novels of fashionable life and manners. Edward Bulwer Lytton was labelled "silver-fork polisher" in *Fraser's Magazine*. Such novels described fashionable life. Still, they could include scenes from both low as well as from high life-offering a comprehensive social satire. The chief silver-fork novelist was Edward Bulwer L y t t o n (1803 – 1873) who began to write a series of novels with heroes modelled on Byron in a style borrowed from Scott. The best of Lytton's work is found in his historical novels, *The Last Days of Pompeii* (1834), *The Last of the Barons* (1843) and *Harold* (1848). Lytton's novels are historical romances, which at the time gained considerable popularity.

Benjamin D i s r a e l i (1804 – 1881), another silver-fork novelist, is certainly one of the era's most colourful personalities, a politician and author of novels directly concerned with the social and political problems of the day. In 1824, he published his first novel, *Vivian Grey*. In the following years, he published several works including *Coningsby* (1844), *Sybil* (1845) and *Tancred* (1848). His most famous novel concerning religious themes, *Lothair,* appeared in 1870. It was written between his terms as a Prime Minister as he was the Prime Minister from February to December 1868, and again from 1874 to 1880. *Sybil,* subtitled *or the Two Nations,* discusses the problems of the widening gap between the rich and the poor so hostile to each other that they seem to be of two different nations. The novel tells the story of a landlord's son, Charles Egremont, and Sybil, the daughter of a militant Chartist leader. Disraeli takes up the important issues of his times, the truck system, the paying of workers in goods and not in cash, female and child labour in coal mines, as well as the lack of vacations for workers. Still, despite such grave topics, the novel is optimistic as far as Britain's capitalism is concerned. Disraeli's last novel, *Endymion*, was published in 1880. Many of the characters in his novels are drawn from the personalities of his time. His vividness and great skill in presenting social and political types is, undoubtedly, Disraeli's principal merit. Among his non-fiction works are *Lord George Bentinck: a Political Biography* (1852) and the *Vindication of the English Constitution* (1835).

Other silver-fork novelists are Theodore H o o k (1788 – 1841) and Lady Marguerite B l e s s i n g t o n (1789 – 1849). Hook was both a novelist and a dramatist. In 1820 he took over the editorship of the Tory *John Bull* magazine. He wrote a number of novels, which combined romance, picaresque adventures, as well as scenes from the "silver-fork society," e.g. *Maxwell* (1830), *Gilbert Gurney* (1836) and *Jack Brag* (1837). In 1824 – 1828, he published nine very successful stories, collectively entitled *Sayings and Doings*. Lady Marguerite Blessington published her first work, *The Magic Lantern or Sketches of Scenes in the Metropolis,* in 1822. In Genoa she became friends with Byron and later published her *Journal of Conversations with Lord Byron* (1832). She edited *The Book of Beauty* and *The Keepsake*, wrote successful travel books, such as *The Idler in Italy* (1839) and *The Idler in France* (1841), and authored numerous novels.

Frances T r o l l o p e (1780 – 1863) was also a novelist and a travel writer, she was the mother of Anthony Trollope. Searching for financial opportunities, Trollope travelled to America and although the enterprise failed, she produced a book *Domestic Manners of the Americans* (1832). Driven by economic need, she published many silver-fork novels to maintain the family. She is also remembered for his anti-Evangelical *The Vicar of Wrexhill* (1837), her early contribution to the novels of religious controversy in the period, and *The Life and Adventures of Michael Armstrong, the Factory Boy* (1840), which is reputed to be the first of the Victorian "industrial novels" dealing with the issue of child labour in factories. In *Jessie Phillips* (1843) she attacked the 1834 Poor Law, which forced paupers to submit to the rigorous regime of the workhouses.[5)]

Another woman writer, Charlotte Elizabeth T o n n a (1790 – 1846), was dedicated to the cause of Evangelicalism. She is also the author of an early industrial novel, *Helen Fleetwood* (1839 – 1840). Robert Plumer W a r d (1765 – 1846) was a lawyer, politician, and novelist. From the late 1800s to the early 1820s he held various minor government posts, retiring in 1823. Among other works, he wrote *Tremaine* (1825), *Refinement* (1825) and *De Vere; or The Man of Independence* (1827). Catherine Grace G o r e, b. Moody (1799 – 1861), was a novelist and a dramatist, who was best known for her silver-fork novels, which include *Manners of the Day* (1830), *Mrs Armytage, or Female Domination* (1836), *Cecil, or The Adventures of a Coxcomb* (1841), and *The Banker's Wife* (1843).

Newgate fiction is yet another form of early Victorian novel. The Newgate novelists took real-life cases from *The Newgate Calendar* (collection of the lives of criminals) as the source for their plots and wove their stories around it. Two writers were particularly distinguished in this field, Bulwer-Lytton and William Harrison Ainsworth. Bulwer-Lytton's *Paul Clifford* (1830) is a good example of such a novel, in which the title hero, the criminal, is the victim of social circumstances. William Harrison A i n s w o r t h (1805 – 1882) published almost forty novels encouraged by the success of his first work, *Rookwood*

(1834). His other Newgate novel is *Jack Sheppard* (1839). Ainsworth wrote also a number of historical romances like *The Tower of London* (1840), *Guy Fawkes* (1840 – 1841), *Old St. Paul's* (1841), *Windsor Castle* (1842 – 1843), and *Lancashire Witches* (1848). Although apparently taken from verifiable sources, these novels represented criminality in a sympathetic manner, creating heroes out of criminals. The rejection of such a treatment and a more realistic portrayal of criminality one can find in Dickens' *Oliver Twist* where Dickens attempted to show a less appealing portrayal of criminality.

Inspired both by the Darwinian revolution with its naturalistic trends and positivist ideology, the novel was transformed into a unique art of literary observation of society and the individual. This novel was born out of the needs of contemporary people. Dickens' didacticism, Thackeray's social satire and Disraeli's political novels all try, in a different way, to deal with the social and political ailments of the times. The dominant trend of the Victorian novel was **realism**. The term was first used in France in the 1850s to characterise works concerned with representing the world as it is rather than as it ought to be. The Victorian novelists were, therefore, concerned with description rather than invention. They aimed at presenting authentic details and they were keen observers of the function of the environment in shaping the character. Victorian realism observes and documents contemporary life and everyday scenes as objectively as possible in lucid non-rhetorical prose. Such prose was to produce the effect of the "real" life (a novel was to be "a slice of life") and its language was transparent and referential. The novels have either first person or third person omniscient narration. According to the realistic principles, the narrator was supposed to be absent from the text, though both Thackeray and Dickens record their ironic presence in their novels. The novelists presented a variety of characters from all social classes, the structure of society is frequently scrutinised, hence, the inclusion of cruelty, suffering and even criminal communities often set against the historical background.[6)]

The novel of the early Victorian period was still under the great influence of its predecessors, the picaresque and Gothic novels. The Gothic romance of the Brontë sisters or the allegorical novel of Samuel Butler exhibit closer connections with the experiments of the previous epochs rather than the realism of the Victorian era. This trend was represented by an early Victorian writer who was still under the influence of Romanticism, Joseph Sheridan L e F a n u (1814 – 1873), a great-grand nephew of Richard Brinsley Sheridan. He was trained as a lawyer, journalist, magazine writer, newspaper editor and even would be Tory politician (Sage 2000: 87). Le Fanu began his career with a number of Gothic tales called *The Purcell Papers*, a series published anonymously between 1838 and 1840 in the *Dublin University Magazine*, the papers being allegedly of a parish priest.[7)] Le Fanu's Gothic is filtered through the consciousness of a Catholic priest and the motif of Faustian bargain is one of the most commonly repeated motifs combined with the psychological and political nightmare of dispossession. "The Fortunes of Sir Robert Ardagh" (1838), "Shalken the Painter" (1838) and "Ultor de Lacy" are among his most popular stories. Le Fanu also wrote historical romances like *The Cock and Anchor* (1845) and *The Fortunes of Turlough O'Brien* (1846), modelling his divisions between the Celts and Saxons on Scott's division between the Protestants and Jacobites. His most characteristic writing and stories are the ones in which he successfully introduced the element of the mysterious and the terrible. They are *Uncle Silas* (1864), *The House by the Churchyard* (1863), *The Wyvern Mystery* (1869), *Willing to Die* (1873) and a collection of short stories, *In a Glass Darkly* (1872), which contains "The Watcher" and "The Room in the Dragon Volant," amongst others. *Uncle Silas* reproduces the pattern of Radcliffe's *Udolpho* and the fairly tale known as "Bluebeard." Its narrator, a young, innocent Victorian girl, Maud Ruthyn, is forced by her ailing father to live with her uncle and thus demonstrate to the world that the allegations made against her uncle in the past were unjustified. As an heiress she is an easy prey to the bankrupt Silas. The work is a tale of horror, criminality and sensation, transcending the form of the Gothic sensation novel by introducing realistic Anglo-Irish context. *The House by the Churchyard* uses a ghost of Charles de Cresseron, a real Huguenot, ancestor to tell its story. In *The Wyvern Mystery* Le Fanu juxtaposes the rural landscape with the mystery and horror of the Fairfield mansion. Le Fanu also wrote a drama, *Beatrice*, and some Irish ballads, e.g., *Shamus O'Brien* (1837).

Two years younger than Le Fanu was Charles D i c k e n s (1812 – 1870), the major representative of Victorian realistic fiction. He was the son of a clerk in the Navy Pay Office at Landport, near Portsmouth. When he was nine, he came to live with his parents in London. From 1824 to 1826 he attended school, but, due to family financial problems, also worked and became an office boy for an attorney. Afterwards, he studied shorthand and became a reporter for *The Sun* at the age of nineteen. In 1836, some of his articles were published in book form, entitled *Sketches by Boz*. The *Sketches* present short urban scenes, sometimes offering a moral, but most frequently simply recording contemporary London life. Some of them Dickens later used as basis for parts of his novels, such as "A Visit to Newgate," in which he describes the last day on Earth of a condemned criminal, later used in rendering Fagin's last hours in *Oliver Twist*. In 1837, another series of sketches, which owed their origin to a comic artist, appeared in book form. These were called *The Posthumous Papers of the Pickwick Club*, known as *The Pickwick Papers*. After the publication of *The Pickwick Papers* Dickens' fame was assured; from then on he started writing long stories, usually in serial form. Some of the novels appeared in serial form[8)] in the magazines he founded, *Household Words* (1850) and *All the Year Round* (1859). Mr. Samuel Pickwick was founder and general chairman of a club which included Tracy Tupman, Augustus Snodgrass and Nathaniel Winkle, members of the club who constituted a Corresponding Society to report on their journeys and adventures, and observations of character and manners. Such was the basic tissue on which the novel is constructed; the Club was a link for a series of detached incidents and changing characters, and the book lacks an elaborate plot. Humour is a distinguishing feature of Dickens' style, and nowhere is he more outstanding in this regard than in *The Pickwick Papers*, a work of pathos and strong imagination. The characters here are so strikingly drawn that they become **caricatures** (a portrait which ridicules a person by exaggerating and distorting his or her most prominent features and characteristics), turning this novel into a great array of odd, humorously conceived characters.

Dickens' life was rather uneventful. He got married in 1836, and visited America twice, in 1842 and 1867. He began public readings in 1853 and continued that practice until his death. He wrote sixteen novels altogether, some of which constitute the core of the canon of realistic literature. *Barnaby Rudge* appeared in 1841 as part of *Master Humphrey's Clock*, the earlier of Dickens' two historical novels. It is set at the period of the Gordon anti-property riots of 1780, and Lord George Gordon himself appears as a character. Like the later novel, *A Tale of Two Cities*, it contains powerful descriptions of mob violence.

Nicholas Nickleby (1838 – 1839) deals with child abuse and gives a negative portrayal of the state institutions designed to bring up pauper's children.[9)] The novel also comments on the economic situation of women and children, who upon the death of their husbands and fathers are left without financial means. The stories of Nicholas and Kate, the children of the unfortunate Nicholas Nickelby senior, who have to maintain themselves and their mother, enable Dickens to venture into sentimentality and melodrama. The novel describes the misfortunes and injustices of every type that the title hero and his sister must encounter before their marriages are finally secured. Dickens pioneered the use of such stories to protest against the vices of society.

Martin Chuzzlewit (1843 – 1844) started to appear a year after Dickens' *American Notes* (1842). The main plot is set in America, which is painted here very unfavourably. Some of the characters are largely exaggerated types rather than convincing personalities. Chuzzlewit is a selfish young man who through his series of adventures in America learns the value of true generosity. He goes back to England to make peace with his grandfather, whose name he carries. Meanwhile his uncle, Old Martin's nephew, is involved in the murder of his father. Peopled with a panorama of characters, the novel warns the readers of the traps of selfishness and about the danger of being too trusting and susceptible to the scheming of others.

David Copperfield appeared in monthly numbers between 1849 and 1850. Written in a convention of a *Bildungsroman,* it is a story of an orphaned boy, who grows under difficult circumstances to become a mature personality. As the novel progresses, the reader traces David's development from childhood through his widowed mother's remarriage to the sinister Mr. Murdstone. He has to work in a London factory, which is an event based on a similar incident from Dickens' early life. Young and gullible David finds himself continually taken advantage of by those who purport to be serving him. Apart from its moralistic tone, the novel has a few well-drawn comic characters, one of whom is Mr. Micawber, an elderly gentleman whose plans always go wrong, who is always in debt, but who always remains optimistic. Micawber talks too much simply because he likes the sound of his own voice. After a brief and unhappy marriage to his ideal, Dora, David finally finds true happiness with his childhood friend Agnes.

A Tale of Two Cities (1859) is about Paris and London at the time of the French Revolution. The plot focuses on the story of a young physician, Dr Manette, who was imprisoned in the Bastille eighteen years earlier and, when the story opens, has just been released and brought to England. In this novel Dickens attempted to demonstrate the causes, the day-to-day reality and the consequences of the French Revolution and the Terror. The book gives a vivid picture (modelled on Carlyle's *French Revolution)* of Paris at this time, and the opening scene of the coach-drive to Dover is one of the finest passages Dickens ever wrote.

Oliver Twist (1837 – 1838) is the name given to a child of unknown parentage who was born in a workhouse and brought up under the cruel conditions that pauper children endured in Victorian England. The novel presents a very vivid picture of a parish workhouse and what it does to poor children, the recipients of both its good and evil attributes. The book displays typical Dickensian traits: a protagonist of unknown parentage, a forced life of poverty that fosters crime, and a growing expectation that a happy ending is unlikely even though it usually does come to pass. In the principal action of the novel, the orphan Oliver passes between opposing realms: the world of exploitative murderous indifference represented by the parish workhouse, Sowerberry's funeral establishment, and the criminality of Fagin and his associate, Bill Sikes. Oliver does not want to participate in other people's crimes. He meets emissaries of the opposite world, that of care and benevolence. Moving between one realm to another, Oliver discovers that Nancy is the only caring force in the criminal world; she tries to protect him from Fagin and Sikes. She again tries to rescue Oliver by warning Rose Maylie that he is in danger, and Fagin incites Sikes to kill her for his betrayal. In *Oliver Twist* the crime and psychology of the criminal are focal. The murder of Nancy is graphic and central to the killer's psychology and our response to him (Kalikoff 1990: 38). Apart from the criminal world, Dickens hints at yet another Victorian underworld, that of prostitution. Nancy, portrayed as the only positive character among the criminals, is nevertheless someone who is not admitted to a respectable house. Her profession is also never spelled out, she is simply not virtuous. Unworthy and degraded for herself as well as for others, Nancy is condemned to non-being as she is pushed to the margins and ignored in polite society.

One of the most tragic works by Dickens is *The Old Curiosity Shop*, first published in the weekly miscellany *Master Humphrey's Clock* (1840 – 1841). Little Nell (Nell Trent) and her grandfather loose their shop due to the machinations of Daniel Quilp, then are reduced to beggary and soon die. Many artists complained that this novel shows Dickens' emotional excess, bringing out the sentimental and the dramatic elements instead of the realistic. Still, the novel has a lot to do with the prevalent Victorian themes of the vulnerability of the poor, themes tackled in Disraeli's *Sybil* and Gaskell's *Mary Barton*. A similar motif of the death of a child one finds in *Dombey and Son* (1846 – 1848), when the heir of the family business dies.

One of the most popular of Dickens' works is *Christmas Carol* (1843), a story in which all the typical Dickensian elements are present. Dickens criticises the influence of money on human behaviour as the main character, Scrooge, is motivated primarily by his avarice. There is, however, the moral message that there is hope for every sinner to mend his ways if he only repents.

Bleak House, published in monthly parts in 1852 – 1853, is a satire on the abuses of the old court of Chancery, the delays and costs of which brought misery and ruin on its suitors. The satire exposes the need for reforms.

> Never before or after did Dickens picture more vividly the London streets, the quiet of the precincts of the law-courts, the horror of the city graveyards, the gruesome and degraded atmosphere of old houses tainted with old crimes
>
> (Chew and Altic 1980: 1349).

Hard Times (1854) presents an industrial town at the height of capitalistic development. Thomas Grandgrind is a citizen of Coketown and an eminently practical man who believes only in facts and statistics, and nothing else. He brings up his children according to these principles, ruthlessly repressing their imagination and spirit. In the course of the novel he is transformed, and finally understands that being helpful and understanding is the essence of humanity. Dickens' strong love for humanity stopped him from writing piercing social satires. Rather he aspired to touch the human conscience and show that evil could be overcome and that reform was really possible.

Little Dorrit's (1855 – 1857) intrigue is woven around the elaborate mystery of Arthur Clennam's mother. Certain scenes remind one of a Gothic romance. The story concerns chiefly Amy, commonly known as "Little Dorrit," the youngest daughter of William Dorrit, who was born in Marshalsea, the debtors' prison. Amy works as a seamstress in the house of the stern, paralysed Mrs Clennam. She and her father are befriended by Arthur Clennam, who returns to England after many years abroad. William Dorrit is released from prison when the family inherits a fortune. The family then goes to Italy where he dies. Arthur Clennam is a victim of a fraud and is sentenced to Marshalsea. Little Dorritt remains his devoted friend, but only when her fortune is once more lost, are Amy and Arthur reunited. *Little Dorrit* explores the world of money and its negative influence on human beings, which can only be overcome through love and devotion.

Great Expectations (1860 – 1861) exhibits the same properties of plot, this time elaborated with greater mastery. Written on the premise of *Bildungsroman*, the novel is the story of Philip Pirrip, known as Pip, who helps a runaway prisoner and is then rewarded by an unknown contributor who finances his education. As he is "employed" by the elderly Mrs Havisham to be the companion to young Estella, he thinks it is Miss Havisham who finances his upbringing. Young Pip is in love with Estella, an upper class woman, who does not reciprocate his love. The book is a searching study of a society in the grip of a cash nexus. Pip believes that money can make him a gentleman, Miss Havisham wants revenge through it, and Estella wants a secure life. None of them, however, understands that it is not having but giving and sharing that brings true happiness. At the beginning of the novel, we witness a disfunctional family; Pip's sister is unhappily married to Joe Gargery. They have no children of their own and Pip seems to be always in the way. Later, Pip and Joe become friends again. The accumulation of descriptive detail gives the story much of its technical mastery both in the character presentation and the development of the action. *Great Expectations* is a story of redemption as Pip has to reformulate his stance in the world when his fortune dwindles. Written as a first-person narration, the book is confessional in nature; it is Pip's recounting of his faults. Young Pip believes that achievement and status can be conferred upon him, but as he matures he learns that what he is, is what he makes of himself and not what money can help him become.

There are a number of themes that run through almost all of Dickens' novels. He is very much preoccupied with childhood, with children from the unprivileged classes in Victorian society. He is also the writer of the city, with its cultural potential and social and economic drawbacks. As a journalist and novelist Dickens had a very good sense of the public. The serial form of his novels accentuated the sense of process, the movement in time, and sometimes unequal shifts in the text, despite their drawbacks, had an important social function. It was affordable to those who otherwise would not buy a hardback copy. As a writer of social and didactic novels he knew how to entertain his readers but also how to point to certain very common ailments. He attacked the injustices of the poor law, the delays in administration of justice, the cruelties of schoolmasters, imprisonment for debts and so on. He was not, in the full sense of the word, a social reformer, but the dramatisation of the human condition presented in his novels exerted great effects on his readers.

William Makepeace T h a c k e r a y (1811 – 1863), although a humorist, differed from Dickens in many respects. He was born abroad in Calcutta to a good family, and was educated at the Charter House in London, and in Cambridge. After inheriting a small fortune, he intended to become an artist and went to Germany and Paris to study, but he was careless and incorrect in his drawings, and as a consequence, he had to give up art. Thackeray once offered to illustrate some sketches for Dickens, but his work was refused on account of its poor quality. Thackeray lost his fortune while still young and was forced to turn to writing for support. In the 1830s he experimented with various literary and journalistic forms to earn a living. He contributed pieces to *Fraser's Magazine* and the famous *Snob Papers* to *Punch*. However, he did not really gain literary footing until he published *Vanity Fair* in monthly numbers from 1847 – 1848. With the exception of a trip to the east for health reasons in 1845, Thackeray's life was as uneventful as that of Dickens'. In 1851, he delivered lectures in England on the *English Humourists of the Eighteenth Century*. He subsequently twice took this series of lectures to America, first in 1852 and again in 1855. His last years were saddened by the insanity of his wife. His literary output consists of fifteen novels, of which *Barry Lyndon*, *Vanity Fair, Pendennis, The Newcomes* and *Henry Esmond* are the most popular.

Thackeray's first substantial fiction was *Catherine: A Story,* published in *Fraser's Magazine* between 1839 – 1840. The novel criticised the popular sub-genre of the Newgate novel by representing a rather inglorious story of a woman, Catherine Hayes, burned in 1726 for the murder of her husband. Thackerey aimed at "exposing the sordid realities of one of the lives recorded in the Newgate Calendar" (Wheeler 1994: 23). Thackerey uses a violent crime to comment on contemporary society in *Catherine*. Catherine was a servant girl infatuated with Lord Galgenstein, but courted by John Hayes. She has a child to the lord. When they meet after several years, she attacks Hayes, who, she thinks, stands in the way to her and her son Tom's happiness. Throughout the book, Catherine is silly, self-absorbed and superficial (Kalikoff 1990: 41). Both the portrait of Catherine as well as the picture of the world she lives in have nothing to do with the idealism of the Newgate novels. Similarly, *The Great Hoggarty Diamond,* published in *Fraser's* in 1841, is a tale of corruption and folly which is not infrequent in London society.

Barry Lyndon is a satirical romance published in *Fraser's Magazine* in 1844, which has the form of an autobiography of a famous Irishman, Redmond Barry. Set in eighteenth century Ireland and England, the novel describes Barry, a hot-headed young man who is involved in a duel and has to flee Ireland. He courts (while her husband is still alive) and then marries a wealthy widow, the countess of Lyndon and takes on her name. Trying to find his luck in the army, Barry manages to see the battle of Minden, and later disguised as an officer he claims to have taken orders from a non-existing general. He is a braggart soldier and a con-man of a sort. Comparable to Fielding's *Jonathan Wild*, the book explores human evil and, like almost all of Thackeray's novels, presents a good gallery of human characters and their adventures, which have a lot to do with the characters of chapbook.

Vanity Fair (1847 – 1848) is considered his masterpiece. The title of the book comes from John Bunyan's *Pilgrim's Progress*. It is subtitled "a novel without a hero," which presupposes a larger perspective and a more comprehensive view of society. Yet, the spectrum of the society he describes is limited to the middle and the upper classes. Bunyan dealt with the sins of the individual using allegory, whereas Thackeray portrays male and female vices providing a poignant social satire. His omniscient narrator, ever present within the text, and modelled on eighteenth century narrators, supplies witty commentary using quasi-parodic styles. Although he does not offer his views on human vanity, the satirical presentation of characters through their physical aspects as well as little psychological idiosyncrasies are an explicit moral lesson for the reader. The book has a morality play structure of sin and redemption rendered at the end of the text. Imperfect as they are, his characters, however, are far from being morality play figures, for they are terrifyingly human. His high born characters, however, do not come to life through caricature and exaggeration of their eccentricities, but because of their traits and habits of action. Thackeray's middle class flourishes in the cities, while the aristocracy is still strongly attached to the rural environment but compelled to live like the capitalists of the middle class when in the city. Set a generation earlier than Thackeray lived, at the height of Napoleonic wars, the book has two main protagonists, Becky Sharp and Amelia Sedley. Becky is a clever and brave but poor girl without conscience, Amelia is the gentle and rather naive daughter of a rich Londoner. Their lives are very different and their misfortunes alternate. Thackeray's main targets in this book are self-deception, pretences, ambition and false aspirations. He exposes the weaknesses and failings of his protagonists and the consequent cruelty of their lives. Oscillating between Becky and Amelia, Thackeray satirises customs, ideas, and human relations. He also makes fun of the expectations of romance like life and adventures young women cherish. The abrupt descent from romance to reality is indeed yet another lesson which the reader shares with Amelia, as she not only has financial problems, but also learns that her beloved husband, whose memory she revered for many years, betrayed her. Becky Sharp also challenges the reader's expectations of a conventional heroine. She remains attractive throughout the novel primarily because of all those features which the society considers unladylike. She is smart and self-sufficient. When her inept husband, Rowdon, cannot secure an inheritance from his dying aunt, she is the one who thinks about the well being of their family. Although her ways are not always just and virtuous, she manages to live on "nothing" throughout a year.

> Thackeray shapes the careers of Becky and Amelia in such a way that we constantly compare them and the values which they represent, and in a sense have to choose between them. When both are finally brought to judgement, we too are judged
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> (Wheeler 1994: 58).

The strength of Thackeray's secular morality lies in his portrayal of life as well as in the development of plot. Thackeray's novel *The History of Pendennis* (1848 – 1850) is constructed as a *Bildungsroman* and was an attempt to present the portrait of a gentleman of the age. The story of Arthur Pendennis and of his adventures, fortunes and misfortunes has many autobiographical elements, especially when Thackeray relates London literary life. *The History of Henry Esmond* (1852), written in a first person narration, is a historical novel set in Queen Anne's times. The novel describes the clumsy and unfortunate manoeuvres of the Jacobites through the perspective of Esmond, a confused melancholy child who grows up to be the same kind of adult individual. *The Newcomes* (1853 – 1855), supposedly told by Pendennis, centres on the career of young Clive Newcome, an officer in India. It is a portrait of a simple-minded gentleman devoted solely to matters of duty and honour. In the book, Thackeray reworks some of the motifs found in his earlier novels, and we hear the characters talk of Rebecca, Lady Crawley. The bankruptcy of Colonel Newcome resembles the same theme from *Vanity Fair*. *The Virginians* (1857 – 1859) is about the descendants of Colonel Henry Esmond, specifically his twin grandsons, George and Henry, and his daughter Rachel. Rachel marries a Warrington, an ancestor of a friend of Pendennis, and she survives him to become the owner of an estate in Virginia. The book contains a vivid account of the rakish and unprincipled society of the day, introduces Wolfe and Washington, and ends in the times of the American War of Independence. Thackeray is a keen observer who is also a moralist. His style might be characterised as a sort of detached narrative, and recalls his early career as a journalist when he never allowed his feelings to overcome the balance of his prose.

Thackeray also wrote a book for children, *The Rose and The Ring or the History of Prince Giglio and Prince Bulbo* (1855).

Another chronicler of contemporary times was Anthony T r o l l o p e (1815 – 1882). Born in poverty in London, he was the fourth son of Frances Trollope, the novelist, and an unsuccessful barrister and farmer. In his *Autobiography* (1883), he describes the miserable conditions under which he lived before entering the General Post Office as a clerk. He wrote over forty novels and became popular with a loosely connected series of novels about the fictitious city of Barchester: *The Warden* (1855), *Barchester Towers* (1857), *Doctor Thorne* (1858), *Farmley Parsonage* (1860 – 1861), *The Small House at Allington* (1862 – 1864), and the *Last Chronicle of Barset* (1866 – 1867). Later he wrote several novels about the aristocratic Palliser family and its relatives as well as their friends like an Irishman, Phineas Finn, who became Member of Parliament. Plantagenet Palliser is a politician who first appears in *The Small House at Allington*. These books are represented by *Can You Forgive Her?* (1864 – 1865), *Phineas Finn* (1867 – 1869), *The Eustace Diamonds* (1871 – 1873), *Phineas Redux* (1873 – 1874), *The Prime Minister* (1875 – 1876), and *The Duke's Children* (1879 – 1880). The popularity of his novels lay in a successful

mixture of private and public life, politics and family troubles. He is also praised for his "photographic realism," although he is sometimes overtly satirical. Trollope is conservative in his views on love and life but he is the master of multi-plot novels concerned with small communities—firstly in his series of the town of Barchester, and then secondly on the Palliser family. In the latter series Plantagenet and his wife Glencora offer the reader domestic storms and tranquillity, while they also have one of the leading political salons in London. Trollope convincingly detailed accounts of nineteenth century London, its nobility and sophisticated gentry as well as its professionals, clergy, military and artistic elements.

Charles R e a d e (1814 – 1884) began his literary career as a dramatist. His most successful play was *Masks and Faces* (1852) which he later turned into a novel entitled *Peg Woffington* (1853). The novel tells a story of the eighteenth century actress Margaret Woffington. In the novel Peg falls in love with a young aristocrat Ernest Vane, recently married (a fact he concealed from her). She finds out about it when she places her face in her own portrait to look good for the critics and Ernest's young wife, Mabel, prays to the portrait. As a result Peg renounces Vane and the couple is reconciled. Typical dramatic plot is well manifested in the novel, which is characterised by fast action and witty exchanges. Reade's other novel, *It Is Never too Late to Mend* (1856), was also a play at first. The novel was designed to reform prisons. *Hard Cash* (1863) is one of his attempts to improve social conditions by showing the evils of contemporary private madhouses. His greatest work, which at the time was considered the best Victorian historical novel alongside George Eliot's *Romola*, is the fifteenth century historical novel *The Cloister and the Hearth* (1861). This story is a medievalist fantasy of eternal love, where the parents of Gerard designate him for the cloister but he falls in love with Margaret, the daughter of a poor scholar. They are separated, Gerard is first taken to prison, then away from his home in Holland, across Europe to Italy, and at last back to Holland. In Italy, he hears the news of Margaret's death and finally decides to enter a cloister. Back in Holland, as the famous preacher Brother Clement, Gerard learns that Margaret is actually alive, and she has a son by him, but he is a Dominican monk and they cannot be together. Margaret dies tending for the sick during the plague. Gerard's son is supposedly Erasmus, the great Dutch scholar and writer of the Renaissance. Written as a picaresque novel, the work does not offer any recognisable historical figures, its palpability lying solely in the atmosphere it creates. Its popularity testifies to the Victorian fascination with the Gothic and the outlandish. Reade's other novels are *Griffith Gaunt* (1866), *Foul Play* (1868), *A Terrible Temptation* (1871), *A Hero and a Martyr* (1874), and many others. He was a good story-teller who relied on documentary information so as to make his books more factual.

The works of the B r o n t ë sisters stand out from the Victorian realist canon exhibiting more connections with Romantic writing, though at the same time their work corroborates ongoing interest in Gothic fiction. C h a r l o t t e (1816 – 1855), E m i l y (1818 – 1848), and A n n e (1820 – 1849), and their brother P a t r i c k B r a n w e l l (1817 – 1848) were the children of an Irish pastor at Haworth. Their mother died in 1821 and the girls were sent to a boarding school, which Emily later described in *Jane Eyre*. In 1842, Charlotte and Emily went to study languages in Brussels. Charlotte was employed as a teacher. In 1846, the sisters published an unsuccessful collection of poetry, *Poems by Currer, Ellis and Acton Bell*. Charlotte's first novel, *The Professor*, was refused by a publisher and not published until 1857. *Jane Eyre* was published in 1848, followed a year later by *Shirley*. In 1847, Emily's *Wuthering Heights* and Anne's *Agnes Grey* appeared. The three novels were published under the same pseudonyms. *Wuthering Heights* was heavily criticised as too shocking for the Victorian public, while *Jane Eyre* achieved a great success. Similarly, *The Tenant of Wildfell Hall* by Anne became a best-seller in 1848. Charlotte subsequently published *Villette* (1860), founded on her memories from Brussels. Charlotte married Rev. A.B. Nicholls in 1854 and died in pregnancy in 1855. The juvenilia of Charlotte Brontë include *Origins of Angria*, *Marian v. Zenobia, Mary, Mina* and *Elizabeth*.

Emily contributed to the collection of poems with quite good verses like "Last Lines," "The Prisoner," "The Visionary and Remembrance." Her poems are mystical, passionate and imaginative like those of William Blake. In "Remembrance," she talks about the primary union with the Divine, and in "The Visionary," she contemplates the "Strange Power" for whose return she looks at twilight. Her poetry seeks the mystical experience that one can attain with such an intensity only in early youth. She does not offer any explanation for the mystical phenomena she describes. The cosmic vision is to be interpreted by the reader himself or herself.

In 1847, she published *Wuthering Heights,* a book whose prose demonstrates some of the same qualities as promoted in her poetry. It is an allegory of the interplay between the earthly and the divine, of the conflict between two principles—static and dynamic. Her presentation of feelings and her treatment of love are largely Romantic in nature.[10] For Emily, nature is embodied in particular humans and their love extends beyond mere existence. Here is a world of demonic passion, love, hate and revenge represented by the household of Wuthering Heights, set against the rational civilised world of Thrushcross Grange. One can also see the two places through the metaphors of the Fall, and heaven and hell, with Wuthering Heights representing hell. Heathcliff, a foundling, is brought home by Mr. Ernshaw and treated like a son. Cathy becomes his friend but her brother Hindley hates him throughout his entire life. Conversely, as the action is limited towards these places with occasional walks on the moors, the two houses represent the confinement in which Cathy and Heathcliff find themselves. Young Cathy and Heathcliff are restrained by their elders, Heathcliff is isolated from the rest of the family by Hindley who takes over Wuthering Heights after Mr. Ernshaw's death. As adults, they are also confined to claustrophobic enclosure within the two houses.

The novel has an enormously complex narrative structure. Lockwood's convincingly masculine narration provides the basic framework as he listens and gathers information. Nelly, the primary narrator, who delivers her story orally to Lockwood, contributes to the narration with her observations. She is biased and not fully reliable, showing a strong preference for Cathy, whom she loves, while some things she also does not hear directly but overhears while spying on Cathy and Heathcliff. Cathy's diaries and letters, and her daughter Cathy's letters, move the narration as well. Structurally, one can compare the

novel to a revenge tragedy with five acts that correspond to the five major parts of the novel. Heathcliff appears as a nameless gypsy foundling and, along with Catherine, is the destructive force in the story. They fight with each other just as passionately as they love one another. Their disparate backgrounds make their marriage impossible. There exists the hidden threat of incest as well, as Heathcliff might be Cathy's half-brother. He is a Byronic character of romantic origin, solitary and withdrawn, his life driven by passion, his unrequited love for Catherine. They are true tragic figures motivated by hate towards the surrounding world. This novel is sometimes compared to *King Lear* because of its immense and uncontrollable passions, which stand for the tragic flaw that drives the protagonists toward their doom. Still, unlike the tragedy, this novel achieves some form of restoration as young Cathy rebels against the oppression of Heathcliff and after his death, Catherine and Heathcliff are finally reunited. Gothic horror precedes such a peaceful ending as Heathcliff's soul was, as Joseph observes, hurried off to hell. The horrors Lockwood experiences during the first night he spends in Wuthering Heights are also described in the fashion of a Gothic novel. Still, Emily Brontë shows us the bright side of life as the second generation of Ernshaw's (Hareton) and Linton's (Cathy) family are going to be married.

Jane Eyre also reveals the Gothic horror as it tells a somewhat autobiographical story about a governess in Bluebeard's castle. The governess is Jane Eyre, whose orphan childhood has rendered her desperately searching for human affection. Jane is a poor and rather plain girl, the victim of a cruel aunt and a miserable school. She accepts a position at Thornfield Hall as a governess of Mr. Rochester's illegitimate daughter. Jane exhibits goodness and gentleness that cause him to overlook her plainness. She is also intelligent, much more so than the airhead Blanche Ingram, whom everyone suggests to be his future wife. The blissful, fairy-tale ending of "happily ever after" is destroyed as their wedding day is derailed by the brother of Rochester's first wife. He discloses the mystery of the closed quarters of the house, of his mad wife and the inhuman cries at night. Rochester, the second son of an aristocrat was forced to marry a wealthy Jamaican heiress.

> During the four years of Rochester's marriage to Bertha Mason, her madness (often associated with uncontrollable sexuality in the nineteenth century) flourished like the luxuriant plants and fruits that surrounded them in Jamaica
>
> (Wheeler 1994: 67).

Their incompatibility as hot and cold elements and her subsequent confinement in England is the subject of Jean Rhys' *Wide Sargasso Sea* (see Chapter Ten). Angelic as Jane is, bigamy is not possible in a Victorian novel, hence Jane flees Thornfield Hall and Bertha sets the house on fire.[11] During the fire Rochester is blinded while trying to save her. While trying to make her life elsewhere (she receives an inheritance and meets her cousins), Jane is strangely drawn towards Rochester. In the most incomprehensible and metaphysical way, Jane has to return to find Rochester, whereupon she learns the rest of his story. She is subsequently married to him. Charlotte constructs Jane to fulfil the expectations of the contemporary female ideal, according to which a woman is virtually silent while inscribed in the domestic space. She does comply with such an ideal. The adversities of her destiny leave her virtually speechless. Her silence, however, is also a result of her upbringing, the school system, persistently denying woman any sort of individualisation. Jane hopes that through Rochester she can find a place for herself, so her search is also the search for a family, acceptance and love. The setting, the mystery the suspense, and the action combine to provide all the classic elements of a Gothic romance.

Charlotte's second novel, *Shirley*, is set at the time of the Luddite riots and the last stages of the Napoleonic wars. It is a story of four people who are torn between love and money but finally marry their chosen ones. *The Professor* is a narrative given in the voice of a man. A rather dull personality, William Crimsworth, searches his fortune as a teacher of English in Brussels. He narrates his courtship and ensuing marriage to his student, Frances Henri. Crimsworth (but not Charlotte herself) repeats all the conventions connected with the popular image of the Victorian angel of the house, including her ever subjugated position in their marriage in which she never stops to be his student, which she affirms by calling him "master." Charlotte's last novel, *Villette*, was her most ambitious study of female psychology. For the heroine, Lucy Snowe, who is a teacher in a small Belgian town of Villette. For her, as for Jane Austen's heroines, life is indeed "quick a succession of busy nothings." Here, the Gothic elements such as the story of a ghastly nun, which turns out to be one of the student's suitors in disguise is dismissed as "romantic rubbish." The ending of the novel, however, escapes Victorian expectations of marital bliss, as we do not know whether Paul Emmanuel survives a storm in the Atlantic and returns to Lucy or whether they remain separated forever. All of Charlotte's novels are melodramas driven by passion, fiery imagination and mystical metaphysical attraction.

Anne Brontë published *Agnes Grey* in 1847 and *The Tenant of Wildfell Hall* in 1848. The former is the story of a rector's daughter who takes a position as a governess and is ill-treated and lonely. She experiences kindness from no one but the curate, Mr. Weston, whom she finally marries. Her behaviour is acutely contrasted with the heartless coquettishness of Rosalie Murray, her eldest in charge, who marries for money and splendour and is then miserable, lonely and unhappy. *The Tenant of Wildfell Hall* has among its merits a complex narrative structure and an impressive range of characters. One of them is Huntington, whose behaviour seems to be modelled on Patrick Branwell. The novel touches on the delicate subject of separation of a couple. Helen Huntington, the title tenant of Wildfell Hall, moves there with her young son posing as a widow. She is withdrawn and solitary and immediately raises suspicion among her neighbours. She marries for love and against her family's wishes and is fiercely unhappy with a drunkard who betrays her with every woman invited to stay with them. She leaves her husband, only to return to him when he is dying. Although betrayal is never mentioned in the book, his excessive behaviour as well as his lack of respect towards his wife and son is described in detail. Tragically, Anne died at twenty nine, and never had the time to fully develop her literary talents.

Elizabeth G a s k e l l (1810 – 1865), who researched at Haworth and was the biographer of Charlotte Brontë, published her *Life of Charlotte Brontë* in 1857. She obtained

various hints from people, but the *Life* was conceived rather in terms of the author's imagination than verifiable knowledge. Thus, Gaskell's Charlotte Brontë is the creation of a novelist more than a biographer, and the suppression of Charlotte's relationship with a teacher in Brussels demonstrates Gaskell's own Victorian attitude to morality. For many years, Gaskell lived in Manchester and knew at first hand the evils of intensive industrialisation. Her novels *Mary Barton* (1848) and *North and South* (1855) both show great skill at close observation and are filled with pitiful details of the life of the working class. *North and South* tells the story of Margaret Hale, a girl from the south, who goes north and encounters the problems of angry crowds of poor working people.[12] Gaskell also proved herself a good humorist in *Cranford* (1853), a picture of the society of a small provincial town much in the style of Jane Austen peopled with elderly ladies spending their days on knitting and gossiping. *Ruth* (1853) deals with the problem of illegitimacy or, rather, unmarried mothers. Her two late masterpieces are *Sylvia's Lovers* (1863), a depiction of the fictional Monkshaven (a fictionalized Whitby) during the Napoleonic wars, and *Wives and Daughters* (1864 – 1866), a meticulous observation of the domestic affairs of people in a small town managing to survive and endure and make the best of ordinary life. She expresses her individuality by virtue of her genius for representing with great sensitivity what many other writers neglect as merely commonplace. Gaskell also authored several volumes of short stories and novellas among others *Life in Manchester* (1848), *Lizzie Leigh and Other Tales* (1855), *Round the Sofa* (1859) and *Cousin Phillis and Other Tales* (1865). *Cousin Phillis* is an interesting story of female enclosure and madness narrated from a male perspective. The title heroine, an intelligent young woman inappropriately dressed in a rather childish pinafore, is visited by her cousin. He introduces her to a young engineer who then leaves for America. She has unspoken dreams of their life together which are shattered by his engagement to an American lady. Phillis finds herself in an inescapable circle of maddening solitude. Although Gaskell's preoccupations were more social than individual, *Cousin Phillis,* like many other of Gaskell's novels and novellas, is a commentary on women's life, a typical tale of Victorian sensibility.

George E l i o t (1819 – 1880) was the pen name of Mary Ann (or Marian) E v a n s. She was born at South Farm, Arbury, Warwickshire, where her father, Robert Evans, was first a carpenter then a forester and finally a land agent. The future George Eliot was educated at several schools and read widely. She began to read the best of books early in life. At the age of seven she read Scott's *Waverley* and even wrote a conclusion to suit her own taste. Having left schools, she pursued her studies at home. She took up Latin, Greek, French, German, Italian, Hebrew, and music, to become a thorough scholar. When she was still a young woman, her father moved to the vicinity of Coventry where she met the Bray family, under whose influence she renounced the views of her early religious training and adopted the Bray's unorthodox theology. In 1851, in connection with Mr. Chapman, she edited the *Westminster Review*, and thus came into contact with the brightest minds of the period. Through the *Westminster* she met George Henry Lewes, a literary man who exerted a great influence over her and with whom she shared a household for some time. After his death, in 1880, she married John Walter Cross.

At the suggestion of Mr. Lewes, in 1856 she began her story writing with *Scenes of Clerical Life,* published in 1857. The collection of three stories paints sympathetic portraits of the lives and loves of a rural community. In 1859 *Adam Bede* appeared, assuring George Eliot a solid place among English novelists. Utilising contrastive styles that are alternately dramatic and descriptive, the novel sparkles with innovation as Eliot emphasises character rather than incident. The origin of the plot is a story told to George Eliot by her aunt Elizabeth Evans, a Methodist preacher and the model for Dinah Morris in the novel. The story arises from the confession of child-murder made to Elizabeth by a girl in prison. Dinah Morris is a young devoted Methodist preacher who finally wins the love of Adam Bede. Adam, the village carpenter, had been in love with Hetty Sorrel, the daughter of a farmer. But Hetty, lured by prospects of a better marriage, gives herself to the squire's son, Arthur Donnithorne. After bearing Arthur's child, Hetty murders the child and is taken to prison and Dinah Morris gets Adam in the end. Eliot's novels show a great sensitivity towards the influence of the environment on the character. Hetty is a sensuous girl whose dream is to gain worldly riches through a good marriage. She loves Arthur in a possessive and selfish way and that is why her love is bound to fail. For Adam, there is a moral conflict and the need to choose between two women, representing spiritual and physical beauty, respectively. Eliot builds the narrative around the theme of learning and discovering the true values of the world, with the two principal characters, Adam and Dinah, being reunited in the end.

Eliot emphasises moral choice and individual responsibility, which are elements of secular morality. Such is her stance in *The Mill on the Floss* (1860), the most autobiographically charged of Eliot's novels, with Maggie Tulliver, as Eliot herself, situated in a small community of people who cannot understand her. This novel presents a portrait of a woman who defies societal norms not because of her need to rebel against them, but because of her natural sincerity. Her struggle to be loved and accepted is very much Eliot's own struggle. Maggie loves her brother Tom very much but he does not have neither her intelligence nor her sensitivity and sympathy towards others. They consequently quarrel and the conflict grows further as Tom despises especially Maggie's friend, Philip Wakem, the son of a neighbour and a lawyer whom Mr. Tulliver accuses of accelerating his own bankruptcy. Towards the end, Maggie visits her cousin and agrees to an expedition on a river with Stephen Guest, her cousin's fiancé. As a result, this rather unsuccessful trip does irretrievable harm to her reputation. Eliot criticises the "double standard"[13] of Victorian society, which allows illicit relationships but does not forgive an unsupervised meeting of young people of the opposite sex. The small-town society ostracises her and her brother shuts her out of his house. During a flood, she thinks only of saving his life and they are re-united in a moment of understanding, just before they drown together in the river. In the last scene, Eliot portrays the symbolic identification of the heroine with the river. Maggie's self-renunciation, which happens earlier in the novel is compared by Malcolm (1997: 47 – 48) with the message of Thomas à Kempis' writings. Water and the mill are two central symbols of the novel. They have social as well as personal significance, and both are subject to historical transformations (Law 1992: 54 – 58). It is through the changes in the

background that we observe the characters of the novel. The reader is often made attentive to political and social events.[14] Eliot criticises the self-righteous attitude of people towards the impoverished Tullivers. Eliot as a didactic writer endorses Christian teaching, still, just like in *Adam Bede*, she is even more interested in presenting complex personalities entangled in a web of good and evil.

In *Silas Marner* (1861), a linen-weaver with the same eponymous name as the book's title is driven out of a small religious community by a false charge of theft. The only consolation in his ensuing alienation is his work. However, the gold that is the fruit of his labour is stolen by Dunstan Cass, who subsequently disappears. Marner adopts a child, Eppie, who arrives on the doorstep after her mother dies in the snow. This child brings back the joy of life to him. The novel is a complex description of human relationships in a rural environment.

Romola, published in 1862 – 1863, was Eliot's attempt to write a historical novel about the Italian Renaissance, the idea which was conceived when she visited Florence in 1860. The novel is set in the 1490s, the time of upheavals and political strife. Romola is an Italian girl, a daughter of the blind scholar Bardo. It is her marriage and disillusionment that provides the canvas for the book. Besides the fictitious characters, one also encounters historical figures of a charismatic Dominican Monk, Giacomo Savonarola, and his Florentine contemporary, Niccolo Machiavelli. Florence of the late medieval early modern times, it the place of chaos paired with the unrestrained egotism of some of its inhabitants. Eliot partakes the views prevalent in her times that an individual cannot separate her/himself entirely from his/her community whose welfare contributes to individual happiness. With *Felix Holt, the Radical,* published in 1866, Eliot returned to a contemporary setting.

Middlemarch: A Study of Provincial Life (1871 – 1872) is the exposition of the provincial town of Middlemarch in the first half of the nineteenth century. It is the story of Dorothea Casaubon and her husband and the elderly pseudo-scholar Dr. Casaubon, who struggles to finish (or rather to start writing) his study, *The Key to All Mythologies*. After a brief period of courtship, during which he promises Dorothea to become his secretary, he shuns her from his research, and in a way from his life.

> Not only is Casaubon's scholarship futile; he himself inwardly knows it to be so, and is more preoccupied with saving himself from having to recognise the fact than with anything else
>
> (Leavis 1948: 62).

Dorothea's only friend is Casaubon's young cousin, Will Ladislaw. Expecting to die, Casaubon makes out a will that disinherits her if she marries Will. The two are brought together in the end. Parallel to this plot runs the story of the unhappy marriage of an ambitious young doctor, Tertius Lydgate, and the beautiful but commonplace Rosamund Vincy, whose materialism always brings her husband's scientific ambitions to an end. The novel does not portray a single character but has several groups of characters whose destiny is woven into the current social scene. The book also looks at the relationship between the individual and the society with different social groups interacting with each other.

Eliot's last novel, *Daniel Deronda* (1874 – 1876), reaches beyond *Middlemarch* in the scope of its psychological explanation. Its plot focuses on two major characters, Daniel, adopted by an English aristocrat, and Gwendolen Harleth, the spoiled and selfish elder daughter of a widow. The mystery of Daniel's Jewish origin is gradually revealed as he is drawn to the rich Jewish culture through Mirah Lepidoth and her brother Mordecai. In this novel, Eliot shows particular skill in her character drawing.

George Eliot's novels are well planned spiritual dramas with a great seriousness of purpose. Her characters grow and change, have both virtues and vices, and act on their motivations. Her views on life were influenced by the teachings of the French philosopher Auguste Comte and by the scientific views of the age. She believed that individuals develop according to fixed laws and the one who leads a selfish life is immoral and that the sins of one person can drag many innocent people down in to destruction.

Dinah C r a i k, b. Mulock (1826 – 1887), was a novelist devoted to women's issues. Her most popular novel, *Olive* (1850), discussed the issue of physical deformity in relation to society's expectations concerning female beauty. Olive, the title heroine, is born with a slight spinal curvature, and has to work hard to win the affection of her parents and her husband. In this sense the novel is the female *Bildungsroman* describing Olive's maturation process. The novel also takes up the question of race, as another heroine, Christal Manners, is an orphan of unclear racial background.[15] Despite overt didacticism and sentimentality, *Olive* is one of the first novels discussing disability in the Victorian world. Craik's novels include, among others, *The Ogilvies* (1849), *The Head of the Family* (1852), *John Halifax, Gentleman* (1857) and *The Woman's Kingdom* (1869). Unlike Craik, who believed in female autonomy, Charlotte Y o n g e (1823 – 1901) believed in female submission and sacrifice.[16] Such themes are prevalent in *The Heir of Redclyffe* (1853). Yonge was influenced by the Oxford Movement supporting the idea of the re-vitalisation of Christian morality. Her other novels include *The Clever Woman of the Family* (1865) and *The Pillars of the House* (1873). She also wrote a number of historical tales for children, including *The Little Duke* (1854).

C h a r l e s K i n g s l e y (1819 – 1875) was a moralist in the style of Eliot but of a more political slant in the style of Disraeli. His first literary endeavour was a blank-verse drama *The Saint's Tragedy* (1848), which was a version of the life of Elizabeth of Hungary. He began with novels, which were inspired by Carlyle's doctrines and the practical Christian socialism of Frederick Denison M a u r i c e (1805 – 1872). Maurice claimed that true socialism was possible only if it was a result of a true Christianity. He wrote religious treatises, among them *Kingdom of Christ* (1838). He also formed a Christian socialist group with Charles Kingsley and Thomas Hughes among its members. Charles Kingsley's novels are frequently referred to as *roman à thèse* for he indeed constructed his plots and his characters to prove his theses. His first novel, *Yeast* (1850), has a symbolic title, which signifies the ferment of new ideas. *Alton Locke,* published in 1850, claims that force should not be an instrument of reform and suggests substituting Christian philanthropy for Chartism. *Alton Locke's* hero is a tailor-poet and a working-class leader whose function is to awake class-consciousness among the readers of the novel.

Through this novel, Kingsley points out the horrors of the lack of sanitation and various diseases so frequent in the slums, and advocates free schools and hygiene. *Hypatia: New Foes with an Old Face* (1853) is set in fifth-century Alexandria, at the heyday of the persecution of Christians. Its heroine, Hypatia, a pagan teacher of Greek philosophy and literature, is converted and then martyred in a shocking final scene. Although the text poses as a historical novel, its moral and intellectual problems are quite contemporary, particularly relating to Newman's (see above) conversion to Catholicism. In 1855, he published *Westward Ho!*, which was inspired by the upsurge of patriotism during the Crimean War. Set in the times of Elizabeth I, and the struggle against the Spanish Armada, the novel represents the Spaniards as a biblical evil. In *Two Years Ago* (1857), he returns to the theme of social reform while in *Hereward the Wake* (1865) he turns back to the heroic age, capturing the spirit of the Norse sagas and their tragic heroes. In 1863, he wrote *The Water Babies*. Although commonly classified as children's literature, it is a sophisticated work telling the story of Tom "the little chimney sweeper" (reminiscent of the hero from Blake's poem) and elaborating on several literary models such as the didactic allegory of Langland and Bunyan, the satirical extravaganzas of Swift and Rabelais and the symbolic vision-poetry of Spenser.

Charles's brother, Henry Kingsley (1830 – 1876), was also a writer, whose best known novel is *Geoffrey Hamlyn* (1859), in which he used his experiences from Australia. He also wrote *Ravenshoe* (1862), *The Hillyars and the Burtons* (1865), which once again was set in Australia, *Leighton Courts* (1866), *The Boy in Grey* (1871) and *Reginald Hetherege* (1874).

Charles Kingsley's friend Thomas Hughes (1822 – 1896) served the cause of the "Muscular Christian" group with his most popular text *Tom Brown's Schooldays* (1857), which presents a young, virtuous hero at Rugby. Although an outsider at the beginning, Tom soon learns to excel in games and schoolwork becoming the all admired model of sportsmanship and loyalty, a model for the youth of the nineteenth century upper class. The book belongs to the so-called **school novels**, which uphold the values of the public school system, with its focus on team games and strict rules of upbringing. *Tom Brown at Oxford* (1861), the sequel to *Tom Brown's Schooldays,* did not gain such popularity, neither did his other novel *Scouring of the White Hose* (1859) in which he idealised the country life of his youth.

Frederic William Farrar (1831 – 1905) is another representative of the school novels mode of writing. He taught at Harrow, became a schoolmaster of Marlborough, and wrote many religious works, e.g., *Life of Christ* (1874). His school stories are *Eric; or, Little by Little: A Tale of Roslyn School* (1858) and *St. Winifred's; or, The World of School* (1862). His other novel, *Julian Home* (1859), concerned college life.

One of the representatives of the anti-religious trend in the Victorian novel, who inherited the eighteenth century satirical attitude, is Samuel Butler (1835 – 1902). He was the son of a clergyman and himself a priest who attacked clerical discipline with bitter irony. He had much of the critical spirit of Voltaire and Swift. His *Erewhon* (1872) is an implied satire of European civilisation that uses New Zealand as the locale for its anti-utopia. Erewhon is an anagram of "nowhere." In Erewhon, the far side of a range of uncharged mountains in a remote colony of the British Empire, illness is a capital offence, health and beauty signify morality and children choose their parents. This unusual book was followed by *Erewhon Revisited* in 1901. *The Fair Heaven* (1873) parodies the spiritual biography or religious quest narrative in the memoir of John Pickard Owen who ridicules (through a mock-defence) the miraculous aspects of Christ's ministry on Earth. Butler did not agree with Darwin and argued against him in *Life and Habit* (1877), *Evolution, Old and New* (1879) and other books. He also translated *The Iliad* and *The Odyssey*. He began working on his autobiographical novel *The Way of All Flesh* in 1873. The novel was published posthumously in 1903. The work sets forth the evils of an ecclesiastical upbringing and attacks conventions of the nineteenth-century family life and education. It is a study of the Pontifex family, which can be easily read as an autobiographical work of the relationships between parents and children. The boldness of his thought made him dear to the subversive generation, which followed him and which, to a certain extent, he helped to generate. His chief importance is his opposition to the Victorian morality and the disintegration of the standard English middle-class family.

One of the representatives of the so-called **sensational novel** (or novel of sensation) is Wilkie Collins (1824 – 1889). The sensational novel was a very popular form of writing from 1860 onwards. Its plots relied upon improbable actions of a sensational nature, hence, hidden crime, or the so-called "skeleton in the closet" coming out after a number of years is the preferred topic. Collins published *The Woman in White* (1859 – 1860) and *The Moonstone: A Romance* (1868), in which his unsurpassed mastery of intricate plot makes "sensationalism" a literary art. Collins' moral point of view, however, was more contemporary than Victorian. He realised the importance of human relationships and revealed both the merits and weaknesses of his characters.[17] *The Woman in White* is a complicated story about Walter Hartright, a drawing-master, who teaches a rich girl, Laura Fairlie. The woman dressed in white is Anne Catherick, who is shut up as mad. After many troubles and difficulties, Hartright marries Laura Fairlie. A famous character in the book is the fat, calm and evil Count Fosco who is at last killed by a member of a secret society. *The Moonstone* is another tale of mystery in which a precious stone from India disappears and the search for it is conducted by Sergeant Cuff, one of the first detectives in English literature. The novel incorporates many other forms of writing such as letters, manuscripts, and slips of paper found in books, all of which demand close reading and interpreting. In *Poor Miss Finch* (1872), Collins used the background of myth and fairy tale creating the blind heroine and exploring the idea of blindness itself. Collins wrote several other novels like *Antonina; or, The Fall of Rome* (1850), *Basil: A Story of Modern Life* (1852), *No Name* (1862), *Armadale* (1864-1866), and *The New Magdalen* (1873). Some of them took up topics difficult for the Victorian reader, such as bigamy (*Armadale*). All of these were generally considered inferior by reviewers, yet achieved popularity among readers. Collins was bohemian by temperament and found it rather hard to keep his domestic life to Victorian standards. He had relationships with many women, and with Martha Rudd, later Mrs Dawson, he had three children.

A friend of Wilkie Collins, Mary Elizabeth B r a d d o n (1835 – 1915), is probably the most prolific sensational novelist. She began her literary career with *Three Times Dead* (1860), which is largerly overshadowed by her later successes. *Lady Audley's Secret* (1861 – 1862) proved very successful despite its very un-Victorian treatment of the role of women in society and marriage. The title heroine, Lady Audley, refuses to be a passive subjugated woman. When her newly wed husband abandons her with a short note on the table going off to Australia to find his fortune, she leaves her son to be brought up by her father, changes her name and accepts a position of a governess in an aristocratic house. Helen Talboys becomes Lucy Graham, a sweet, babyface governess, an orphan, who wins the heart of her pupil's father. Lady Audley seems to be perfectly happy but she does not win the absolute love of her servants, and they pry into her private apartments providing false clues for the reader. Helen Talboys figures as officially dead, and nothing is supposed to change that. Unfortunately, Robert Audley, the inquisitive cousin of the Audley's, meets George Talboys on the ship from Australia and finding his friend desolate after his wife's "death" takes him for a short holidays to the Talboys estate. George disappears, and Robert begins the investigation of his disappearance. Although originally Lady Audley wanted to kill him, George manages to get out of the well into which he was thrown and flees to Australia once again. Lady Audley's crimes are blamed on hereditary insanity and she is thus consigned to the private asylum. Although Lady Audley is spied on by Phoebe, her maidservant, who had read many French romances. Lady Audley is never misled as to the nature of reality and her own destiny, which is shaped by her. Her unfeminine assertiveness and resourcefulness, however, must ultimately be punished and defined as madness.

Similar preoccupations we find in *Aurora Floyd* (1863). Aurora marries a wealthy Scotsman, Talbot Bulstrode, and is blackmailed by her former husband. *John Marchmont's Legacy* (1863) has manifested Gothic elements where the legal heir and her child are kept locked up to enable a usurper to take their place. *The Doctor's Wife* (1864) rewrites Gustave Flaubert's *Madame Bovary*. The book reworks the theme of Victorian domestic women's boredom, as Isabel Gilbert is trapped in a marriage to a man who does not understand her. *The Doctor's Wife* describes provincial life focusing on the clash between the real and the ideal, between the mundane reality of the middle class and the world of imagination and dreams. Like Emma Bovary, Isabel reads books, which do not bring her consolation but destabilise her reality and make her vulnerable and dissatisfied with everyday life. Her adultery is the result of domestic routine, while the frequent references to literary works distance the reader from the title heroine. In *The Fatal Three* (1888), Braddon explores the theme of illegitimacy. When Mr. Fausset asks his wife to accept a child, Fay Fausset, under their roof, his wife immediately suspects that she is her husband's illegitimate child. What is more, Mildred, Fausset's daughter, married the same man who was once married to Fay. As Mildred is sure that Fay is her half-sister, and finding such a situation unlawful (it was legally forbidden to marry the sister of one's dead wife), Mildred is resolved to leave her husband. In the end, she finds out that Fay was not her father's but his sister's daughter. Miss Fausset, an austere and overzealously religious woman without a compassionate heart, is seen to have ruined the life of her child as well as the life of Mildred.

Braddon's other novels include *Henry Dunbar: The Story of an Outcast* (1864), *Sir Jasper Tenant* (1865), *Birds of Prey* (1867), and *Charlotte's Inheritance* (1868). She also wrote *Ishmael* (1884), a historical romance, and *Dead Love has Chains* (1907), a tragedy.

Similarly prolific in her writing is Mrs Henry W o o d, b. Ellen Price (1814 – 1887), who began her literary career with short stories and a novel *Danesbury House* (1860). It was *East Lynne* (1861) that brought her fame. The novel tells the story of Lady Isobel Vane who marries Archibald Carlyle but leaves him to go abroad with her lover, Sir Francis Levinson. He abandons her and she survives a train crash, which leaves her disfigured. She decides to go back to England and becomes a governess to her own children disclosing this secret only upon her deathbed when she asks her husband for forgiveness. Wood mixes sensationalism with sentimentality and melodrama, which proved very popular at the time. Her other novels include *Anne Hereford* (1868), *Roland Yorke* (1869), *Bessy Rane* (1870), *Dene Hollow* (1871), *Within the Maze* (1872), *The Master of Greylands* (1873), *Parkwater* (1875), *Edina* (1876), *Pomeroy Abbey* (1878), *Court Netherleigh* (1881) and *Lady Grace* (1887).

Other representatives of the sensational novel are Caroline C l i v e, b. Meysey-Wigley (1801 – 1873), and Richard Doddridge B l a c k m o r e (1825 – 1900). Clive wrote *Paul Ferrol* (1885), she is also the author of *IX Poems* (1840), published under the pseudonym "V." Blackmore began his literary career with *Clara Vaughan*, which portrays a Corsican Vendetta at work in England (1864). He gained lasting fame with the novel *Lorna Doone* (1869). At a first glance, it is a historical novel but the text incorporates other genres such as romance, the pastoral as well as the adventure story. Set in the times of the Monmouth Rebellion in the seventeenth century and in the troubled reigns of Charles II and James II, the novel tells the story of Lorna, an aristocratic child kidnapped by the outlaw Doone on Exmoor and John Ridd, an unsophisticated farmer. It evokes a nostalgic picture of rural England while at the same time celebrating Victorian values and attitudes, especially through the character of John Ridd, who aspires to rise to be Sir John Ridd and through his service to the king and Lorna's true family succeeds at doing so. The novel ends happily for the lovers. It presents interesting relations between class and gender in a Victorian rather than seventeenth century context. The novel captures the relations between country and city, domestic and public spheres. However, it also demonstrates that true femininity and "manliness" are attained only through romance. Blackmore's other novels include *Alice Lorraine* (1875), *Cripps the Carrier* (1877), *Christowell: A Dartmoor Tale* (1881) and *Springhaven: A Tale of the Great War* (1887); this last story is set in England during the Napoleonic era.

George M e r e d i t h (1828 – 1909) began his literary career as a poet and wrote a sequence of poems, *Modern Love*, published in 1862. The fifty sixteen-line sonnets therein describe the tensions and frustrations of a disintegrating marriage. Many of these poems capture not only the spirit of mutual alienation and deception, but also the additional pressures of public exposure. His novels had to wait thirty years before they began to be widely

read. *The Ordeal of Richard Feverel* (1859) describes the troubles of Richard as a boy and young man. A representative of a good family, Richard falls in love with Lucy, a farmer's niece, and secretly marries her. His angry father separates the two and sends Richard to London, where he has numerous adventures, including another love affair. Later, he learns that he is a father, and is overwhelmed by his own infidelity. After he is seriously wounded in a duel, his wife Lucy dies of shock. Richard, like any other young man, has a utopian vision of love. When he marries Lucy, he finds his private paradise, which his father later destroys. Sir Austin, Richard's father, has his own vision of proper upbringing; first, he shelters his son from any knowledge about sex, and when that knowledge is unavoidable he wants to join him with a woman of his choice. One has to remember that Victorians viewed sex as necessary for procreation, other instances considered harmful to the body. Male sexual activity drained one of vital powers. Still, female sexual activities were viewed with particular abhorrence, as a woman was supposed to be by nature deprived of sexual drives. Meredith's own wife deserted him for a young painter Henry Wallis, hence his disgust towards marital infidelity. The book studies self-deception in the character of the hero's father and the conflict between the moral sense and desire in the characters of the hero. The ironic tone exposes the vices of contemporary society, including its sexual repression. Meredith's novels display his wide range of interests. *Diana of the Crossways* (1885) is a chronicle of workings of contemporary politics. The book was believed to be the true story of Caroline Norton, a woman suspected of selling an important state secret. *Evan Harrington* (1861) is the story of the son of a splendid tailor much like Meredith's own father, a tailor in Portsmouth. The story shows the tailor's daughters doing their best to escape from any connection with their father's trade and its ensuing social disadvantages. One daughter marries a Portuguese nobleman and Evan himself is pressed by powerful influences to marry into the nobility and forget tailoring as well, even though others try to influence his return to his father's business. *Sandra Belloni* (1864), originally entitled *Emilia in England*, was followed by a sequel, *Vittoria,* in 1867. *The Egoist* (1879), a novel regulated by a comic spirit, is undoubtedly Meredith's best book. It has very well-sketched characters of Sir Willoughby Patterne, a man very pleased with himself, and Clara Middleton, who is Meredith's most attractive heroine. The novel just like *The Ordeal of Richard Feverel* studies self-deception and the vanity of its hero, who pursues three women, Constantia Durham, Clara Middleton and Laetitia Dale. Constantia sees through him and leaves him, while Clara falls for his handsome friend, Vernon Whitford. Patterne turns to Laetitia but she refuses him. Finally, having lost all his pretensions, he is accepted by Laetitia. The author investigates egotism in relation to male weakness and female strength. Almost all Meredith's novels present portraits of unusual women. While his naturalistic reports are highlighted by his skills of observation and his social satire, his style can become somewhat heavy, especially in his descriptions of nature.

George MacDonald (1824 – 1905) was a Scottish poet, preacher and lecturer. MacDonald is chiefly known as the author of numerous novels, including *David Elginbrod* (1863), *Alec Forbes of Howglen* (1865), *Robert Falconer* (1868) and *Sir Gibbie* (1879), which often had melodramatic plots and cardboard villains but are characterised by MacDonald's love for simple people and nature. His novels also started the school of fiction named the **Kailyard School**, a term applied to a group of Scottish writers who exploited a sentimental and romantic image of small town life in Scotland. MacDonald also wrote fiction for children. *At the Back of the North Wind* (1871) and *The Princess and the Goblin* (1872) are his most famous stories. MacDonald anticipated Freud's beliefs in the unconscious in his *Lilith, A Romance* (1895). MacDonald contrasts writing about science, empire, politics and economics with his own writing on God and moral matters. Likewise, his poetry, although largely forgotten today, demonstrates that all things show the eternal evidence of divine the spirit at work.

Another Scottish novelist, Margaret Oliphant (1828 – 1897), shows an interest in similar matters. Her first novel, *Some Passages in the Life of Mrs Margaret Maitland* (1849), began her career as a literary woman. She became popular after publishing the *Chronicles of Carlingford*, a series of novels dealing with Scottish life. *Salem Chapel* (1863) and *Miss Marjoribanks* (1866) are part of the *Chronicles*. Her other Scottish novels are *The Minister's Wife* (1869), *Effie Ogilvie* (1886) and *Kirsteen* (1890). *Kirsteen* is a didactic novel set in the decaying patriarchal Scotland at the time of the Napoleonic wars. It is a protest against the female conventionally subjugated position. Kirsteen is a realistically complex character who learns how to free herself from the trapped position she was forced into. Oliphant's other novel, *A Beleaguered City* (1880), was her attempt to tackle supernatural subjects. Oliphant also wrote a biography of her cousin Laurence Oliphant (1829-1888), a travel writer and a journalist, and *Annals of a Publishing House: William Blackwood and His Sons* (1897). Her own autobiography appeared posthumously in 1899.

Victorian Poetry

> Victorians have traditionally been distinguished from their Romantic predecessors on the basis of their attitude towards nature. The Romantics found in nature those symbols that granted access to spiritual principles that could be used to combat the age's materialism. But the Victorians ceded nature to the scientists and worked to find the alternative in culture
>
> (McGowan 1986: 17).

For the Victorian poets feeling was no longer the tool of cognition. They did not feel themselves prophets in contact with an invisible world, and hence autobiographical self-examination was no longer so frequent as it was in Romanticism. The Romantics wrote in the first person "I felt… I saw," etc. The readers were supposed to believe that the speaker's voice is the poet's voice and that the poem is a direct expression of the poet's own and particular genius. The Victorians also wrote about sensations but they strove to correlate the poet's voice with the universal one, that of everybody as well as the individual. Still, romantic melancholy and quite unromantic pessimism many times permeate Victorian poetry. The Victorian period was a time of stability for England. It was the height of England's imperial power, which for poets created a sense of unalterable stasis, which many artists found disturbing. In the age of growing materialism and imperialism

many of them felt that the old system of values was being devalued. The Victorian poets no longer posed as outsiders but attempted at presenting their poetry as useful and central to life and at the same time setting the tone for the literary endeavours of the high culture. Most great Victorian poets were torn between two impulses, to devote themselves to society's interests and causes, and to withdraw from it and concentrate on an intensely spiritual expression.

Alfred T e n n y s o n (1809 – 1892) was the son of a clergyman, born at Somersby, in Lincolnshire. He received a good secondary education and then entered Cambridge University. His college friend was Arthur Henry Hallam (1811 – 1833), the son of a historian, and their friendship is recounted powerfully in Tennyson's poetry. After leaving college, Tennyson lived in various places, among them London, where he became acquainted with Carlyle, who saw the promise of greatness in him. He was married in 1850, the same year he was made Poet Laureate. As his popularity increased, so did his annoyance with visitors, whom he sought to escape by moving in 1853 to Farringford, on the Isle of Wight. He would keep this home until his death, but in 1867, to avoid the curious still further, he bought a place in Sussex, which he called Aldworth. He made several trips to the Continent but the last half of Tennyson's life was spent mainly between his two homes, in quiet meditation in his libraries and gardens. In 1884, he was made a peer, with the title Baron of Aldworth and Farringford.

Tennyson's popularity as a poet grew slowly but steadily, from the publication of his first volume in 1827 to the first instalment of *Idylls of the King* in 1859. In 1827, he published *Poems by Two Brothers* in which he contributed together with his younger brother, Charles Turner Tennyson (1809 – 1879). Among Alfred's early poems are "Mariana," "The Ballad of Oriana," "The Lady of Shalott," and "The Lotos Eaters." "The Lotos Eaters" is one of those poems which deliberately refers to the story of *The Odyssey* seen within a symbolic dimension. The bitter sweet dream-like atmosphere of the whole poem represents the fate of its heroes. In "The Lady of Shalott," Tennyson takes hold of the Arthurian legend to present the problem of the correspondence between art and life, fantasy and reality. The Lady in the poem leads an isolated life and never looks out of the window, instead she weaves pictures from a mirror reflection. When Lancelot passes, she is tempted and looks out of the window and dies. An artist seems to be like the Lady of Shalott, under "a curse"; in order to write he has to live in the world of dreams while longing for the simple pleasures of ordinary life. Tennyson's poetry is generally noted for its melody and pictorial power. Through his choice and grouping of words, he produces a most exquisite music; and with a few apt phrases, he skilfully paints a place or scene. His verse structure varies in form, sometimes having the grand sweep of Miltonic blank verse, and at other times a pure lyric sweetness in new or rarely tried measures. There was a dreamy, sensuous beauty about his early poems, which pleased the critics, but they complained of a lack of depth.

In 1833, a change came over Tennyson when his friend Arthur Hallam died at the age of twenty two from brain seizure. This bereavement, as well as other sorrows, gave a more serious tone to his verse. Tennyson delayed his marriage for twenty two years, and the writing of the poems eulogising Hallam was his priority. This bereavement originated a collection of short poems in commemoration of his friend, which were printed in 1850 under the title *In Memoriam*. Some of these poems express the guilt one experiences in exploiting feelings for poetic purposes. His grief, which is a private experience, is transformed into a poem, a public property. Yet, dressing his sorrow in words has a therapeutic effect, "For words, like Nature, half-reveal/And half conceal the Soul within." In yet another poem, he mourns the wastefulness of nature. Not all the poems in the collection are immediately about Hallam. Some refer to more general topics. The poet seeks consolation not in the comforting orthodox assertions of immortality but through his memories, perceptions and creativity. In this collection of poems, Tennyson indicates his incessant need for lyrical fulfilment. He leads the reader through various moods and feelings until s/he is safely harboured back to tranquil port, until the poet feels that God is good and all things have for him the smile of love and life goes on. These poems are considered among one of the most admirable elegies in existence.

Idylls of the King is a sequence of poems, started in 1842 with "Morte d'Arthur," in which Tennyson put Malory's story of Arthur into blank verse, losing none of the magic voice of the original. "Lady Clare" and "Locksley Hall" appeared here. These and other poems were his most ambitious endeavours, designed to recapture the spirit of Arthurian literature. In 1847 "The Princess" was published. This poem concerns the problems of women's higher education, covered by the patina of an unspecified medieval past. When the *Idylls of the King* appeared in 1859 his popularity reached a high point. The volume contained "Enid," "Vivien," "Elaine" and "Guinevere." "The Coming of Arthur," "The Holy Grail," "Pelleas and Ettarre" and "The Passing of Arthur" were published in 1869. "The Last Tournament" appeared in 1871 and "Gareth and Lynette" in 1872. "Balin and Balan" was published in the volume entitled *Tiresias and Other Poems* (1885). These poems can be placed in chronological order (known from Thomas Malory). The narrative begins with the coming of Arthur who is a newly crowned king whose mission is to subdue the unruly barons and introduce peace in the kingdom. Then it describes various stories from Camelot. In "Guinevere" we see the Queen ridden by remorse about her illicit love affair with Lancelot, she goes to a nunnery while Lancelot returns to his land. In the cloister she finds out that her name and the name of Lancelot are treated as synonyms of faithlessness and treachery. Although here Guinevere is Tennyson's own invention, the penitent Queen had a lot of appeal to the Victorian public. Admitting that her sin was a crime against her husband and her kingdom, Guinevere returns in the convent to the sinless time when Lancelot came to bring her to marry the King. Tennyson published his poem in the times of the enforcement of the Matrimonial Causes Act, when the subject of marriage preoccupied politicians and writers alike. According to the Matrimonial Causes Act a woman could be divorced for adultery, while a man could be divorced when their adultery was aggravated by bigamy, desertion or cruelty. Male adultery was expected, as men were understood to be universally promiscuous, while female adultery was unnatural.[18] By locating the medieval story in a contemporary context Tennyson offered social and cultural meaning to his poems, without necessarily passing judgements on its characters. "The Passing

of Arthur," structurally, the last poem in the series, describes at the end how Sir Bedivere places the wounded king in a ship. Sir Bedivere expresses his sorrow over the end of the Round Table and the death of the other knights.

Tennyson's shorter poems once again rewrite the classical theme in a Victorian context, e.g., "Ulysses" (1842). The poem expresses the leader's decision to "sail beyond the sunset and the baths of all the western stars until I die." The last line, "To strive, to seek, to find, and not to yield," expresses the most characteristic Victorian attitude to life. His other collections included *Locksley Hall Sixty Years After* (1886) and *Demeter and Other Poems* (1889). His *Death of Oenone, Akbar's Dream and Other Poems* appeared posthumously in 1892.

Tennyson also wrote some plays, which are, however, of little importance. The best of the lot is *Becket* (1884), a dramatisation of the quarrel between King Henry II and Thomas à Becket, who was murdered in Canterbury in 1170. Tennyson exerted a powerful influence on the poetry of his times, yet at the beginning of the twentieth century his popularity declined.

Robert B r o w n i n g (1812 – 1889) did not attain popularity as a poet until much later in life than Tennyson. He was born of wealthy parents at Camberwell, a suburb of London, and was educated at London University as his family was nonconformist. At an early age, he began to write poetry and, when only eight years old, was determined to become a poet, a painter or a musician. In 1846 he married Elizabeth Barrett, a poetess to whom he was attracted via her writings. Immediately after their marriage, Browning and his wife went to Italy where they made their home until Mrs Browning's death in 1861. After that year, Browning moved to London, and ultimately died in Venice, at the palace which he had purchased for his only son.

As a poet, Browning is strikingly dramatic. In 1833, he published a long poem, *Pauline: A Fragment of a Confession*, which was only a part of a larger whole he never completed. His next work, *Paracelsus* (1835), told the story of the famous alchemist. Browning also tried his hand at playwriting without much success, however. Although his tragedy *Strafford* (1837) was a failure, his love for the dramatic was successfully utilised in his poetry. *Sordello* (1840) is his most difficult poem, which tells the story of the progress of the soul on the example of Dante's contemporary poet. Browning had talent for character sketches regardless of whether they were real historical persons or mere creations of his fancy. These characters were sometimes woven into regular dramas, as in *Pippa Passes, Colombe's Birthday* and *A Blot on the Scutcheon,* all of which appeared between 1841 – 1846. *Pippa Passes* is the story of a girl who wanders through the town singing and whose song influences the people who hear it. Sometimes his characters stand alone in his poems and talk to themselves or to others who are not present, making what is known as a dramatic monologue.

A **dramatic monologue** is a poem in which the speaker addresses a real or imaginary audience. The speaker should not be identified with the poet's voice, as he could be a historical figure. From what he says one can imagine the reaction of the audience and his speech could be seen as a fragment of drama, hence the term "dramatic monologue." Dramatic monologue has a long history, some of its most famous uses belong to Coleridge's *Ancient Mariner* and Tennyson's *Idylls of the King* but Browning is said to be the most remarkable exponent of this form. "Andrea del Sarto," "My Last Duchess" and "Fra Lippo Lippi" are the best examples. In "My Last Duchess," the speaker is a duke of Ferrara. The action is set in the Renaissance. The duke is talking to the emissary of a count whose daughter he is going to marry. He shows him the portrait of his deceased wife. The way he describes her, however, reveals more about himself than her. There is a conflict between an innocent woman wanting to enjoy her life and a possessive man treating her like his "property." The poet examines the complexity of a mind bordering on insanity, trying to comprehend the psychological reasons for murder. Browning shifts the emphasis from the sensational part of the story to the mystery that lies behind the murderer's motivation. "Fra Lippo Lippi," a Florentine painter, is the speaker of another dramatic monologue in the poem whose title bears his name. The conflict presented here is the one of a person who becomes a monk without a real feeling for this vocation. The poem also discusses the attitudes to art and the advocacy of using realism against the use of symbols, which cannot always express the depth of human experience. The poems in *Dramatic Lyrics* (1842) and *Dramatic Romances and Lyrics* (1845) are a great advance on Browning's dramas. The story of "The Pied Piper of Hamelin," a poem in the latter book, concerns the removal of rats from the city by a musician whose music leads them away, but he refuses to agree upon a fee and instead leads all the children away from the city. Other works from his "middle" period are *Luria* and *A Soul's Tragedy* (1846). At the time, Browning also published the plays *King Victor and King Charles* (1842) and *The Return of the Druses* (1843).

His greatest dramatic work is *The Ring and the Book* (1868 – 1869), a long poem in blank verse set in seventeenth century Rome, which tells the story of the murder of a wife, Pompilia. The cumulative effect of the poem, being a collection of documents, is reached because it is told in eleven different dramatic monologues by eleven different persons. This work is said to be the apex of Browning's experimentation with dramatic monologue. His late verses comprise, among others, *Balaustion's Adventure* (1871), *Fifine at the Fair* (1872), *Dramatic Idyls* (1879) and *The Inn Album* (1875). *The Inn Album* has a contemporary setting and tells the stories of two couples, who use the inn's register to pass messages as well as threats. Browning also did fine lyric work such as "One Word More," "Last Ride Together and Lost Leader." He has a great ability to analyse the dark side of the human soul and a great conviction of the transitory nature of life and worldly matter. "Who knows but the world may end tonight?" he asks in "The Last Ride Together."

Elizabeth B a r r e t t B r o w n i n g (1806 – 1861) was an invalid because of an accident in her childhood. Her poetic works contain translations from the classics, dramas, lyrics, and sonnets, as well as a novel in verse, *Aurora Leigh* (1856). Her first published collection of poems, *The Seraphim and Other Poems* (1838), was favourably received by the public. In 1842 she wrote a series of essays on the Greek Christian poets for *The Athenaeum*. Elizabeth Barrett and Robert Browning were secretly married in 1846 and moved to Florence. In 1850 she published *Sonnets from the Portuguese* (1850), purporting to be the original work of the sixteenth century Portuguese poet Camoens, translated by

Elizabeth. The sonnets were entirely her own expression of the love she had for her husband. *Casa Guidi Windows* (1851), is a recording of some Italian political events, and *Poems Before Congress* are her testament to the cause of Italian Liberty (1860).

There are a number of other women poets worth mentioning here, like Emily P f e i f f e r (1827 – 1890), Augusta W e b s t e r (1837 – 1894), Adah Isaacs M e n k e n (?1839 – – 1868), Mathilde B l i n d (1841 – 1896), "Michael Field" [which was the shared pseudonym of Katherine Harris B r a d l e y (1846 – 1914) and Edith Emma C o o p e r (1862 – – 1913)] and Constance N a d e n (1858 – 1889). Emily Pfeiffer published her volume of *Poems* in 1876. She liked to pair her poems rather than produce the elaborate sequences favoured by some Victorian poets. She was attracted to dramatic forms through her play *The Wynns of Wynhavod: A Drama of Modern Life* (1881) which was, however, never staged. In 1884 she published a long experimental poem *The Rhyme of the Lady of the Rock and How it Grew*. Pfeiffer is a poet who frequently expresses her bonds with nature, criticising new scientific ideas. Similarly to other artists she struggles with the post-Darwinian vision of the world. Augusta Webster (b. Davies) first published under the pseudonym Cecil Home. She wrote both poetry and drama and drawn to the form of dramatic monologue. Her poetry first appeared in two volumes of verse, *Blanche Lisle and Other Poems* (1860) and *Lilian Gray* (1864), and her novel, *Lesley Guardians* in 1864. She attempted a sonnet sequence entitled *Mother and Daughter* to celebrate her daughter, though the sequence was never finished. It was published posthumously in 1895. She also wrote four plays: *The Auspicious Day,* a verse drama (1872); *Disguises: A Drama* (1879); *In a Day: A Drama* (1882); and *The Sentence: A Drama* (1897). All of them were most probably meant for reading rather than performance. Adah Isaacs Menken, known also as Bertha Theodore and Dolores McCord, was an actress. She grew up in America, and was probably of Creole rather than Jewish origin, although she married a Jewish man later on. She published her book of poetry, *Infelicia*, in 1868. She was also dedicated to the cause of anti-semitism. Mathilde Blind, b. Cohen, was a daughter of a Jewish banker, educated in London. She was a translator, literary critic and a poet. She also wrote a novel, *Tarantella: A Romance* (1885). Her verses include *The Heather on Fire* (1886) and *The Ascent of Man* (1889). The former dealt with Scottish themes, the latter is a polemic with Darwin's *Descent of Man* (1871). Katherine Harris Bradley and Edith Emma Cooper wrote and published together, and they dedicated their lives to poetry and to themselves. They produced volumes of lyrics, *Long Ago* in 1889, *Sight and Song* in 1892, and *Wild Honey from Various Thyme* in 1908. Their poems show a fascination with classical literature. Constance Naden was a poet, an essayist and a philosopher. She was also attracted to modern science. In 1881 she published *Songs and Sonnets of Springtime*, and in 1887 *A Modern Apostle* appeared. In 1890, *Induction and Deduction,* a collection of essays, was published posthumously. Her collected poetical works were also published posthumously in 1894. In 1889, just before she died, Naden lectured for the Women's Liberal Association in favour of the suffrage of women.

Other Victorian women poets were Rosamund Mariott W a t s o n (1860 – 1911) who was also known as Graham R. Thomson, Mary Elizabeth C o l e r i d g e (1861 – 1907) and Amy L e v y (1861 – 1889)—all of them were preoccupied with the woman's stance in the contemporary world and the nascent feminist movements.

Rev. Richard Harris B a r h a m (1788 – 1845) wrote comic verse of which the *Ingoldsby Legends*, first collected in 1840, are still remembered. He made fun of the neo-medievalism inspired by Walter Scott and the Gothic revival. Because of their humour, narrative power and variety of subjects, his poems became very popular. He was particularly successful in his grotesque or frankly comic treatments of medieval legend. Winthrop Macworth P r e a d (1802 – 1839) had a gift for light verse about social matters. His poem, *The Vicar*, is a good example of such verse. He is chiefly remembered as a humorous poet, though he sometimes uses humour to clothe his subject, as in "The Red Fisherman." His lighter verse, both social and political, are "The County Bell," "The Letter of Advice," "Goodnight to the Season," "Stanzas on Seeing the Speaker Asleep" and "Molly Mog." All of his poems were collected posthumously in 1864.

Edward F i t z G e r a l d (1809 – 1883) was a poet who expressed his negative feelings about Christianity with his free and largely subjective translation of *The Rubáiyát of Omar Khayyám* from the original Persian (1859). His first volume was *Euphranor* (1851), a Platonic dialogue on systems of education set in the scenery of Cambridge. The poem derided the Victorian obsession with the rebirth of chivalry. In the 1850s FitzGerald began oriental studies and in 1859 produced *Sálaman and Absál, an Allegory Translated from the Persian of Jámi.* His other translations include Calderon de la Barca, Aeschylus and Sophocles.

William B a r n e s (1801 – 1886) was the son of a farmer in Blackmore Vale, Dorset. He was a poet who deliberately wrote a stylised form of the Dorset dialect. His *Poems of Rural Life*, three series from 1844, 1859 and 1863, show a strong perception of the charms of the countryside. His essay, *Tiw: or A Views of the Roots and Stems of English as a Teutonic Tongue* (1861), strongly rejects foreign borrowings and proposes a return to the Anglo-Saxon purity of language.

Arthur Hugh C l o u g h (1819 – 1861) was Matthew Arnold's friend. He wrote *The Bothie of Tober-na-Vuolich* (1848) which is a verse-novel. His *Amours de Voyage,* a series of verse letters, was published in 1858. The collection gives its readers a taste of modern poetry before its time, like some other of his poems, written in the hexameter common to Latin but not to English. He died in Florence and Matthew Arnold's *Thyrsis* was written to commemorate his death. One of his best known lyrics is "Say not the Struggle Nought Availeth," which bears the mark of the spiritual agitation caused by religious doubts. He left three of his longer poems, *Dipsychus, Mari Magno* and *Adam and Eve,* unfinished.

Edward L e a r (1812 – 1888) and Charles Lutwidge D o d g s o n (1832 – 1898) represent a different trend in Victorian poetry, with the poetry of nonsense and the absurd. Edward Lear expressed his alienation through wit and irony, Dodgson voiced his through humour and nonsense. Lear's *Book of Nonsense* (1846) for the grandchildren of his patron, the Earl of Derby, did much to popularise the limerick as a mode of writing. *Nonsense Songs, Stories and Botany* (1871) worked on the same principle. Charles Lutwidge Dodgson, known as L e w i s C a r r o l l, was a mathematician at Oxford, whose most fa-

mous prose works are *Alice's Adventures in Wonderland* (1865) and *Through the Looking Glass and What Alice Found There* (1872). His nonsense is of a linguistic nature, that of a logician who knows the operating principles of language structures and uses them to produce linguistic absurdities. Carroll also wrote some poetry: *Phantasmagoria and other Poems* (1869), *The Hunting of the Snark* (1876), *Rhyme and Reason* (1883), and *Sylvie and Bruno* (1889).

The most controversial figure among Victorian poets is Gerald Manley Hopkins (1844 – 1889). After converting to Roman Catholicism, he became a Jesuit priest and wrote poetry full of fierce Catholic piety. Hopkins' early work is much in the conventional style of Tennyson. Hopkins identified five kings of poetry in a descending order: Inspirational, Castalian, Parnassian, Olympian and Delphic. Inspirational poetry was written in a state of great mental acuteness, while the Castalian is the lowest kind of inspirational poetry, bearing the mark of the particular personality of a poet and with a tendency toward mannerism. Here we could place Hopkins' own poetry. Parnassian poetry is more extreme in the use of personal mannerism. The Olympian and Delphic are closer to versified prose, rather than poetry per se in their use of figurative language. Here, Hopkins gives some examples from Tennyson's poetry (Richards 1988: 26 – 27).

Later, he worked out a new diction and archaism while struggling to support himself through his writing. He used sprung rhythm, Hopkins' own development, and his new manner burst upon English poetry with "The Wreck of the *Deutschland"* (1876). **Sprung rhythm** describes Hopkins' own metrical system, which relied on a complicated use of accentuated feet and non-accentuated syllables. Hopkins provided a description of his metrical system in the preface to *Poems* (1918). He used two terms to explain the principles of sprung rhythm, inscape and instress. Inscape is the unique quality or essential "whatness" of a thing, while instress is the divine energy that both supports the inscape of all things and brings it alive to the senses of the observer. His religious views were modelled on the philosophy of Duns Scotus (1265/66 – 1308). Hopkins' poetry has a musical quality, and what is more, he frequently used alliteration and paraphrases similar to Anglo-Saxon kennings. For Hopkins, the shape and form of things is the result of their function, what a poem means defines its shape. For example, *Spelt from Sibyl's Leaves* is a celebration of the complexity of life and of God's mysterious ways. It has the fourteen lines of a sonnet and a recognisable rhyme scheme, but it is twice as long as the sonnet, because Hopkins condenses two lines into one. Thus, form represents function, life is not singular, it is plural.

"The Wreck of the *Deutschland"* was rejected by Hopkins' publisher. The poem was subtitled "to the happy memory of five Franciscan nuns exiled by the Falck Laws drowned between midnight and morning of Dec. 7th, 1875." It is a work in which the vision of God's world is full of tragedy and suffering. Hopkins' innovations would only be understood in the twentieth century while, to his contemporaries, this poetry was unimaginative and obscure. Some of that obscurity might have to do with his homosexual orientation, which seems to underlie his most personal poems. He was disgusted by capitalist society with all its filth and pollution. He also tussled with doubt, but as a religious man, accepted God's will. His poems are usually short. "Pied Beauty" (1877) is among his most popular poems, an example of his devotional poetry, which describes creation and ends with a reflexive stanza that God, whose beauty does not change, creates all beautiful things. In "The Windhover" (1877), which Hopkins himself considered to be the best thing he ever wrote, he creates an image of admiration of the strong and beautiful falcon. The poem is a meditation of a poet on the various elements of the uniqueness and unity of God. "Spring and Fall" (1880) is dedicated to a young child, and is basically the idea of childhood and old age in which the poet is no more able than a child to feel regret for the mortality of nature. "I Wake and Feel the Fell of Dark, not Day" (1885) is one of Hopkins' crisis sonnets full of feelings of bitterness and disgust with his physical nature which makes his spirit dull. He compares himself in the last line to the condemned souls in hell whose punishment is the burden of their physicality. In "Hurrahing in Harvest," Hopkins puts forward the belief that Nature is the language God speaks. His nature mysticism becomes almost eucharistic. None of his poems were published in his lifetime, but were collected by Robert Bridges who published a small selection in Mile's *Poets and Poetry of the Century*, a larger edition of which appeared in 1918.

The Pre-Raphaelite Movement

This movement in poetry is an outgrowth of the Romantic movement which originated among some London artists who, influenced by Ruskin's *Modern Painters*, believed that the purest form of pictorial art could be found among the painters who worked before the time of the great Italian artist Raphael (1483 – 1520). They found in the poetry of Keats and especially in its pictorial qualities the most harmonious illustration in literature of their artistic principles and, inspired by him, they wrote verses as well as painted. In Rossetti's poetry the Victorian bias in favour of objectivity was reversed, and the romantic mode of introspection and confession resumed (Altic 1973: 292). In 1850, they established a monthly journal, *The Germ*, which they filled with their drawings and writings. Their motto was simplicity and fidelity to Nature. The Pre-Raphaelites wanted to restore naturalness and simplicity, which they claimed was lost after the times of Raphael. They demonstrated that their own art was superior to realism and utilitarianism. They were anti-academic in their romantic-Victorian attachment to the Middle Ages, hence their fascination with Keats' poetry. They aimed at interpreting the spiritual, which they believed pervaded all things, and went back to the Middle Ages both for inspiration and subjects for their verse. Still, they also recreated early Christianity as opposed to the later papal times (Altic 1973: 289 – 290). The result of their poetic attempts was a great deal of musical verse, in the form of ballads, and narrative verse flavoured with archaic diction.

Dante Gabriel Rossetti (1828 – 1882) was a son of an Italian emigrant patriot who settled in England. According to the principles of the Pre-Raphaelites, he rejected the tradition of the Renaissance and sought inspiration in earlier forms of Italian literature and

art. Rossetti wrote what Hopkins termed as Parnassian art. Rossetti's poem, "The Blessed Damozel," suggests the qualities of primitive painting but without its religious fervour. It was first printed in *The Germ* in 1850. In the poem, the Damozel leans out of the window longing for her earthly lover. His reflections are expressed parenthetically throughout the text. The poem, accompanied by a painting of the same name, contrasts art and life, the reality of life and the reality of art. Rossetti's poetry is much indebted to Keats and Coleridge for its dreamy quality and also owes a debt to Tennyson's "Mariana" and "The Lady of Shalott." Besides manifesting strong connections with the visual arts, Pre-Raphaelite poetry sometimes gives off a certain aroma of decay, which is a recurrent trait of Rossetti's work. His poems of 1870 were disinterred from his wife's grave, where he had buried them in a fit of passionate remorse. These included "Sister Helen," "Eden Bower," "The Stream Secret" and "Love's Nocturne." In the 1850s, he also produced drawings to illustrate *Poems by Alfred Tennyson*. In 1881, he published *Ballads and Sonnets*, which included the sequence of love sonnets, *The House of Life* and *The King's Tragedy,* showing him to be one of the few masters of the sonnet form. His individual sonnets show the influence of Plato, and Rossetti tries to convert natural objects into "an essence more environing." He wrote narrative poems, which are well-told stories like "The Bride's Prelude," and "Dante at Verona."

William Michael Rossetti (1829 – 1919), Dante's brother, was also one of the founders of the Pre-Raphaelite Brotherhood. He contributed critical works writing about the group in *Ruskin, Rossetti, Preraphaelitism* (1899) and *Preraphaelite Diaries and Letters* (1900).

Christina Rossetti (1830 – 1894), the sister of Dante Gabriel and William Michael, was also a dedicated member of the Pre-Raphaelites. Her poetry is, however, predominantly the expression of an austere devotional religion.[19] Her more playful side is revealed in the poem "The Goblin Market," in which she creates the goblin people. The poem reproduces the Biblical motif of the Fall and Redemption through the story of two sisters, Lizzie and Laura, who at the goblin market are tempted to eat their fruit. Laura eats one and afterwards keeps longing for more, Lizzie does not, but as her sister grows ill, she tries to get some of the goblin fruit to satisfy Laura's craving. Laura kisses the fruit juices from her sister's body and is then awoken healthy again. Both sisters many years afterwards warn their children against the goblins. The poem celebrates sisterly love and immolation but is not free from sexual subtext. The poem is also inventive in its use of metrical system and alliteration. *The Goblin Market and Other Poems* was published in 1862, *The Prince's Progress and Other Poems* in 1875. She wrote an immense number of poems, which are rather monotonous, yet some of them, especially the love sonnets, are pervaded by feelings of desolation and spiritual emptiness that are worth mentioning as in "Remember" and "Twilight Calm."

William Morris (1834 – 1896), a friend of the Rossettis, was not only a distinguished poet but also a decorator, manufacturer and printer. In 1858, he wrote the volume *The Defence of Guenevere*. His later narrative poems, *The Life and Death of Jason* and *The Earthly Paradise*, were published in 1867 and 1868 – 1870, respectively. These poems

testify to his mythological interests. The latter weaves themes from classical mythology into stories from northern Europe, being the result of Morris' meeting with the Icelandic scholar Eirikr Magnússon (1833 – 1913). He and Magnússon collaborated on several translations from Icelandic. *Sigurd the Volsung and the Fall of the Niblungs* (1876) is perhaps his most considerable work in poetry, and Morris made an attempt at rendering *The Volsunga Saga* to English. In later years, Morris turned more to prose with works like *A Dream of John Ball* (1886 – 1887), a mingling of prose and verse. *News from Nowhere* (1890) brings a poet's vision to imagining what a classless society might be like and *The Well at the World's End* (1896) creates an imaginary and self-sufficient world. Morris was a socialist whose works, especially the later ones, are marked by socialist propaganda. His socialist views are very clear in his works such as his long essay *On History*. Morris shared with the rest of the Pre-Raphaelites an interest in the Middle Ages, yet his interest was not academic but rather some kind of Romantic neo-medievalism stimulated by a longing for truthful, yet highly spiritual art.

Charles Algernon Swinburne (1837 – 1909) belonged to the Pre-Raphaelite Brotherhood, but wrote poems which sought inspiration in ancient Greece. His verse drama *Atalanta in Calydon* (1865) and *Poems and Ballads* (1866) are saturated with erotic neo-paganism, hints of sado-masochism and other sexual deviance. Swinburne was radical in his assaults on Victorian morality and Christian teaching, and in some sense he resembled Shelley who, as an aristocrat, could well afford to sing the words of liberty and revolution. In "The Garden of Proserpine," included in *Poems and Ballads* he presents through the description of the garden, the pagan view of the establishment of Christianity and the death of old gods. The poem expresses a mood of decadence. In the conclusion, he sees Proserpine as the queen of death not as a symbol of a new religion of resurrection and love. "The Triumph of Time" evokes the sea imagery to show the real emotions. It is a love poem that strikes the notes of anger and despair as well as the positive ones of love and enthusiasm (Richards 1988: 174). *Ave Atque Vale* (1868) gives tribute to Baudelaire and *Les Fleurs du Mal*. The history of Swinburne's creativity does not fit the usual pattern of growth, flowering and decline. In the 1880s he produced *The Heptalogia, or, The Seven against Sense* (anonymously published parodies) and *Poems and Ballads Third Series* and *Astrophel*, the latter published in 1894. Masochism and alcohol led Swinburne to collapse, and under only voluntary restrain, he wrote verse as well as prejudiced literary criticism. Swinburne also wrote verse plays like *Marino Faliero* (1885), *Locrine* (1887), *The Sisters* (1892), *Rosamund, Queen of the Lombards* (1899) and *The Duke of Gandia* (1908).

One of the Pre-Raphaelites was Thomas Woolner (1825 – 1892), the author of the sequence *The Beautiful Lady* (1864). Coventry Kersey Dighton Patmore (1823 – 1896) was an assistant in the printed book department of the British Museum, and a friend of Tennyson and the Pre-Raphaelites. He achieved popularity with *The Angel in the House* (1854 – 1864), a loosely connected collection of poems celebrating the Victorian notion of an ideal marriage. The poem was originally presented in four parts: *The Betrothal* (1854), *The Espousals* (1856), *Faithful for Ever* (1860) and *The Victories of Love* (1864). The

poems praised married love through what seemed examples from life, and Patmore repeated the prevalent Victorian myth of the idle woman in the house secured from industrial strife. This phrase has become a catch-phrase of many contemporary feminists, who tried to show the improbability of this Victorian ideal based on gender inequality and female subjugation.[20] Patmore became Catholic in the 1860s and his mystical-erotic poems of *The Unknown Eros* (1877) had a less general appeal. The touching poem, "The Toys," is the only one of the series that is well-known. In the 1870s Patmore wrote mainly critical and philosophical essays such as *Principle in Art* (1879), *Religio Poetae* (1893) and *The Rod, The Root and the Flower* (1895).

Among other Victorian literary figures is Alice M e y n e l l (1847 – 1922), a poet and essayist, highly respected by Patmore. Several volumes of her poetry were published, out of which *Poems* (1893) seem to be the most interesting. Her poetry deals with the nature of mystical religious experience. Patmore's disciple, Francis T h o m p s o n (1859 – 1907), wrote religious poems influenced by Shelley, De Quincey and Crashaw. His best known poems are "The Hound of Heaven" and "The Kingdom of God." Robert B r i d g e s (1844 – – 1930) was interested in the musical setting of words but his poetry is too subtle to appeal to the wider public. An edition of his poems appeared in 1898 – 1905, including the sequence of love sonnets, *The Growth of Love*.

For further reading:

Allen (1991), Altick (1973), Armstrong and Tannenhouse (1989), Belsey (1994), Bernstein (1988), Blain (2001), Blake (1983), Blank and Louis (1993), Burlinson (1998), Claridge and Langland (1990), David (2001), Ermarth (1997), Faverty (1968), Foucault (1980), Gilbert and Gubar (1984), Hawthorne (1986), Hayter (1996), Ingham (1996), Jordan (2001), Kalikoff (1990), Krajka (1981), Langland (1995), Leavis (1948), McGowan (1986), Malcolm (1997), Mengham (2001), Newsome (1997), Pollard (1993), Poovey (1988), Punter (2000), Pykett (1994), Richetti (1998), Richards (1988), Shires (1992), Showalter (1999), Thompson (1990), Tillotson (1978), Travers (1998), Tucker (1999), Walder (1999), Walker (1996), Wheeler (1999).

Notes

1) For the fuller picture of Queen Victoria, see Thompson (2001).
2) For the Victorian perception of the world, see Newsome (1997).
3) Chartism was a working-class movement which began in the Working Men's Association, founded in 1836 by William Lovett, and which aimed to secure, by legal methods, equal political and social rights for all classes.
4) High Church is commonly associated with more orthodox Anglicanism, while the Broad Church is traditionally more liberal. Newman was High Churchman, while the writer Charles Kingsley was a Broad Churchman.
5) For more on children in Victorian literature, see Nelson (1999: 69 – 81).

6) For practical and theoretical insight into the realist novel, see Walder (1995) and Williams (1978).
7) For the Gothic in Eclipse (1840 – 1860), see Richter (1996: 130 – 139).
8) Serial was a very popular form of publishing novels in the nineteenth century; some of such works took a span of time of more than a year.
9) For the image of a child in Dickens' fiction, see Mengham (2001: 21 – 16).
10) For the visions of Eden in *Wuthering Heights*, see Burns (1986). For brother and-sister love, see Davies (1988: 92 – 125).
11) For the medical treatment of Victorian women, see Poovey (1988: 24 – 50). For the feminist reading of nineteenth-century women's novels, see Gilbert and Gubar (1984).
12) For the issue of gender and class, see Ingham (1996: 55 – 77).
13) For more on Victorian attitudes to sexuality, see Adams (1999: 125 – 138) and Nunokawa (2001: 125 – 148).
14) For more, see Malcolm (1997: 38 – 45).
15) For more on the conceptualisation of the body in the Victorian literature, see Gilbert (1997).
16) For more, see Hayter (1996).
17) For more on the sensation novel, see Pykett (1994).
18) For more on the Victorian context of Tennyson's treatment of Guinevere and Lancelot's story, see Belsey (1994: 117 – 129).
19) For more on Christina Rossetti and her times, see Burlinson (1998).
20) For middle class women and domestic ideology, see Langland (1995); for more on gender and the Victorian novel, see Armstrong (2001).

Chapter Eight

Late Victorian and Edwardian Literature

In 1851 the Victorian world admired the showcase of British and European technology on display at the Great Exhibition. There prevailed a strong belief in both human progress, and in the economic and imperial forces that brought wealth to Britain. The period of Victorian prosperity marked the golden age of British capitalism, the by-product of which was that literature and art were seen as subservient to the social and national interests. However, many writers soon started to see the negative side of the capitalist cult of money. By the end of the nineteenth century, the feeling of euphoria had given way to a more defensive and pessimistic mood. Thus, by differentiating between late Victorian (and Edwardian) and early Victorian literature one can notice the change, which gradually leads to the emergence of Modernism.

The Edwardian period (1900 – 1910) was a period of transition. After Queen Victoria's death there emerged a new sense of freedom and yet, a somewhat disturbing sense of lack of direction, as writers were still very much under the influence of aestheticism and the end of the century decadence. Victorians were equally fascinated and repulsed by machines, which were symbols of progress and symbols of enslavement. By contrast, Edwardian writers were almost exclusively concerned with rural rather than urban subjects and landscapes. It is argued, however, that the absence of motor cars and aeroplanes does not necessarily debar their poetry from the term "modern" (Millard 1991: 181).

The last decade of the nineteenth century continued to display strong influences of the earlier Victorian period. At the same time, several trends inspired the development of the new thinking. Art that celebrated realistic ideals was found unsuitable for the human cognitive processes as the rules of decorum and propriety, already challenged by the Romantics, were challenged again by impressionist painters. This nascent **Aestheticism** propounded the view that art is self-sufficient and does not have to serve any purpose. Following the Romantics, Alfred Tennyson claimed that a poet was superior to other people, like Byronic hero, solitary and withdrawn and certainly a non-conformist. Aestheticism, the study of beautiful things, concurred broadly with the sentiments of many of the Pre-Raphaelite manifestos. Matthew Arnold and the Pre-Raphaelite Brotherhood were already searching for an alternative artistic viewpoint to that of the realist writers. Culture had to substitute for the Romantic notion of nature; hence, parallels between art and life and their confluence provided a frequent motif in their poetry. Early modern poetry soon followed the visual arts in a violent reaction against realistic didacticism. Aestheticism as a literary and artistic tendency regarded beauty as an end in itself, and attempted to preserve art from any moral or didactic function. The movement of the late nineteenth century Aestheticism considered itself a reaction against the philistine bourgeois values of practical efficiency and morality. The **symbolist movement** spread from France to the rest of Europe, producing such poets in the English language as W.B. Yeats and E. Pound (see next chapter). Oscar Wilde claimed at this time that "Life imitates Art":

> ...meaning that we compose the reality we perceive by mental structures that are cultural, not natural in origin, and that it is art which is most likely to change and renew those structures when they become inadequate or not satisfying. Where, if not from the Impressionists, he asked, do we get those wonderful brown fogs that come creeping down our streets, blurring the glass lamps and changing the houses into monstrous shadows?
>
> (Lodge 1986: 5).

For Wilde, art and not life was the most important sustaining element. Such claims directly opposed the materialism of the bourgeois ethos and rejected commercially oriented society. Idealist in nature, Aestheticism managed to revitalise poetry and art, before it deteriorated into false posture.

Still, many prose writers continued the traditional Victorian models of the realistic and subsequently the naturalistic novel. **Naturalism** was primarily a French movement in prose fiction of which Émile Zola was the dominant practitioner and the chief exponent of its doctrines. It assumed that human life is strictly subject to natural laws, and medical and evolutionary theories of the nineteenth century science can help interpreting human character and social interactions. The life of any individual is thus genetically as well as historically determined. Frequently, the life of middle and lower classes was the subject matter of fiction, as was the case of realism. Naturalism, however, tended less towards fictionality and more towards description and documentation. Thomas Hardy's novels display a number of naturalistic elements. The emergence of the modernist novel was slower, but it had found a voice in Joseph Conrad, who experimented with narrative techniques and limited point of view.

Late Victorian literature is also marked by **decadence**, usually associated with the feelings of uncertainty and existential anxiety prevalent at the end of the century. Decadence signifies decline compared with the excellence of former ages. While in France, decadence was a very popular movement with Baudelaire's *Les Fleurs du Mal* (1857), it also exerted a strong influence on Oscar Wilde. The prevailing feeling of uncertainty about the future resurrected Horatian *carpe diem*, with its imperative to live fast and take from life as much as possible. Uncertainty, also about the future, found expression in the science fiction prose of H.G. Wells who captured the spirit of contemporary science in his social novels. Other writers expressed uncertainty over the future of capitalism and were influenced by

Marxist ideas. In 1884, the **Fabian Society** was founded. It was a socialist organisation that advocated social reforms rather than revolutionary action. The Fabians aimed to influence governments and their political decisions by legal means rather than by the use of force. Its major activists, G.B. Shaw, H.G. Wells and George Russell, were all influential in the formation of the ideology of the Labour Party at the turn of the century.

At the end of the century, there was also an increased interest in man, not only as a social being but as a self-contained entity seeing motivation and meaning from within. A doctor from Vienna began to uncover many of the hidden aspects of human nature, especially those most repressed by Victorian society and began to talk openly about sexual drives and their importance in the development of a human being. In a scientific manner, Sigmund Freud (1856 – 1939) aspired to comprehend and explain subconscious instincts by portraying them symbolically as developmental stages of the growth of a person. His theories both of normal and abnormal psyches evolved from around his study of neurosis and his examination and interpretation of dreams. He also studied the development of sexual instincts in children, the unconscious mind and the nature of repression. This, in turn, resulted in a more open treatment of sexual matters in fiction by authors such as Thomas Hardy and D.H. Lawrence. Freud's theories also shifted the emphasis away from a description of the outer world toward a more particular study of the human being.

The Novel

Oscar W i l d e (1854 – 1900), a novelist and a dramatist, is the greatest representative of the aesthetic movement at the *fin de siécle*. His views on art and rather cynical ideas on the significance of life mark him out as a model decadent figure. Born in Dublin, he studied at Oxford where he was under the influence of Walter Pater and John Ruskin. Ruskin and Pater shared a revulsion for official taste with its heavy didacticism in both literature and the decorative arts, with Wilde for his part preaching art for art's sake. The aesthetic movement believed in art as a substitute for life. They adopted the ideal of beauty as the highest in life. Wilde began his literary career with *Poems,* published in 1881. They were imitations of Rossetti and Swinburne. His eccentricity and a rather heavy amalgamation of different influences in his poetry were ridiculed in Gilbert and Sullivan's *Patience* (1881). He was also a target of frequent attacks in *Punch*. Wilde married Constance Llyod in 1884 who bore him two sons. He married a delightful young woman entirely devoted to her husband, an ideal, who soon after turned into a mother and could no longer comply with his imaginative portrait of her. After three years of marriage Wilde "came out" and began to have love affairs with men. In 1888 he published essays including "The Decay of Lying" and "The Critic as Artist," which elaborated upon his theory of the complete indifference of art to subject matter. Wilde also wrote *The Happy Prince and Other Tales* (1888), fairy stories for his sons. *A House of Pomegranates* (1891) was another series of stories on various topics that are both moralising and allegorical. These stories revive the tradition of the literary fairy tale containing some satiric allusions to contemporary problems.

The Picture of Dorian Gray appeared in 1890. It is the work that most expressively presents Wilde's views on art and literature. While art itself has no purpose, the artist as creator uses art to express whatever he wishes. An artist is the creator of beautiful things. Dorian Gray, a young man whose beauty and desirability is captured in a portrait painted by an artist, expresses his artistic prerogative by wishing the portrait to age while he himself remains young. The portrait then reflects his ensuing corruption and degeneration, yet he remains young. Dorian embodies the hedonistic ideas of his friend, Lord Henry Wotton. The book contains hints of a homosexual relationship between Dorian and his friend, the painter Basil Hallaward, yet nothing is expressly voiced. When Dorian stabs the portrait, he kills himself; roles reverse and the portrait once again represents the young man, while Dorian's corpse turns old and disgusting. Dorian perceives reality as an idea, just as women are seen by him as ideas and not as real beings. Sybil Vane, the actress who commits suicide for Dorian, ceases to be interesting once she stops being a perfect incarnation of Shakespearian heroines on stage and becomes a real loving person. Dorian sees love as a Greek tragedy, which never really touches him as he remains simply an observer. Dorian is a "flower of evil" to use Baudelaire's expression. He wants to substitute his life for art, thus gaining immortality through it.

Homosexual eros is implicit in the nature of Wilde's exploration of the relationship between body and mind as the route to self-knowledge revealed in the early poetry (Behrendt 1991: 12). In 1866 the Contagious Disease Act was passed; it was a political act that treated prostitution as well as homosexuality as diseases. Up till then, homosexuality was connected with sodomy and treated as felony (in 1533 it was a capital offence punishable by death, in 1861 the death penalty for sodomy was lifted). Accused by Lord Alfred's father, Wilde was prosecuted and imprisoned for homosexuality in 1895. When in jail, he wrote a long letter to Lord Alfred Douglas, in which he revealed the nature of their relationships and chronicled the effect prison had on him. *De Profundis* ("Out of Depths") is a form of spiritual and artistic autobiography that told much about Wilde himself. He was released in 1897 and immediately afterwards left England. In France he adopted the name Sebastian Melmoth, after the Gothic hero of Charles Maturin's novel. He also wrote *The Ballad of Reading Gaol* (1898). Wilde died in Paris alone and in poverty.

Wilde's taste for the macabre and the Gothic, which are the properties of *Dorian Gray*, finds parallels in a number of other works, including Louis Stevenson's *Dr Jekyll and Mr Hyde* (1886), H.G. Wells' *Island of Dr Moreau* (1896) and Bram Stoker's *Dracula* (1897). **Decadent Gothic**, as Punter calls it (1996: 1), used the myth of innocence, *doppelgänger* (the evil alter ego) creating heroes who were versions of Frankenstein's monster (the usurpation of the power of the creator) and Byronic vampire. Late Victorian theories of naturalism and its concerns with the relationship between the individual and society, and also the evolving science of psychoanalysis with its focus on man's inner self influenced the development of the decadent Gothic. Decadent delight in degeneration, corruption and decline linked theses two trends in the *fin de siècle* Gothic.

(Abraham) Bram S t o k e r's (1847 – 1912) fiction best illustrates Victorian fascination with violent, bloody and mysterious crimes. His *Dracula* (1897) was influenced by

Sheridan Le Fanu's story "Carmilla" from the collection *In a Glass Darkly* (1872). *Dracula* opens with the account of a journey to Count Dracula's castle in Transylvania, where Jonathan Harker, one of the narrators of the story, found the un-dead. Other narrators include Jonathan's fiancée Mina, her friend Lucy Westenra and Dr John Steward, the superintendent of a large lunatic asylum at Purfleet. Lucy dies but remains un-dead, until she is stabbed through the heart, as too does Count Dracula, who is finally beheaded and stabbed through the heart, at which he turns to dust. Lucy and Mina stand for alternative images of femininity. Whereas Lucy becomes more corrupted by masculine desire (literally Dracula's "kiss"), Mina, by contrast, builds her femininity in relation to Jonathan and through the ritual of purification when she is purged of bad blood. Stoker inverts the most powerful message of Christianity, according to which Christ's blood is every Christian's eternal life. Here, blood is the symbol of the continuation of the existence of the Vampire, the killer. Dracula lives between life and death, blurring the boundary between man and beast. He changes shapes, is a merger of species, a herald of ethnic mergers. Like Schedoni (Ann Radcliffe's *The Italian*), Frankenstein (Mary Shelley) or Melmoth (Charles Maturin), Dracula is a solitary hero who kills or rather drains the blood from his victims in order to survive or rather to continue his life-in-death.

> Dracula is the logical culmination of the Victorian and Gothic hero, the hero in whom power and attraction are bent to the service of Thanatos, and for whom the price of immortality is the death of the soul
>
> (Punter 1996: 22).

Robert Louis S t e v e n s o n's (1850 – 1894) novella *The Strange Case of Dr Jekyll and Mr Hyde* (1886) also uses the motif of a *doppelgänger*, the evil spirit corrupting the good side of human personality. The story is a moral fable about a man with a split personality. The book is the most vivid late-nineteenth century work exposing the criminality of human nature and Stevenson himself invited such interpretations (Kalikoff 1990: 61). It is a powerful allegorical study of moral dichotomy where evil is more fascinating than good. Hyde (who hides under the disguise of the night) shows tendencies towards sexual excess and deviance. He cannot impose on himself the same kind of limitations Jekyll does. Thus, Hyde becomes a kind of a beast, whose bestiality is at once the product of and the greatest fear of Victorian society.

Stevenson is, however, best known as a writer addressing juvenile audiences with his adventure stories. His most famous contribution is *Treasure Island* (1883), a story about pirates. It is a tale of a quest for Captain Kidd's hidden loot, the rivalry of the two parties and the triumph of the young hero. Stevenson wanted to give his characters full psychological portraits. Long John Silver is not a conventional adventure story hero; his moral ambiguity makes him a vivid and audacious personality. Because of his weak lungs Stevenson made two trips in search of a cure; accounts of these trips can be found in *An Inland Voyage* (1878) and *Travels with a Donkey in the Cevennes* (1879). Stevenson also wrote poetry, collected in *Underwoods* (1897). Stevenson showed himself a master of children's verse. In some of his poems for adult readers one can detect the theme of the Calvinist preoccupation with sin and suffering as well as that of morality. Other popular Stevenson's novels are *The New Arabian Nights* (1882), *Kidnapped* (1886), *The Black Arrow* (1888) and *The Master of Ballantrae* (1889).

Adventurer, sailor and writer Joseph C o n r a d (1857 – 1924) was born Teodor Józef Konrad Korzeniowski of Polish parents in the Ukraine (then part of the Russian Empire). He accompanied his parents into exile in Northern Russia, where his mother died. He was sent to school in Cracow, then went to sea first in a French vessel and after that on an English merchant ship. He left the sea in 1894 to devote himself to literature, drawing upon his experiences as a seaman. He was naturalised as a British citizen in 1886 and returned to Britain after his adventures at sea. It is the sea that provides the setting for his best novels. Yet, he does not write the literature of the sea-adventure but rather explores the psychological deliberations on the "guilt-complex" originating from his abandonment of Poland that were to become the core of his writing. The exotic setting serves to reveal certain problems connected with growing British imperialism. Conrad is shaping his material giving it the function of a revelation and confession. He does not dramatise an incident in one's life, but rather the experience of itself.

Almayer's Folly (1895) and *An Outcast of the Islands* (1896) reveal Conrad's struggle with the difficulties of a new language and techniques unfamiliar to him. *The Nigger of the 'Narcissus'* (1897) and *Lord Jim* (1900) were quite successful sea novels. Among his other best-known works were *Nostromo* (1904), *Chance* (1913), *Victory* (1915), *The Shadow Line* (1917), *The Rescue* (1920) and *The Rover* (1923). *The Secret Agent* (1907) and *Under Western Eyes* (1911) are two political novels which were widely commented on in the West. Conrad also wrote some short stories, such as *Tales of the Unrest* (1898), *Youth: A Narrative and Two Other Stories* (1902), *Typhoon, and Other Stories* (1902), *Twix Land and Sea* (1912) and *Within the Tides* (1915). Some of his stories were published in *Blackwood Magazine*. "Youth," "Heart of Darkness" and "Typhoon" (1902) are three of his finest short stories. "Typhoon's" description of a ship in a violent storm displays the lonely courage of Captain Mac Whirr, who rises to the occasion despite the scorn of his wife and the resistance of his crew. Conrad's powers of description are fully used to give the reader a picture of the machinery in the engine room during the height of the storm. Conrad also wrote political essays, e.g., *The Crime of Partition* and *Autocracy and War*. His autobiography, *A Personal Record*, appeared in 1912.

"The Warrior's Soul," written in 1917, is a good example of Conrad's short fiction set during the Napoleonic Wars. It is typical of Conrad's stories of courage and survival, linking him with the ideas of the romantic attitudes prevalent in Polish heroic literature of the nineteenth century. The story recounts the tale of a French officer who, after getting through the Russian line, demands from General Tomassov, whose life he once saved, an honourable death by the General's hand as repayment for the debt. "Prince Roman" and "Amy Foster" are his other "Polish" stories. Other stories, namely "The Idiots," take place in France, or in the usual Conradian setting of Africa, or the Malaya Archipelago.

Conrad's first successful novel, *Almayer's Folly*, is about a white man in the Malayan Islands. Almayer is a dreamer and a weakling who marries native woman, has a daughter

by her and turns to opium after his wife dies and their daughter flees with a lover. The novel presents the tragedy of an alienated man trapped in an alien culture. Similar to Conrad himself, Almayer is overwhelmed by surroundings whose logic he cannot comprehend. He intensifies the alienation generated by his white skin with his own inner turmoil. *Almayer's Folly* vividly represents the effects of political and social pressures on the lives of individuals. It is a novel about the search for identity, whose self-deluding hero cannot distinguish between fantasy and reality. While Almayer transcends the stereotype of the white coloniser, he is doomed to failure in his attempts to settle in a foreign country because he had transgressed the laws of both whites and the native people when he married one of them.

The Nigger of the 'Narcissus' presents a character whose illness and self-pity throws the entire crew of a ship into such a state of disorganisation that they all nearly perish in a storm. James Wait, the title character of the "Nigger," and a troublemaker Donkin are two new crew members on the ship "Narcissus." Although Donkin incites to mutiny, survival is only possible through the crew's ability to unite in submission to the captain's orders. The book offers a picture of the crew's endurance against the purifying force of the sea that expresses for Conrad the power of human faithfulness over demoralisation and lack of loyalty.

Likewise, *Lord Jim* deals with the problems of code of the sea and the consequences of not keeping to it. Jim is a young and courageous officer who has the misfortune of surrendering to general panic and deserts the sinking ship. Marlow, the narrator, gives an account of the events based both on the court proceedings and on Jim's own account. Thus, what we know about Jim comes solely from Marlow's narrative. Conrad experimented with the narration, using both the narrator and the narratee, embedding his story within the story told by the narrator. Marlow tries not to judge Jim, but the reader gets a powerful feeling that Jim is under constant surveillance and is being put through moral tests. After failing the first one and consequently losing his honour, Jim is finally redeemed when he dies an honourable death. Jim is a tragic hero, very much like the heroes of the Polish Romantic tradition, whose tragic fate lies partly in the circumstances in which he found himself and partly in his nature. At the same time, Jim is judged on the basis of the effects of his actions. Thus, the book presents a clash between Romantic and Positivist ideas. Jim has the messianic complex, in that he lives in his own world and is rather egoistically obsessed with himself, he is then obsessed with his guilt. Jim is forced to reveal the motives of his weakness under the legal obligation to testify. Imprisoned by his own pride, idealism and illusions he cannot admit that he, indeed, was weak in the hour of the moral test. His enemy was he himself, failing to recognise the truth about his character. Blinded by the desire for fame and power, he suffers even more. Lord Jim is what the native people call Jim. He is their "master." Conrad writes from the perspective of a white man, but does not see colonial power as the white man's burden. Still, "these modern versions of the imperialist who attempts self-redemption are doomed ironically to suffer interruption and distraction, as what they had tried to exclude from their island worlds penetrates anyway" (Said 1994: 163).

The effects of the white man's presence in the colonies can be observe in Conrad's novella *The Heart of Darkness*, the most grim and terrifying of his works.[1] Conrad himself went to the Congo, and in 1890 he returned to London like Marlow, after six years sailing in the Far East. Despite the seemingly adventurous African setting, the book ponders on the problem of moral choices that pervade Conrad's prose but never reaches clear conclusions. *Heart of Darkness* is the story of Marlow's journey up the Congo to find a man named Kurtz who has become the ruler of a tribe. As the journey progresses, Marlow's sense of the futility of his mission grows. Terrifying and ruthless, Kurtz stands for the colonisers. In fact, all Europe contributed to the making of Kurtz as he embraces the rhetoric of superiority. The nearer he gets to Kurtz, the more he falls into the grip of his own inability to comprehend Kurtz's secrets. By the time Marlow reaches his goal, Kurtz is too ill and too mad to explain, and all that is left for Marlow is the realisation that the price of understanding is sharing in Kurtz's madness. Marlow ultimately recoils from the terror of the depths of Kurtz's self-knowledge, the symbolic heart of darkness, by suppressing the inner anarchy, which he dares not even imagine. In the story Conrad exploits "black" and "white" imagery. Darkness symbolises the unknown, the impenetrable, the primitive and evil. Yet, when he reaches Africa, the colours of skin invert the traditional associations of the contrast. "White" is ivory, the luxury of civilised man, which at the same time is the root of all evil in the darkness, and which is the obsession of white men until they, like Kurtz, come to resemble it. The whites continually fall sick and because of their greed for ivory engage in perpetual intrigue against each other. The aggressive futile activities of the colonists are presented by Marlow as he establishes in us a feeling of inherent solidarity with the native people of the Congo. Conrad begins and ends Marlow's journey into the heart of darkness on the Thames and throughout the text we are constantly exposed to the comparison between the Thames, and the other "dark" river, the Congo. We are also reminded that although the white man is a representative of "civilisation," his own "civilised" nature can also turn monstrous and "dark."

Nostromo is the longest and the most widely read of Conrad's novels. A huge story with a panoramic effect, *Nostromo* has a large cast of characters of many different nationalities, making it difficult to focus on any one character. Charles Gould is, however, the chief character for the development of the plot. He gets a useless silver mine from the government which had so terribly mistreated his father. He wants to make the mine work as retribution for the wrongdoing done to his father, believing that such a deed might also save his country. He does not believe in the native Costaguan proverb: "a silver mine brings misery." Martin Decoud appears as a cynic who, through love, becomes a patriot but ultimately commits suicide when left alone to guard silver on an uninhabited island. Nostromo (our man—the hero of all), the leader of the workers, is also touched by the silver. Nostromo lives for his reputation, for his reflection in the eyes of others, and "when tempted by the silver, he condemns himself to clandestine course, the mainspring of his life goes slack" (Leavis 1948: 192). A seemingly incorruptible man, he is eventually adulterated by greed. We see all these events against the background of the history of the fictitious Costaguana and the province of Sulaco, the history of temptation created by the new

wealth leading to corruption, conspiracy and revolution. And in the face of history individual human lives do not count for much. People come and go, while the country, endures. Conrad was one of the first literary chroniclers of the dilemmas of twentieth century man. *Nostromo* presents a mosaic of human behaviour and political attitudes and is generally interpreted as a critique of growing social materialism.

The Secret Agent is based upon the historical fact of a Russian agent provocateur Martin Bourdin who, inspired by his brother-in-law, attempted to blow up the Greenwich Observatory in 1894 as a means of rousing British indignation against the Nihilists. Conrad's novel is a story of espionage and the anarchist activities. Being one of the first of its kind, Conrad's spy novel masterfully recreates the grim atmosphere of the underworld of terrorists and the entanglement of political activities and private life. Verloc married Winnie and took over the responsibility for her idiot brother. Torn between two powers, Russia and America, Verloc enlists Stevie as an accomplice in the plan to destroy the Observatory. The ending culminates in domestic tragedy, because when Stevie dies, Winnie kills Verloc and drowns herself in the English Channel. *Under Western Eyes* is the most Slavic of his books. Here Conrad tries not to show his Russophobia, but rather attempts a psychological explanation of the motivation for human behaviour. The story is told by an elderly English teacher of languages, who in turn tells the story of a young Russian Razumov, using Razumov's diary and his own memories of him. Set in the Tsarist Russia, the novel presents the tragic history of a student, Razumov, who betrayed his fellow student, a revolutionary and an idealist. Instead of becoming a hero, he is treated as a suspect and consequently flees the country. Exiled and miserable, he is nevertheless treated as a hero by the betrayed man's mother and sister. Although he attempts to break free from the life of deceit, he is not capable to placating his sense of guilt. As he confesses to his friends, Razumov's ears burst, and he is then struck by a tram he does not hear approaching. *Under Western Eyes* is a book concentrated on personal tragedy resulting from wrong moral choices and split loyalties, namely between those towards one's own country and those towards one's fellow citizens.

Among Conrad's late works are *Victory*, *The Rescue* and *The Rover*. *Victory* returns to the tropical island setting, as the action takes place on an island in Indonesia and recounts the history of a Swedish baron and rootless adventurer Axel Heyst who lives beyond all ties and commitments in self-imposed exile. The novel presents a number of memorable characters, among them Lena, an English violinist, and Heyst who was once rescued from unwanted attention of hotel keeper. The ending is rich in pathos, as due to an unfortunate plot against Heyst, Lena dies in his arms and he, in turn, commits suicide in despair. The title signifies the victory of Lena over Heyst's moral barrenness and nihilism, victory in life and victory in death.

Conrad's novels and short stories deal with the motif of isolation on various levels and in various aspects. The most obvious physical one is that of the sea: "...the universe of waters constitutes the shape of the fictional world" (Krajka 1992: 5). This type of solitude is furthermore intensified by the internal isolation of the characters who, like Conrad himself, feel like strangers in the places they exist. This specific spacial representation is then contrasted with the ethos of the seamen, whose fellowship exists only as long as their peril calls for a unified struggle, but who are in the end left alone to face the danger. For Conrad, alienation is often a conscious choice on the part of the main character.

> Internal, psychological seclusion is at least equally important, it is voluntarily and consciously chosen by an individual, and results from his performative conduct. Conradian characters frequently separate themselves from reality, trying to replace it with an illusory world, the sphere of their love feelings, or experiences of ethical dilemmas. Escapism usually brings about a loosening or loss of contact with the environment, leading to tragic consequences
>
> (Krajka 1992: 32).

Ford Madox F o r d (Ford Hermann Hueffer) (1873 – 1939) collaborated with Conrad on two novels, *The Inheritors* (1901) and *Romance* (1903), but disagreements brought an end to their friendship. He was the son of Dr. Francis Hueffer, a music critic for *The Times*. In 1908 he founded the monthly *The English Review* and published the first stories of D.H. Lawrence. Other contributors were Thomas Hardy, Henry James, John Galsworthy and H.G. Wells. Ford wrote a large number of novels, of which *The Good Soldier* (1915) and the Tietjens sequence are best known. Other volumes in the Tietjens sequence are *Some Do Not* (1924), *No More Parades* (1925), *A Man Could Stand up* (1926), and *The Last Post* (1928), published under the collective title *Parade's End*. His work also includes critical studies, verse and reminiscences. The Tietjens tetralogy, written after the First World War, is ideologically and intellectually connected with the war time. It is the story of a dying generation of Tory aristocrats, against whom unjustified social criticism is directed. Christopher Tietjens, a Tory, is the representative of the traditional values which collapsed during the War. Tietjens behaves according to Ford's concept of the ideal code, becoming a country gentleman. He is the impeccable white hero, somewhat of an English Don Quixote who cannot come to terms with a changing world. The novels are not free from sentimentalism and lack a more critical, or authentic outlook on the reality they depict. Ford was very much under the influence of Pre-Raphaelite circles, which deeply affected his critical and fictional works. He truly believed that a novel is a work of art and developed his own theory of Impressionism.

A writer of the Empire, Rudyard K i p l i n g (1865 – 1936), was the son of John Lockwood Kipling, the illustrator of *Beast and Man in India*, and was born and educated in Bombay. His fame rests principally on his short stories about India, an army adventure at sea, and a multitude of other related subjects. He began his career as a poet, displaying in *Barrack Room Ballads* (1892) verse similar to that of Verlaine's for its musical quality, and also incorporated the use of Cockney as used by a British private soldier into poetry. He could also take a stern and oratorial tone, as he did in "The English Flag," "The White Man's Burden," "Mandalay," "Recessional" and other poems about the white man's mission in the colonies. "The White Man's Burden" became a catch phrase for twentieth century post-colonial criticism. "Recessional" was written to celebrate the anniversary of Queen Victoria's reign. Kipling rejoices in the occasion but at the same time warns his fellow men that in their pride they should not forget that the strong could always lose their power. His

verse stood in contrast to poems of the Pre-Raphaelite Brotherhood. His was a clear, simple poetry whose rhythms were easy to memorise. In his poetic as well as his prose works, he praised British imperialism and supported British rule in India. Between 1882 – 1889 Kipling worked as a journalist in India. Many of his stories were originally published in newspapers, and were later collected in *Departmental Ditties* (1886), *Soldiers Three* (1892) and *Wee Willie Winkie* (1888). His last series of stories are *A Diversity of Creatures* (1917), *The Years Between* (1919) and *Letters of Travel 1892 – 1913* (1920) among others.

In *Plain Tales from the Hills* (1888) and *Kim* (1901) he portrayed many aspects of life in the colonies. He looked at the life of the inhabitants of India solely in their relation to the British. The title hero of *Kim* (Kimball) O'Hara, the orphaned son of a sergeant in an Irish regiment, grows up on the streets of Lahore until he falls into the hands of his father's old regiment. Because of his knowledge of India he is then recruited to do service for the British Empire by securing some important papers captured from Russian spies in the Himalayas. The novel presents a panorama of places and people as Kim travels under the guidance of an old lama, unfolding Indian landscapes before the reader. The world is India as much as India is the world for him.

Similarly, Kipling constructs the jungle as a self-sufficient universe in *The Jungle Books* with which he established a genre of literature for children. *The Jungle Book* (1894) and *The Second Jungle Book* (1895) and *Just so Stories* (1902) are the best examples of literature for young readers. They are among the most enduring and least controversial works of Kipling since they do not overtly express his views on colonialism. *The Jungle Book* describes how the boy Mowgli is brought up in the jungle by wild animals that have human personalities. As Mowgli grows up, he has adventures and learns the law of the jungle. The interest in law and order was one of Kipling's main preoccupations, as he was a true Englishmen, deeply convinced of the importance of the British mission in the colonies. His other work for children was *Puck of Pook's Hill* (1906), in which two children, Dan and Una, act out a version of *A Midsummer Night's Dream* and conjure Puck. He in turn conjures other personages from the past, teaching the children history and their own heritage. For Kipling, Shakespeare's Puck and Oberon provided a connection between Arthurian literature and the fairy world. Here, Kipling's imperialism is shown through his sympathies with various invaders from the past, such as the Romans and the Normans. From 1902, Kipling lived in Sussex but continued to travel. He wrote some reports from the Boer War in South Africa. Kipling received the Nobel Prize in 1907. He wrote numerous short stories, of which the most popular ones are "Wee Willie Winkie" and "The Man Who Would be King." His autobiographical fragment, *Something of Myself*, was published posthumously in 1937.

Henry Rider H a g g a r d (1856 – 1925) won great fame with *King Solomon's Mines* (1885), *She* (1887) and *Allan Quatermain* (1887). These ultra-romantic adventure stories set in Africa were not only popular in his times but were later subjects for film. *King Solomon's Mines* narrates the story of the expedition set out in search of the legendary treasure, King Solomon's Mines, and the lost man, one of the characters' younger brother. In *Allan Quatermain* the three friends who embarked on adventure in *King Solomon's Mines*, Allan Quatermain, Sir Henry Curtis and Captain John Good, are back in Africa in search of adventure once again. Both books repeat popular images of Africa, the wilderness, and the hostility of the in-land tribes.

Haggard's African adventure stories, Stevenson's *Treasure Island*, Kipling's *Jungle Books* and some of his stories, as well as Conan Doyle's *The Lost World* are what contemporary critics label as Victorian **quest romances** or **travel romances**. The quest romance came into being together with the late Victorian concept of the New Woman (see below) and as Fraser claims, it was "men's literary revolution intended to reclaim the kingdom of the English novel for male writers, male readers" (1998: 3). Consequently, such works were set in exotic settings, in remote parts of the globe where European women were not welcome and "featured feats of endurance calculated to boost masculine self-esteem" (Fraser 1998: 3). The literary ancestry of the quest romance are both the chivalric romances of the Middle Ages, revived in Tennyson's *Idylls of the King*, as well as the nineteenth-century travel accounts. The integral part of the narrative is always an account of bravery against adversity and the nobility and honour of the white man. Hence, Victorian quest romance links an imperialistic vision of the colonies or would-be colonies with the Victorian nostalgia of the brave man's world.

Anthony Hope H a w k i n s (1863 – 1933) signed his works as Anthony Hope. He left two very popular romantic adventure stories set in the imaginary country of Ruritania, *The Prisoner of Zenda* (1894) and *Rupert of Hentzau* (1898). Both novels sequentially follow a continuous story built around the same characters. Their popularity rested on their powerful love interest, their attractive characters and the clear description of astonishing events. Rudolf Rassendyll because of some past stories of illegitimacy bears physical resemblance to the heir to the throne of a central European mythical country Ruritania, Rudolf of Elphberg. When he decides to be present at the coronation, his adventures begin and he has to show true sportsmanship, honour, loyalty and courage becoming an English aristocrat. Hawkins used the plot to present the story of education of a late-nineteenth-century gentleman. Hawkins is pro-monarchic and his anti-democratic views can be seen in his stark attempts to preserve the European imperialist *status quo*. He also wrote *The Dolly Dialogues* (1894) and *Sophy of Kravonia* (1906), in the latter creating yet another central European mythical country, as well as plays like *Helena's Path* (1910) and *Mrs. Thiselton's Princess* (1921). *Memories and Notes*, his autobiography, appeared in 1927.

Thomas H a r d y (1840 – 1928) is a representative of the traditional novel in the Late Victorian period. Hardy was born near Dorchester as the son of a builder, and in his early life he practised architecture. The underlying theme of Hardy's novels and poems is man's struggle against forces that are indifferent to man's sufferings. His strong sense of humour is seen principally through his rustic characters. Hardy's novels, according to his own classification, can be divided into three groups. The first and largest group are novels of character and environment, e.g., *Under the Greenwood Tree* (1872), *Far from the Madding Crowd* (1874), *The Return of the Native* (1878), *The Mayor of Casterbridge* (1886), *The Woodlanders* (1887), *Wessex Tales* (1888), *Tess of the d'Urbervilles* (1891), *Life's Little*

Ironies (1894) and *Jude the Obscure* (1895). The second group consists of romances and fantasies, e.g., *A Pair of Blue Eyes* (1873) and *Two on the Tower* (1882). The last group comprise the novels of ingenuity, e.g., *Desperate Remedies* (1871) and *A Changed Man, The Waiting Supper and other Tales* (1913).

Hardy started out, however, not as a novelist but as a poet and most of his poetry was not published until the twentieth century when he had already established himself as a novelist. His poems are often like songs offering a story in verse. Similarly to most men and women of his times he was preoccupied with the position of Christianity in contemporary life. In "The Oxen," he is wistful about his envy for the commitment to the Christian faith he finds in others. After unfavourable reviews of *Jude the Obscure*, he returned to poetry. In one of his later poems, "After a Journey," he insists that although he has grown old, he is still the same inside as when he was a young husband on his honeymoon. His poems are built on the notions of irony, fate, coincidence, betrayal, memory and death. There is an atmosphere of pessimism permeating his poetry, yet of a different kind than that found in Browning or Swinburne. There is nothing decadent about Hardy. He is deeply humane, preoccupied with tragic human destiny projected in his poetry with moving simplicity.

In 1903, 1905 and 1908, Hardy published the three parts of *The Dynasts,* an epic drama of the war with Napoleon. It is written partly in blank verse, partly in a variety of other meters and partly in prose. The events in history with which it deals are recounted in the descriptive passages and stage directions. The work centres on the tragic figure of Napoleon.

In *Under the Greenwood Tree*, Hardy skilfully weaves the love story of two characters with the fortunes and misfortunes of a group of villagers, many of whom are musicians and singers in Mellstock church, in Hardy's beloved Wessex. For Hardy, love accentuates individuality, yet love also unleashes free the obscure forces of the universe, which sometimes work against human beings. Hence, the frequent struggle of Hardy's characters against something they cannot fight, namely their own fate. The passions and egotism of young lovers are rendered in a lively manner, and can be seen as symbols of the human condition. The happy ending signifies fulfilment and hope.

Far from the Madding Crowd takes up the typical Hardyan themes of unconditional devotion, selfish, unscrupulous love and violent passion. It ends with Bathsheba Everdene and her faithful shepherd, Gabriel Oak, united. It is probably one of the most pastoral of Hardy's novels painting the picture of Wessex's countryside. Still, it is not the pastoral one finds in Spenser's *Shepheardes Calender* (1579) or John Clare's *Shepherd's Calendar* (1827). Rather it is an unidealised version similar to that created by George Crabbe (1755 – 1832) whose work Hardy had always admired. Hardy's novel presents the world shaken by Darwinian theories, the traditionally Christian rural world, to which modernity is introduced through new forms of thinking. The English countryside will never retrieve the pastoral simplicity of the pre-industrial era.

The Return of the Native is the best representative of Hardy's Wessex novels. The central character, "the native," is Clym Yeobright who, tired of his life as a diamond merchant in Paris, returns to his native village with the intention of becoming a school teacher and marries the egoistic Eustacia Vye. She hopes for a better life with him, but one which he cannot grant her as he does not want to leave his village and she insists that they should return to Paris. Eustacia renews the relationship with her former lover and after a violent scene with her husband, she and her lover escape but are ultimately drowned. Blaming himself for these deaths, Clym becomes a wandering preacher in an attempt to atone for his sins. The village, the community of Egdon Heath, is presented as one whose ideals are based on the ethical systems of Comte which were popular at the time. Still, Hardy introduces the modern into the primordial heath, an instance of disproportioning that must result in tragedy (Wheeler 1999: 203).

In *The Mayor of Casterbridge*, the reader meets a man who is driven by remorse. The novel presents the story of Henchard, Mayor of Casterbridge, who, before he became a respectable gentleman, sold his wife and daughter to a sailor at a fair.[2] Realizing what he has done, he decides not to touch hard liquor for twenty years. He works hard to gain his position and after eighteen years his wife comes back. His troubles return with a vengeance and he is finally punished for his past mistake; he suffers alienation and misery, and dies in seclusion. Hardy's interest is concentrated on the psychological portrait of Henchard. External circumstance and coincidence are still at play here, yet, the major emphasis is placed on Henchard's character whose faults bring him to destruction. The bitter-sweet atmosphere of the whole book is rendered with extraordinary narrative skill.

The same atmosphere can be felt in *The Woodlanders*, set in the woods of Dorset, in the community of Little Hintock. This novel exhibits Hardy's regionalism and tenderness as he describes his characters. Here, the secret of happiness is to limit one's aspirations and enjoy whatever one is given in life. Similar to his earlier novel, *The Return of the Native*, *The Woodlanders* narrates the story of love and the choices one has to make. The "blows of fate" are directed towards the characters of Rufus Sewell and Emily Woof while they struggle to understand the workings of their destiny. Their self-knowledge comes through bitter and sad experience.

Hardy is the most modern of the Victorians, unafraid to explore topics considered taboo by most other writers. Sex and physical desire always intertwine with love and true devotion. *Tess of the d'Urbervilles*, for example, is the story of the daughter of a poor dissipated villager, Durbeyfield, who learns that she might be descended from the ancient family of d'Urberville. She encounters Alec d'Urberville, who seduces her, and the child she bears dies soon after birth. Working as a dairymaid, she falls in love and marries Angel Clare, a clergyman's son, who abandons her after she tells him her story. Angel returns after several years but by then Tess has become Alec's mistress. Convinced that it is Alec who always stood in the way to her happiness, she then stabs and kills him, and is executed after a pastoral interlude with Angel. Tess can be compared to tragic heroines of ancient drama, marked by a tragic flaw, yet compelled by tragic destiny to her doom. Her fate is also linked with the Christian doctrine of predestination, which damns her at the outset as she committed the crime and must pay by losing her husband's love. Her passivity and almost masochistic acceptance of all that is done to her constrains her to concede to her husband's decision to leave. As a woman of poor origin, brought up to be gentle and caring, she cannot renounce a man's orders. When she rebels against her fate to secure her happi-

ness, she is punished once again, this time by human law, as she is prosecuted for murder. Whether right or wrong, the fact that she killed Alec works against her and it is she, not the one who initially caused the tragic situation, who is punished.

In *Jude the Obscure* one can find similar elements. The novel presents interesting portraits of women, contrasting the idea of woman as the physical body and man as the intellectual element.[3)] The whole book is the struggle to create socially acceptable relationships. Jude Fawley is a poor stone worker who is side tracked from his intellectual aspirations by an early marriage to Arabella Donn, "a mere female animal." She frames him with a supposed pregnancy. He later falls in love with Sue Bridehead, a school teacher, who marries an elderly schoolmaster, Phillotson. Sue and Jude end up together but neither can find peace. Even when there is an opportunity of getting married, she refuses to do so. When Father Time, Jude's son from his first marriage, kills all the other children and himself to relieve the burden of a poverty stricken family, the relationship between Jude and Sue slowly deteriorates. Jude goes back to his first wife and dies there, fulfilling the rhetoric of fate. Jude is another tragic hero marked by the flaw of a misapprehension of the world. Not sure about how to behave when confronted by a set of social norms he does not wish to follow, Jude's attempt at defining his own manhood and responsibilities fail on both the economic and psychological level.

Hardy wrote a few novels of a different kind, romantic works like *A Pair of Blue Eyes* and *The Trumpet Major* (1880). His first published novel, *Desperate Remedies*, explored yet another genre, that of surprise and mystery. Hardy is a master of the exploration of the human condition in society. He gives detailed depictions of the complex structure of the English countryside while the daily life of his characters serves as a backdrop for man's never-ending struggle to attain cosmic significance. His novels frequently present man as a traveller plying upon the medieval theme of life's pilgrimage. Still, while according to medieval topos, one always returned "home" after a long life's journey, Hardy's characters rarely do so. Tess is "an unhappy pilgrim," Henchard is a "wayfarer," Clym Yeobright thinks he is returning home for good, only to embark on a further journey. Their symbolic restlessness and the impossibility of setting in any one place signifies the problems of a contemporary industrial migrant society, no longer anchored in one place but always compelled to make their home far away from home.

George Robert G i s s i n g (1857 – 1903) left Owens College, Manchester, because of a theft he committed to save and "reform" a young prostitute Marianne Harrison. After brief imprisonment he left for London and then for America, where he experienced the extreme poverty and misery reflected in many of his novels. He almost starved in Chicago and this episode appears in his most successful novel, *New Grub Street*. In 1880 he returned to London, and published his first novel, *Workers in the Dawn*, making a precarious living by tutoring. Frederic H a r r i s o n (1831 – 1923), a positivist philosopher, author of works such as *Order and Progress* (1875) and *The Philosophy of Common Sense* (1907), read the novel and as a result Gissing became Harrison's protégé. Harrison's remarks on culture stimulated Arnold's reply in *Culture and Anarchy* (1869). In *New Grub Street* Gissing presented himself as a mouthpiece for the advanced radical party, and meant to attack social injustice (Trotter 2001: 27). He married two lower class women (one of them was Marianne Harrison, the other Edith Underwood), and they shared his poverty; he finally separated from his second wife, Edith, in 1897. All through his life Gissing published many novels illustrating the degrading effects of poverty on character, such as *The Unclassed* (1884), *Demos* (1886) and others. *A Life's Morning* appeared in 1888, *The Nether World* in 1889, *The Emancipated* in 1890, *New Grub Street* in 1891, *Born in Exile* in 1892 and *The Odd Women* in 1893.

Gissing is one of those writers heavily influenced by Émile Zola, whose naturalism in the depiction of London poverty and the life of the lower classes might be sometimes tiring. **Naturalism** developed out of realism, with naturalists applying Darwin's biological theories, and Comte's scientific ideas to the study of society. The interpretation of human life concentrated on depicting the social environment and dwelt particularly on its deficiencies and on the shortcomings of human beings. Naturalist novels frequently depict the struggle of the individual to adapt to his/her environment incorporating the Darwinian idea of the survival of the fittest. *New Grub Street* is a work utilising naturalist concepts. It depicts the struggle of Edwin Reardon, a novelist and his friends and acquaintances from New Grub Street including Jasper Milvain, an ambitious journalist, and Alfred Yule, a critic. Showing the misery of poverty and the damaging effect it has on literary people Gissing portrays English society at the end of the nineteenth century, a society wherein literature has become a commodity and writing amounted to no more that a form of "labour"—a mechanical business. Although one may struggle to attain nobler ideal, it is ultimately destroyed by the demands of capitalism. Unlike his earlier attempts, this novel does not portray Gissing as a reformer as he does not believe in the possibility of improvement.

The Odd Women presents yet another problem facing contemporary society, that of lack of employment and the poverty of women. The book dramatises the dilemmas facing single women at the turn of the century. The title plays upon the famous article, which appeared in *The National Review*, 14 (1862: 434 – 460) by W.R. Gregg. Gregg claimed that half of the population of women were redundant as they exceeded their male partners in number and therefore would be relegated to the margins of society, the "odd" women for Gissing. Gissing commented upon the romanticised version of the New Woman (see below), who supported herself by work and was generally freer in her choice of a partner, but nevertheless found the solution for her problems either in marriage or in death. Gissing de-romanticises the problem by presenting his heroines as women in their thirties and setting his novel in the grim atmosphere of London and by putting forward the argument for the education of single women.

After his visit to Italy, Gissing published his impressions and experiences under the title *By the Ionian Sea*, which appeared in 1903, and also prepared the historical novel, *The Private Papers of Henry Ryecroft*, which finally was published posthumously in 1904. *The Private Papers of Henry Ryecroft* was a collection of memories and reflections of a recluse who, in fact, represented the author himself. Gissing also wrote some critical pieces on Charles Dickens, his great model. While in England he wrote *The Town Traveller* (1898), *The Crown of Life* (1899), *Our Friend the Charlatan* (1901), and *Will Warburton* (1905).

His short stories, *Human Odds and Ends*, were published in 1898, and the second collection, *The House of Cobwebs*, appeared in 1906.

George Gissing as well as Mark R u t h e r f o r d (1831 – 1913), whose real name was William Hale W h i t e, showed a similar interest in social matters. Rutherford published his first novel, purporting to be an autobiography, *The Autobiography of Mark Rutherford, Dissenting Minister* in 1881 followed by the sequel, *Mark Rutherford's Deliverance* (1885). The autobiography is an account of loneliness both spiritual and material. Rutheford talks about the dwindling of radical revolt into a mean, self-righteous illiberality (Allen 1991: 286). These novels together with *The Revolution in Tanner's Lane* (1887) offer a picture of the nineteenth century dissent showing a nostalgia for the Puritan past. Rutherford was fascinated with the figure of John Bunyan and published a study on him under his own name. His other novels include *Catherine Furze* (1893), *Miriam's Schooling and Other Papers* (1893) and *Clara Hopgood* (1896). Rutherford published also his essays and stories in *Pages from a Journal* (1900), *More Pages from a Journal* (1910) and *Last Pages from a Journal* (1915).

The phrase the New Woman was coined by Sarah G r a n d (1854 – 1943), which was the pen name of novelist Frances Elizabeth Bellenden M c F a l l, b. Clarke. She achieved great success with the novel *The Heavenly Twins* (1893) which attacked sexual double standards in marriage, openly discussed the dangers of veneral diseases, especially syphilis, and attacked the immorality of the Contagious Disease Act. The title twins, Angelica and Diavolo, represent the false divisions of sex roles into "angelic" female and "diabolic" male.[4] She lectured extensively to promote her views. She also published a semi-autobiographical novel *The Beth Book* (1897). The New Woman constructed new ideals of femininity, contrary to the earlier Victorian "Angel in the house." The New Woman was to be educated and self-sufficient to face the challenges of single life. Romanticised as it was, the New Woman novel specified the needs of women who wanted more than husband, children and family life.

Another author hailed as a feminist novelist is Olive S c h r e i n e r (1855 – 1920), born in the Cape Colony of an Anglo-German family. She gained popularity with *The Story of an African Farm*, published in 1883 under the pseudonym Ralph Iron. The novel narrates the story of the lives of two orphaned cousins, Em and the unconventional Lyndall, the New Woman, who becomes pregnant but refuses to marry her lover and dies after the death of her baby. "...Lyndall is the first wholly serious feminist heroine in the English novel" (Showalter 1999: 199). Her other novels, *From Man to Man* (1926) and *Undine* (1929), appeared posthumously. During her lifetime she published collection of stories, allegories and articles, e.g., *Woman and Labour* (1911).

One of the most successful novels featuring the New Woman was written by Grant A l l e n (1848 – 1899). Published two years after *The Heavenly Twins*, *The Woman Who Did* was intended as a protest against the subjugation of women, presented through the heroine who sees marriage as a barbarous institution, incompatible with the emancipation of women. She endures social ostracism when her lover by who she has a child, dies. Allen takes up the theme of free unions between women and men but the ending of the novel was

criticised as too conventional. The immediate response was by Victoria Crosse, *The Woman Who Didn't* (1895), and by Lucas Cleeve, *The Woman Who Wouldn't* (1895).

> ...both Allen, in *The Woman Who Did*, and Gissing in *The Odd Women*, acknowledged that the idealistic New Women who tried to live by the rationalistic rhetoric of socialist feminism and the free union often found themselves in positions of extraordinary personal risk, overwhelmed by feelings of loss, betrayal, jealousy, or possessiveness, they had denied or judged irrational
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> (Showalter 1996: 52 – 53).

Victoria C r o s s e (1868 – 1952), a rather enigmatic figure, used a number of different pseudonyms. Her most successful work was *Anna Lombard* (1901), in which the heroine persuades her husband to continue her pre-marital affair. She wrote a number of novels about sex and adultery, such as *The Night of Temptation* (1912) or *Electric Love* (1929).

George Augustus M o o r e (1852 – 1933) was an Anglo-Irish novelist. His father's racing stables provided the background for his most successful novel, *Esther Waters* (1894). He studied painting in Paris for some years, and later on in his writing came under the influence of French realists and naturalists like Balzac or Zola as well as, through French translation, Turgenev. His first novel, *A Modern Lover* (1883), set in artistic bohemian society, was banned because of his outspoken battle against prudery and censorship. The book was republished as *Louis Seymour and Some Women* in 1917. Moore secured his position in the literary world with this novel and saw himself as the author who would establish "the aesthetic novel" (Deane 1994: 145). His next work, *A Mummer's Wife* (1885), is a naturalistic novel showing how heredity and environment can lead to the slow degradation of character. Kate Ede leaves her sick husband for the manager of a touring troop, and after financial disaster and the traumatic loss of a baby, degenerates into violent alcoholism and nearly to prostitution. *Esther Waters* is a work sharing the general atmosphere of Hardy's *Tess*, but it is much more heavily anchored in Zola's naturalism. It is the story of a girl who struggles against adversity and social prejudice and who in the end triumphs. The novel discusses illegitimacy in relation to survival, as Esther, forced to leave home in search for money, is seduced and has a child. Left alone, she struggles to maintain herself and her child. Esther is much more of a fighter than Tess. She is determined to survive although her possibilities of making it in the world are limited. Still, Moore, even more so than Hardy makes his heroine the victim of arbitrary forces. Esther's problems are more easily analysed as social and economic than Tess', and there is a corresponding irony in her unawareness of political issues. She is illiterate, hence the problems of both "reading" the world around her and conveying her experiences to the reader. *Evelyn Innes* (1898) and its sequel, *Sister Theresa* (1901), focus on the emotional and intellectual life of the heroine. *The Untilled Field* (1903) is a collection of short stories influenced by the writing of the Russian masters, Turgenev and Dostoyevski. Moore returned to Ireland, and was associated with writers like Yeats, Synge, Lady Gregory and Edward Martyn and the Abbey Theatre. He expressed his initial enthusiasm and later disillusionment with the Irish Twilight (see next chapter) in his autobiographical work *Hail and Farewell* (3 vols., 1911-1914). In his later novels, e.g. *The Brook Kerith* (1916) and *Heloise and Abelard*

(1921), he tackled historical topics. The former undertakes to present the life of Christ (who survived the cross) and St. Paul. The novel reaches the climax when Paul, a fanatic missionary, meets the man whose resurrection and divinity he had proclaimed. The latter presents the well-known story of medieval lovers. In *Héloise and Abelard*, he recreates a twelfth-century story setting it in a dream like world. His collection of short stories, *Celibate Lives* (1927), shows the influence of Flaubert. He also wrote some autobiographical works such as *Confessions of a Young Man* (1888) and *Memoirs of My Dead Life* (1906).

Arnold B e n n e t t (1867 – 1931) was born in Staffordshire and spent his childhood there. Educated at London University, he became an assistant editor and subsequently editor of the periodical *Woman*. After 1900, he devoted himself exclusively to writing, with theatre journalism being of his special interests. His fame as a novelist relies chiefly on *The Old Wives' Tale* (1908) and the Clayhanger Series (*Clayhanger* 1910, *Hilda Lessways* 1911, and *These Twain* 1916), reprinted as *Clayhanger Family* (1925). These novels recreate provincial life through the passionless narration of a naturalist. *The Old Wives' Tale* describes the lives of two provincial, slightly educated, and rather unimaginative women, Constance and Sophia Baines, daughters of a draper of Burslem (Burslem is one of the five towns). Constance marries an insignificant and rather dull shop assistant Samuel Povey, and leads a boring life in Burslem. Sophia, who aspires to a better life, falls for Gerald Scales, a commercial traveller, who is later forced to marry her, but eventually abandons her. Having gone through the turmoil of Paris in 1870, Sophia returns home and the sisters are reunited later in life. The novel represents typical Bennetian detached narrative. Bennett believed in the moral side of realist fiction, hence, the presentation of a problem, or quest with the characters judging themselves, and estimating their successes or failures. The five towns, which figure prominently in these works, are Tunstall, Bursley, Henley, Stoke-upon-Trent, and Langton, all centres of the pottery industry. The often ugly and sordid features of this background are skilfully woven into the stories of lives he presents dispassionately, without comment or protest. *Anna of the Five Towns* (1902) shows the influence of Moore and Zola and tells the story of a pauper's daughter, once again re-creating the Potteries. More than any other writer, Bennett had a real sense of the reality of poverty, "of the want which makes money the first step towards a decent life" (Hewitt 1999: 97). *Riceyman Steps* (1923) is another of Bennett's portrays of life in the drab surroundings that brings out the best in him. It is the story of a miser, a second-hand bookseller in Clerkenwell, who not only starves himself to death, but infects his wife with his passion for economy, bringing her to an untimely end as well. Among Bennett's other best-known works are *The Grand Babylon Hotel* (1902); *The Grim Smile of the Five Towns* (short stories, 1907); *Milestones* (1912), a play with E. Knoblock; and *The Matador of the Five Towns* (short stories, 1912). Bennett was a precursor of modernism, who owed much to the European realists, but the post-war modernists condemned his technique as excessively accumulating scientific and industrial details.

John G a l s w o r t h y (1867 – 1933) came from Devonshire and was educated at Harrow and Oxford. He was a great propagator of naturalistic methods of description in literature. He wanted to shed light on the forgotten dark spots of human life, as a means of providing moral guidance. Galsworthy's most important work is a series of novels which include *The Man of Property* (1906), *In Chancery* (1920) and *To Let* (1921). These works are collectively entitled *The Forsyte Saga*, of which the main theme is the intensely possessive instinct of Soames Forsyte, a man whose passion is to satisfy all his desires. The record of the Forsyte family as it extends over the late Victorian period is resumed in *A Modern Comedy* (1929), and continues with *The White Monkey* (1924), *The Silver Spoon* (1926) and *Swan Song* (1928). The author depicts a society whose foundations have been shattered because of the First World War. Deprived of deeper values by a sense of impermanence, they try to live life to the fullest while it lasts. *The Forsyte Saga* includes two "interludes," *The Indian Summer of a Forsyte* (1918) and *Awakening* (1920). There are also two "comedies" in *A Modern Comedy, A Silent Wooing* (1927) and *Passers By* (1927). In 1930 a collection of apocryphal Forsyte tales appeared under the title *On Forsyte Change*. Among Galsworthy's other best-known novels are *The Island Pharisees* (1904), *The Country House* (1907), *Fraternity* (1909) and *The Patrician* (1911). Galsworthy's Forsytes are spiritual descendants of the Osbornes from Thackeray's *Vanity Fair*. Forsytes from *The Man of Property* are at the top of the world, but they live entirely in terms of money and property and although deprived of affection, the family is ultimately bound together by materialist self-interest.

> For Forsytes what cannot be bought does not exist; art and the things of the spirit are objects to be collected but not for their own sake, rather as manifestations of their success in life. They are so encrusted with property that they are only half alive; they are pathetic though they do not know it; the life of the emotions, the "holiness of the heart's affections," are as closed to them as the life of pure thought
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> (Allen 1991: 324).

Galsworthy's defence against the overt materiality of the Forsytes is sentimentality, into which he frequently retreats. Still, the pride of possession and the property instinct is what makes the Forsytes an example of the turn of the century clan. He was awarded the Nobel Prize in 1932.

A friend of George Gissing, one of the great realists of the late nineteenth and early twentieth century, Herbert George W e l l s (1866 – 1946), was in his time a very popular writer, read by many people and translated into many languages. He expressed views at odds with those of Henry James, an American novelist and a theoretician of the novel, for whom a writer was primarily an artist. For Wells, a novel was not so much an art form as it was a means of expressing his views on social issues. This perspective is aptly reflected in the somewhat journalistic style of his work.

His writing can be divided into three periods, the first of which includes science fiction novels like *The Time Machine* (1895). The novel expressed Wells' apprehension that the working class will be turned into the blind and cannibalistic people of the underworld, the Morlocks, while the surface will be the home of the beautiful, but stupid, inefficient and vulnerable Eloi. The **science-fiction novel** encompasses a variety of topics and ideas, including trips to the other worlds, quests, the exploration of space, visits to other planets

and interplanetary warfare. Some science-fiction novels are concerned with utopia and dystopia. The term "science fiction" was first used in 1851, the year of the Great Exhibition in London (Cuddon 1998: 791).

Wells clothed his social views in fictitious settings, while another exponent of science-fiction, a French writer Jules Verne (1828 – 1905), combined adventure and popular science, for example, in his work describing the adventures of Captain Nemo and his crew on board of the submarine "Nautilus" (1869). *The Time Machine* incorporates Darwinian theories most crudely, predicting that as man adapts to the environment, the Eloi deprived of the need to develop mentally, degenerate into an entirely artless species. The division of the human population corresponds to the typical Victorian house organisation with the working classes occupying dark cellars and the middle-classes living in the centre of the house and in the upper quarters. The social organisation of the future world reflects the predictions that the world eventually becomes a socialist-communist utopia, inhabited by people utterly incapable of protecting themselves against the dangers of the Morlocks.

The Island of Doctor Moreau (1896) is an account of a naturalist Charles Edward Prendick, who was shipwrecked on the island of Dr. Moreau, the terrible laboratory of pain. The book attacks vivisection and biological experiments by telling the story of a doctor who turns human beings into animals, his beast-people. *The Invisible Man* (1897) is yet another scientific fantasy presenting the dangers of the unlimited development of science. The eminent scientist, Griffing, dedicates his life to the development of science but does not see how his invisibility coincides with the deterioration of morality and consequently he becomes an increasingly hateful persona. *The War of the Worlds* (1898) depicts the helplessness of the human race faced with the assault of technologically superior Martians who are ultimately defeated by their vulnerability to bacteria. Finally, *The First Men on the Moon* (1901) portrays a nation of Selenites who inhabit caves on the Moon. In 1903 Wells joined the Fabian Society, but later found it too conservative for his tastes, causing him to resign five years later. All his life he was more interested in biology and sciences than in literature hence the strong social slant to his writing.

In the second period, Wells concentrated on social novels, most of them autobiographical or directly connected with his observations on capitalist society. *Tono Bungay* (1909) is his great caricature of a bold capitalist pirate, in which Wells' distorted version of Bungay's deeds reflects the changes in consciousness at the turn of the century. *Kipps: the Story of a Simple Soul* (1905) is about a draper's assistant, Artie Kipps, who quite unexpectedly receives an inheritance and the book describes what consequences such a situation entails. Finally, it is not the money but "ruin" that saves him. The *History of Mr. Polly* (1910) narrates the adventures of Alfred Polly, a rather unsuccessful shopkeeper who after burning down his store sets off to search for freedom. This novel is an accurate description of Victorian domestic life and social ceremony seen through the eyes of a rebel. Wells also wrote *Ann Veronica* (1909), a feminist tract about a girl who tries to model her life on the concept of the New Woman. She defies her father and conventional morality and runs away with a man she loves.

In the last period, Wells wrote more ambitious discursive novels-treatises, for example: *The New Machiavelli* (1911) and *The World of William Clissold* (1926). These novels are rarely read nowadays, although Wells himself thought them to be his most ambitious. His science-fiction novels, which he saw primarily as a source of income, are the ones that have maintained their popularity. He also wrote utopian works, e.g., *A Modern Utopia* (1905) and *Men like Gods* (1923). These works contain elements of dystopia or negative utopia, much of which were already present in his science-fiction works. In his later years Wells devoted much of his time to the writing of historical works such as *The Outline of History* (1920). Wells' *History* discusses the history of the world from the inception of organic life to the after the First World War period. In 1920, Wells visited Soviet Russia and although terrified by the state of the country he saw, still claimed that the Bolsheviks were the only force which could rebuild the nation. His other sociological book is *The Work, Wealth and Happiness of Mankind* (1932). He also wrote futuristic books such as *Anticipations* (1901), and *The Discovery of the Future* (1902).

Other Edwardian novelists are William de M o r g a n (1839 – 1917), the author of *Joseph Vance* (1906), and Frederick William R o l f e (1860 – 1913), who called himself "Baron Corvo" and published *Hadrian the Seventh* in 1904. Rolfe converted to Roman Catholicism and was obsessed with the organisation of the Roman Catholic Church. His *Don Tarquinio: A Kataleptic Phantasmatic Romance* (1905) relates twenty four hours in the life of a young nobleman in the company of the Borgia in 1495. Hector Hugh M u n r o (1870 – 1916) used the pen name Saki. His stories link the satiric, the comic and the macabre. His principal novel was *The Unbearable Bassington* (1912). He is chiefly known for his short stories such as *Reginald in Russia and Other Sketches* (1910), *The Chronicles of Clovis* (1912) and *Beasts and Superbeasts* (1914). Another satirical writer was Jerome K. J e r o m e (1859 – 1927) who wrote *Three Men in a Boat* (1889) and *The Diary of a Nobody* (1894). The notoriety of these works far exceeded that of the author himself. He blended humour with sentiment to produce some very popular prose. *The Passing of the Third Floor Back* (1908) also brought him fame as a dramatist. May S i n c l a i r (1863 – 1946), a supporter of women's suffrage, published altogether twenty four novels, out of which *The Three Sisters* (1914) echoes the story of the Brontë sisters. *Mary Olivier: a Life* (1919) and *The Life and Death of Harriet Frean* (1922) are attempts at stream of consciousness novels. She coined the phrase "stream of consciousness" while reviewing Dorothy Richardson's work (see next chapter).

Willliam Somerset M a u g h a m (1874 – 1965) began his career as a novelist with a naturalist novel *Liza of Lambeth* (1897), drawing on his experiences of the London slums. *Of Human Bondage* (1915) is an autobiographical novel describing Philip Carey's lonely childhood and subsequent adventures. *The Moon and the Sixpence* (1919) describes Tahiti, which Maugham visited. *The Razor's Edge* (1945) is a story about India. In 1940 he published *Up at the Villa*, a novel about a wealthy Englishwoman Mary Leonard who has an encounter with a stranger and as a result has to review her notions of love, passion and life. The action of the book takes place over a few days and because the text consists mostly of dialogues and short descriptions of setting, the book resembles a dramatic piece.

When the stranger, a refugee from Austria, kills himself in Mary's villa she learns the price of temptation. Her only ally is a man she did not particularly like, Rowley Flint, but who wins her in the end. Maugham also published short stories, *The Trembling of a Leaf* (1921), *On a Chinese Screen* (1923) and others.

In the Edwardian period **children's literature** flourished. Until the eighteenth century there are very few works directed towards younger audiences, although there existed didactic works and also chapbooks suitable for children and adolescent audience. Apart from the simplified versions of well-known works such as Bunyan's *Pilgrim's Progress* or imitations of Robinson Crusoe, there was a certain amount of verse for children such as Isaac Watts' *Divine Songs for Children* (1715), and Christopher Smart's *Hymns for the Amusement of Children* (1775) (Cuddon 1999: 129). R. Kipling and R.L. Stevenson in some of their novels addressed young audience, Stevenson also produced some children's verses, e.g., *A Child's Garden of Verses* (1885).

One of the most beloved children's authors was Edith N e s b i t (1858 – 1924) who was largely inspired by Kipling's books and wrote several stories for children. She and her husband were active members of the Fabian Society. Some of her best works are *The Story of the Treasure Seekers* (1899), *The Wouldbegoods* (1901), *The Phoenix and the Carpet* (1904), *The Enchanted Castle* (1907) and *The Railway Children* (1910). Nesbit has a unique ability to appeal to the imagination of children, a quality which extended the popularity of her stories over several generations.

Frances Hodgson B u r n e t t (1849 – 1924) is yet another author beloved by children. She wrote children's classics, *Little Lord Fauntleroy* (1886), *The Little Princess* (1905) and *The Secret Garden* (1911). *Little Lord Fauntleroy* charts the difficult relationship between and old English aristocrat and the American widow of his son. In *The Secret Garden*, Mary Lennox, sent to England after the death of her parents in India, is miserable and unhappy. She is brought up by an uncle, who leaves her to the care of servants and is never at home. His own son, sickly and hysterical, is also left to be cared for by house servants. When the two children meet, they discover the locked garden, the garden that was the treasure of Colin's dead mother. As they work to revive it, Colin begins to walk and his health is restored while Mary, from a malicious and miserable child turns into a vivacious and happy girl. Burnett's other works for adults include *Editha's Burglar* (1888), *The White People* (1917) and an autobiography *The One I Knew Best of All* (1893).

Beatrix P o t t e r (1866 – 1943) began writing children's literature after turning a letter to a young friend into *The Tale of Peter Rabbit* (1901). Her subsequent picture-books for very young were *The Tale of Squirrel Nutkin* (1903), *The Tale of Benjamin Bunny* (1904) and many others.

Kenneth G r a h e m e (1859 – 1932) introduced young readers to a Falstaff kind of character in the beast-fable guise of Mr. Toad. He is the author of *The Golden Age* (1895), studies of childhood in the English countryside. *Dream Days* (1898) was a sequel to this work and he also wrote a book for children, *The Wind in the Willows* (1908). *Winnie-the-Pooh* (1926) and *The House at Pooh Corner* (1928) by Alan Alexander M i l n e (1882 – 1956) are the best examples of the literature of this kind. Milne creates a dream world of toys whose world is governed by its own law of logic. He also wrote the plays, *Mr. Pim Passes By* (1919, published in 1922) and *The Truth about the Blayds* (1921, published in 1922). Sir John Matthew B a r r i e (1860 – 1937) is most famous for creating the character of Peter Pan. In 1896 he published *Sentimental Tommy*, followed in 1900 by *Tommy and Grizel*, which contains hints of *Peter Pan*. The play *Peter Pan* was first performed in 1904 and was followed by a story, *Peter Pan in Kensington Gardens* in 1906.

Another popular genre developed in the Late Victorian period is the **detective novel**. Detective novels focus on a mysterious event or a crime of some sort (most commonly murder) and present the solution through the work of a detective. In the nineteenth century, an American writer Edgar Allan Poe (1809 – 1849) created the detective Dupin, who always confronted mysteries providing solutions for the reader. It is said to have originated from the puzzle tales of the Enlightenment and the interest in the rational scientific methodology of deduction. In the second part of the nineteenth century, detective story brings out the Victorian interest in crime.[5)]

The undisputed master of popular crime stories was Arthur Conan D o y l e (1859 – 1930). He created Sherlock Holmes, the great detective who could solve any mystery with just a few clues and his formidable powers of reasoning and deduction. Doyle published cycles of stories: *The Adventures of Sherlock Holmes* (1892), *The Memoirs of Sherlock Holmes* (1894), *The Hound of the Baskervilles* (1902) and others. He also published the stories of Holmes' friend, Dr. Watson. His historical romances and a play *Story of Waterloo* (1900) are barely worth mentioning. In *The Lost World* (1812) Conan Doyle introduces Professor Challenger, a scientist who leads an expedition to the Brazilian rain forest to prove that dinosaurs are still living on a remote and inaccessible plateau. He is accompanied by the narrator, Edward Malone, a journalist, a colleague Professor Summerlee and a traveller, Lord John Roxton. One can apprehend in this work the echoes of Haggard's travel romance as well as the influence of Darwinian scientific works. What they discover is the fabled "missing link," an Indian tribe, which stands between apes and human beings. Although eventually suppressed—the missing link should stay missing—the quest is a successful one as the members of the expedition not only learn about the ape-men but primarily about themselves. Doyle was also interested in spiritism, and in 1926 published *The History of Spiritualism*. His is just one of many works published on the topic, among others there are Oliver Bland's *The Adventures of a Modern Occultist* (1920) and an earlier work, Mrs. Sophia Elizabeth de Morgan's *From Matter to Spirit* (1863).

Gilbert Keith C h e s t e r t o n (1874 – 1936) started his literary career with several volumes of poems, like *The Wild Knight and Other Poems* (1900) and *The Rolling English Road* (1914), but he is best remembered for his prose. His first novel, *The Napoleon of Notting Hill* (1904), is a political fantasy set in future London. In this book Chesterton is trying to restore the importance of a simple, average man, and celebrated the romance literature of the earlier pre-industrial world. *The Man Who Was Thursday: a Nightmare* (1908) is another fantasy, which attacks the pessimistic atmosphere of the end of the century literature. Chesterton also wrote a series of crime stories linked by the character of Father Brown, an East Anglian Catholic priest, who first appears in *The Innocence of Father*

Brown (1911). Chesterton continued the adventures of Father Brown in *The Wisdom of Father Brown* (1913), *The Incredulity of Father Brown* (1923), *The Secret of Father Brown* (1927) and finally *The Scandal of Father Brown* (1935). Edmunt Clerihew Bentley (1875 – 1956) is the creator of an artist-detective in *Trent's Last Case* (1903) and a collection of short stories, *Trent Intervenes* (1938). In all these stories detectives tended to be gentleman amateurs rather than police officers and the detection of a crime was a game into which they invited the reader to imaginatively participate.

Victorian and Edwardian Drama

Victorian drama reflects the same social philosophy set forth in the novels. Victorian realistic theatre went against the romantic drama, and melodrama in particular. Structurally, these plays have the properties of the well made realistic play sometimes referred to as the **closet drama**. The spectators are invited to participate in the everyday life of the middle class. The audience is never referred to by means of prologues or epilogues, rather they simply watch what happens on stage as if there was no fourth wall in the living room, as if the audience functioned as the fourth wall. Hence, in terms of the audience expectations, such plays were based on a strong verisimilitude. The five-act play depended on logical action leading to a climax and final resolution. Linguistically, theatrical rhetoric was abandoned, and we find instead the language of everyday communication, differentiated according to register and social class. Henrik Ibsen (1828 – 1906), a Norwegian dramatist, is usually acknowledged as the founder of modern prose drama based on psychological insight. His *Doll's House* (1879) was an immediate success. His plays were deprived of melodramatic effects and demanded greater restraint on the part of actors. Generally, realistic drama aimed at a veritable representation of real-life situations and real-life problems.

Thomas Robertson (1829 – 1871) began his life as an actor, but retired from the stage to become a dramatist. His play *Society* (1865) casts the mould for the type of play Robertson is famous for, the romantic comedy of middle class life (Taylor 1967: 23). *Ours* (1866) takes place during the Crimean war, which provides a lightly sketched background for three romantic stories. *Caste* (1867) develops the same method even further. Esther Eccles, a young actress, is married to an aristocrat, George d'Alroy, who goes to the war and is killed. After Esther becomes involved in a struggle with his mother to protect herself and the child, George returns as the report of his death turns out to have been a mistake. The play mixes comedy and light sentiment, making it easy and pleasant to watch. *Play* (1868) is a simple love story whose presentation is on the verge of farce. In *School* (1869) he recapitulates, in a rather heavy manner, the Cinderella story. *M.P.* (1870) introduced a new and more natural type of comedy to the English stage than had been seen during the first half of the century.

William Schwenck Gilbert (1836 – 1911) published *The Bab Ballads* in 1861, a volume of humorous verse, and achieved success with the burlesque, *Dulcamara* (1866). He wrote blank-verse comedies, *The Palace of Truth* (1870), *Pygmalion and Galatea* (1871), and also various serious dramas in verse. He collaborated with Sir Arthur Sullivan for D'Oyly Carte's Opera Company in a long series of comic operas (or operettas) that brought him long lasting success. Some of the most famous are: *Trial by Jury* (1875), *The Sorcerer* (1877), *The Pirates of Penzance* (1880), *The Gondoliers* (1889) and *The Grand Duke* (1896).

The only play that rivalled Gilbert and Sullivan's operettas was *Charley's Aunt*, a farce written by Walter Brandon Thomas (1856 – 1914), first produced in 1892. The play is a light comedy of love involving four couples, which are united at the end. Using the classical tricks of mistaken identities and cross dressing, the play asserts the survival of romantic love. Thomas' other plays did not survive beyond their time. They include *The Gold Craze* (1889), *The Lano Sailor* (1891) and *The Swordsman's Daughter* (1895).

Henry Arthur Jones (1851 – 1929) was a dramatist of Welsh origin. Starting as a shop assistant in London, he soon took to playwriting. Among his most successful plays was *A Clerical Error* (1879), a one act comedy in which the author himself acted. It was highly praised by critics as a truly English work, touching upon English problems and English ideas. In *The Silver King* (1882), he collaborated to a small degree with Henry Herman. *Saints and Sinners* (1884) is a rather superficial melodramatic piece targeting the hypocrisy of religious people by todays standards it may well seems mild, but in its day it was considered to be a bold ridicule of the strict moral code which inevitably led to domestic tragedy. *The Middleman* (1889) and *Wealth* (1889) both concern businessmen and their problems. In the latter, a successful iron-master tries to make his daughter marry his worthless nephew. The former play tells of the obsession of a potter who wants to recover a lost method of glazing perfected by old potters. *The Tempter* (1893), set in the Middle Ages, is a five-act tragedy about the devil's intervention in human affairs. Jones shows an increasing mastery of comic writing with *The Masqueraders* (1894), *The Case of Rebellious Susan* (1894), *The Triumph of the Philistines* (1895) and *Dolly Reforming Herself* (1908). His masterpiece is *The Liars* (1897), a comedy of intrigue and sentiment which owes something to Sheridan and quite a bit to Oscar Wilde (Taylor 1967: 45). The story centres on a group of friends who try to help the main heroine, Lady Jessica Nepean, to escape her jealous husband's suspicions over an innocent incident. As in a well-made comedy, everything ends well, and the wife and husband are reunited. Jones was also active agitator fighting for the abolition of censorship. In all, Jones wrote some sixty plays and some critical works including *The Renaissance of the English Drama* (1896) and *Foundations of a National Drama* (1913).

Sir Arthur Wing Pinero (1855 – 1934), the son of a solicitor, took to the stage at nineteen and later gave it up for playwriting. His first notable play, *The Money Spinner*, was produced in 1881. It was followed by three successful farces, *The Magistrate* (1885), *The Schoolmistress* (1886) and *Dandy Dick* (1887). *Sweet Lavender* and *The Squire* appeared in 1888. *The Squire* tells of the intrigue of a young couple who are secretly married and the pregnant young wife's subsequent discovery that her husband's former wife is still alive. Although the play is resolved in the most improbable manner as almost all the characters die in the most implausible circumstances, and the general action is much too inconsistent to constitute a well-made play, still, the problem of bigamy is an important social issue for the Victorians. Pinero was a professional writer who took his craft seriously and

many other of his plays are much more carefully constructed. His characters are not stock comic figures but truly human portraits with complex psychological make-ups. In 1889, the production of *The Profligate* marks a turn in his career. His later works, while still retaining the properties of farce, are more serious. Though the plays are resolved in happy endings, there is an increase in the use of improbable situations. His numerous other plays include *Lady Bountiful* (1891), *The Weaker Sex* (1894), *The Notorious Mrs. Ebbsmith* (1895), *The Princess and the Butterfly* (1898), *The Gay Lord Quex* (1899) and *The Mind-the-Girl* (1912). They

> (...) are all comedies which in various ways depend on the contrast between theatre folk and ordinary mortals. But such categories are niggling and artificial: where Pinero is at his best in the adroit mixing of apparently incompatible elements—satire and sentiment, cynical realism and rosy nostalgia—into coherent, well-made plays which convince us against all adds, that they are really all a piece
>
> (Taylor 1967: 73 – 74).

One of the icons of Late Victorian realistic drama is George Bernard S h a w (1856 – – 1950). He was born in Dublin, came to London in 1876 and became a member of the Fabian Society, for which he wrote numerous political and economic tracts. He also applied himself to public speaking and in 1885 took up journalism, writing for *The Pall Mall Gazette*, *The World*, musical criticism for *The Star* (1888), and dramatic criticism for *The Saturday Review* (1905). He meanwhile began to write for the stage, and at once showed his unorthodox turn of mind and distrust of conventions and accepted institutions. *The Widowers' Houses* was begun in collaboration with William Archer, produced in 1892 and subsequently included in the collection of plays, *Pleasant and Unpleasant* (1898). These were followed by *Three Plays for Puritans* (1901) and *Man and Superman* (1905). The latter, described as "a comedy and a Philosophy," introduces Shaw's conception of the Life Force, a power that seeks to raise mankind and drive people to value their life as a great gift and fight for a better world. It also makes woman want to have children, so that Life Force can continue to develop into a higher and better plane of existence. *Man and Superman* illustrates that doctrine by saying that the true aim of a woman is to find the man that nature tells her is right to be the father of her children. It was supposed to be his most ambitious play, in which during a long dream sequence Mendoza, who represents the devil, presides over the debate in hell. Shaw expounds his belief in God, but a God who is not transcendent, hence, he prefers the phrase Life Force. The same concept of the Superman and Life Force is presented in *Caesar and Cleopatra* (1907) in which Julius Caesar is the paragon of high intellectual ability while Cleopatra embodies untamed natural passion. In *Heartbreak House* (1920) and in *Back to Methuselah* (1922) Shaw examines the causes of the failure of our civilisation, as demonstrated by the Great War. Another well-known Shaw's play is the powerful and effective historical drama, *Saint Joan* (1923), the portrait of a saint who is a strong-minded woman of great energy and courage. She possesses much of the Life Force within her, but finds herself at odds with the traditional powers of the Church and State, to whom she became a threat.

Mrs. Warren's Profession (1898) exposes the evils of prostitution, is an attack directed at the depravity of the slums. The play dealt with some prevalent social issues, such as the question of decency in earning a living, as the young daughter of Mrs. Warren finds out that her mother made her living on running brothels. The play was suppressed by censorship, and only received licence for performance in the mid-1920s. Apart from prostitution, the play confronts, the so-called woman's question, related to the educated New Woman idea. Vivie Warren, Mrs. Warren's daughter, is finally reconciled with her mother but the issue of women's education and work is not solved. *John Bull's Other Island* (1904) is Shaw's only Irish play. *Major Barbara* (1907) takes up the woman's question once again as it explores the conflict between a strong-willed father and his equally strong-minded daughter. *Pygmalion* (1913) is probably his most well-known work because of the musical version, *My Fair Lady*, a skilful re-elaboration of the myth about Galathea. In this version, Galathea is a London flower seller with a quaint but beautiful Cockney accent that the master, a recognised phonetician, seeks to change into Received Pronunciation. The seemingly playful tone of the drama provides the veil for more poignant social issues, such as the connection between language and upbringing, and language and social status. Shaw's later plays are *The Millionairess* (1936) and *Good King Charles's Golden Days* (1939). Among his other writings are the prefaces to the plays, which are, by themselves, works of observation and witty language. He also wrote a novel, *Cashel Byron's Profession* (1886). Shaw wrote numerous treatises, e.g., *The Quintessence of Ibsenism* (1891), *The Perfect Wagnerite* (1898) and *The Intelligent Woman's Guide to Socialism and Capitalism* (1928).

Shaw's style can be characterised as witty and ingenuous. His language is clear, and simple, although not entirely free from the power of theatrical rhetoric. His humour sometimes manifests itself in the elements of farce. Still, he himself claimed to have portrayed life as it was. In his dramas, he uses elaborate stage directions so as to ensure the performance accords with his theatrical vision. His plays, however, can be read like dramatised prose works. His stylistic device is writing with an air of something shocking. He contended that the ordering of society should be in the hands of educated, reasonable men. His characters are, therefore, familiar types, yet Shaw constructs them as rounded characters. Usually dependent upon their relevance to contemporary issues, Shaw's plays lose much of their original strength without their context and can only be read as historical artefacts. Overall, his most important achievement is that his comedy made Englishmen laugh at themselves.

The novelist John G a l s w o r t h y was in his plays equally concerned with social issues and class consciousness as he was in his novels. Some of his best plays are *The Silver Box* (1906) and *Strife* (1909). *The Silver Box* is a statement of the fact that there is one law for the rich and another for the poor. Consequently, the crime committed by the son of a wealthy family is conveniently suppressed with the help of money, while the poor man is sentenced to a month of hard labour. *Strife* shows the progression of a strike caused by the refusal of both sides to change their demands. They settle on exactly the same terms suggested at the beginning, but only after huge suffering and hardship to the strikers' families. In *Justice* (1910), he offers a criticism of the prison system of the time. It is reminiscent of

a *piece a thèse,* which depicts a malevolent administrator as an element in the whole inhuman system in which he functions. *The Eldest Son* (1912) tackles the hypocrisy of the upper classes. A fine old English squire does not hesitate to take moral stands when the affair concerns somebody else, but does everything to prevent his own son from marrying a maid from his own household whom the son had wronged. Galsworthy's plays and novels revolve around the same social and moral problems, exhibiting the author's view on the ailments of society. His drama was successful at the time when there was still the demand for the old-fashioned problem play, "the drawing-room drama and anything which seemed to savour stuffy convention" (Taylor 1967: 119).

Aesthetic theatre of *fin de siècle* is represented by Oscar W i l d e who began his career as a dramatist with verse dramas, *Vera; or the Nihilists* (1880) and *The Duchess of Padua* (1891). He returned to the closet plays with *Salome* (1892, written in French) and *A Florentine Tragedy*, an ironic one-act verse drama written in 1895. Wilde achieved success with plays such as *Lady Windermere's Fan* (1892), *A Woman of No Importance* (1893) and *An Ideal Husband* (1895). The first tells the story of Lord and Lady Windermere exploring the theme of what it means to be good. The play's comic potential is undermined by strong currents of infidelity, blackmail and deceit making the plot disturbingly serious. The characters in *A Woman of No Importance* are similar to Lord and Lady Windermere, and the plot again depends on a series of coincidences quite impossible to accept, which gives this play a more melodramatic flavour. This story of abandonment and attempted rape features a rejected child, an unknown father and a mother, Mrs. Arbuthnot, a woman with a past. The personal histories of these characters cast their pall over the action. *An Ideal Husband* sets forth the thesis that no human is perfect. Challenging the traditional nineteenth century dramatic convention of rewarding virtue and condemning vice, the play focuses on Lady Chiltern's need to be tolerant of her husband's misdeeds. Once she discovers that Lord Chiltern, whom she had perceived to be the ideal husband and impeccable politician, has sold state's secret to a foreign power, she learns to see him not as a bronze statue, but as a human being with strengths and weaknesses. Each of these characters is drawn to represent a different side of Wilde's own personality.

In 1895 Wilde published T*he Importance of Being Earnest* with the subtitle *Trivial Comedy for Serious People*. This play revolves around a series of misunderstandings and it is the artificiality of the play and its moral vacuum that makes an impression as the spectators are forced to re-examine the values they normally take for granted. The play is brought off through Wilde's polished comic scenes with their skilfully written repartee, enhancing his reputation as a comic writer. Wilde's chief achievement in this respect is the revival of English drama, which did not exist for almost a hundred years. His comic talent is fully exposed in his plays. Wilde took the formulas from Victorian farce and melodrama, but based the comic elements on the dialogue and slightly exaggerated portraits of the characters. He satirised upper-class society in the tradition of the modern comedy of manners, and even if his plays are not too profound, they are witty and amusing.

Another novelist and dramatist was William Somerset M a u g h a m. He began his career with well made plays, however, the lack of success of his early plays may be attributed

to the temporary saturation of the public with well-made plays. Relative success came with *Lady Frederick* (1907), a comedy of marriage and money. *Ceasar's Wife* and *The Unknown* (1928) are of a slightly different sort. The first is certainly Maugham's best non-comic play, about the classic triangle in which a wife is hopelessly in love with another man while her husband remains an honourable gentleman, both loving and understanding. The latter is about two people kept apart because of religious differences. He also wrote *A Man of Honour* (1904), *Our Betters* (1917), *Home and Beauty* (1919), *The Circle* (1921), *East of Suez* (1922), *The Constant Wife* (1926), *For Services Rendered* (1932) and *Sheppey* (1933). Some of his dramas are set in exotic countries, which Maugham knew from his travels. In the course of his career Maugham started to realise that he was no longer in touch with his audience and that his plays no longer communicated the issues people wanted to hear about. Although his technique was good, he was one of the first writers to acknowledge the decline of the well-made play.

Harley Granville B a r k e r (1877 – 1946) started with a sort of lyrical drama, *The Marrying of Anne Leete* (1901). Afterwards, he started writing well-made drawing-room drama like *The Voysey Inheritance* (1905), which is about the head of the Voysey family who provides income for a year by gambling successfully with his clients money. *The Waste* (1907) is more direct in the presentation of its characters, focusing on the confrontation between two people who think they love each other, Henry Trebell is an ambitious politician with an optimistic philosophy of life (the Life Force again) and Amy O'Connell is a pretty, silly Irish woman. Amy dies while having an abortion and the scandal ruins Trebell's career. The construction of the play is fairly clear and the character's monologues add to the understanding of what is going through their minds. His other plays are *The Madras House* (1910), *The Secret Life* (1923) and *His Majesty* (1928).

Frederick L o n s d a l e (1881 – 1954) is an author of popular musical comedies, *The King of Colonia* (1905), *The Balkan Princess* (1910), *The Maid of the Mountains* (1917) and *The Lady of the Rose* (1922). He also wrote a few successful comedies, like *The Last of Mrs Cheney* (1911). *On Approval* (1927) fuses high comedy with a detective story. It features four characters in a remote Scottish house and is famous for its rather rude language. His comedies achieved commercial success, as they were witty light-hearted drawing-room comedies.

For further reading:

Allen (1991), Bałutowa (1983), Behrendt (1991), Blake (1983), Bloom, Docherty, Gibb and Shand (1988), Claridge and Langland (1990), Culler (1989), Deane (1994), Fraser (1998), Hewitt (1999), Ingham (1996), Kalikoff (1990), Krajka (1992a, 1992b, 1993), Leavis (1948), Lodge (1986, 1990), McGowan (1986), Pollard (1993), Priestman (1998), Punter (1996), Richter (1996), Said (1993), Shires (1992), Showalter (1996, 1999), Stubbs (1979), Taylor (1967), Travers (1998), Trotter (1993), Tucker (1999), Walker (1996).

Notes

1) For the reading according to post-colonial theories, see Said (1994: 227).
2) This novel received a lot of attention from feminist criticism. One of the most interesting instances of contemporary approaches to *The Mayor of Casterbridge* related to the issue of "reading as a woman" was offered by Jonathan Culler (1989: 43 – 64)
3) For more on gender and class in *Jude the Obscure*, see Ingham (1996: 160 – 182).
4) For more on the Late Victorian feminist novelists, see Showalter (1999: 182 – 215, 1996: 38 – 58).
5) For more, see Bloom, Docherty, Gibb and Shand (1988) and Priestman (1998).

Chapter Nine

Literature 1910 – 1945

Changes in the structure of society at the beginning of the twentieth century resulted in a great diversity of trends in literature. The writers of the nineteenth century, whether against the establishment or a part of it, nonetheless had great confidence in the enduring power of the British Empire. The empire for many was a source of national pride, and the countryside served as the symbolic custodian of national values. Many writers explored the sociological aspects of British imperialism, but were powerless to attack the *status quo* at home. Concurrently, Ewardians were not interested in contemporary political life. Edwardian poetry is then characterised in part by its annihilation of the romantic self in poetry, and it expresses a corresponding loss of faith in writing, and occasionally in the faculty of imagination. Late Victorian and Edwardian writing led to the eventual triumph of Modernism.

Modernism is a term encompassing several trends in both art and literature that chronologically belong to the first half of the twentieth century. Modernism reflects the disenchantment with the Victorian belief in "progress" while at the same time shows the developing impact of psychoanalysis on literature as writers became increasingly conscious of the influence of the unconscious on literary works. Much modernist writing is also permeated by cultural relativism and demonstrates an awareness of the elements of irrationality in the workings of the unconscious mind. Artists and writers tended towards the creation of **avant-garde** art, conveying ideas of experiment and revolt against tradition. The period is marked by its love of experiment in literary techniques. Modernism also borrowed techniques from other art forms, e.g., music and the visual arts, hence, the appearance of trends such as impressionism, postimpressionism, symbolism, daddaism, cubism, surrealism, imagism (see below), expressionism and others.[1)]

Impressionism in literature is a tendency which borrowed heavily from many of the theoretical foundations which underpinned French painting at the time. Impressionism concentrated on representing fleeting mental impressions of the character and is manifested in the works of Virginia Woolf and Joseph Conrad. Impressionistic criticism restricted itself to describing the critic's subjective response to the work of art as was presented in 1873 by Walter Pater in his *Studies in the History of the Renaissance*. **Postimpressionism** in art was both the continuation and rejection of the limitations of im-

pressionism. The use of colour was retained but some artists turned also to primitive art and adopted simpler forms of representation, a development which can also be observed in literature.

Symbolism was a movement in poetry in the latter part of the nineteenth century. French poets such as Paul Verlaine, Arthur Rimbaud and Stephane Mallarmé wrote against the dominant realistic and naturalistic trends of the time. They aimed at suggestion rather than direct commentary evoking subjective moods through the use of symbols. E.M. Forster frequently uses symbolism in his novels to suggest and render subjective opinions rather than direct statements. **Dadaism** was a direct protest against bourgeois society, religion and art, and was founded in 1916 in Switzerland by Tristan Tzara, a Romanian-born French poet (Baldic 1996: 50). Dadaist poets experimented with anti-logical poetry and collage pictures. **Cubism** was a style in art that emphasised flat, two-dimensional reality (although composed of cubes). Artists were not to represent reality but create new realities depicting radically fragmented objects, whose several dimensions were seen simultaneously. **Surrealism** was influenced by dadaism and symbolism as well as Freud's theories of psychology. It was launched by André Breton together with the publication of his *Manifeste de Surréalisme* (1924). Breton advocated that art and literature should reach beyond the real and obliterate the boundaries between the real and unreal, rational and irrational, hence many such artists' attachment to dreams and hallucinations. **Expressionism** was yet another movement, which sought to break away from realism and naturalism. Expressionism presented the world distorted under the pressure of intense personal moods, ideas and emotions. Literature was to express feelings and emotions rather than describe reality as one can see in Franz Kafka's novels. Expressionism was most popular in the German speaking countries but its echoes can be found in many dramas of Sean O'Casey, in the "Circe" episode of Joyce's *Ulysses* and in T.S. Eliot's *The Waste Land* (Baldic 1996: 78 – 79).

Modernist writers also rejected the traditional Victorian and Edwardian frameworks of narrative, descriptive and rational exposition in poetry and prose in favour of a stream of consciousness presentation of personality, a dependence on poetic image as the essential vehicle of aesthetic communication and upon myth as characteristic structural principle. Literature challenged conventional ideas about human nature, society, and how to convey reality, or indeed any kind of experience in words. There is also present the growing force of anthropology as encapsulated in Sir James Fraser's *The Golden Bough* (1890 – 1915).

The First World War, also called the Great War, led to the disappearance of the British Empire and, as it was the first war fought utilising modern technology to the full with all the atrocities this entailed, it exerted a powerful effect on the writers of the post-war period. Writers had to find new values as their pre-war outlook had proved to be so tragically inadequate. The crisis was an accelerated deterioration in the quality of life. It was expressed as the fracturing or dismantling of personal relations, of social institutions, and even of civilisation itself. While it would seem hard to escape the effects of the historical events of this period, one can still find the clashing trends of Modernism and traditionalism, especially in poetry. The Georgians who started writing before the First World War represented traditional attitudes, whereas Imagists had a much more modern approach.

One of the most innovative of the continental schools was Italian **Futurism**, led by F.T. Martinetti, who visited London several times to publicise his ideas. Futurism sought an absolute break with the past in poetry, music and painting and was fascinated by the machinery of modern technology with its motor cars and aeroplanes. No English writer went as far as to fully embrace Futurism but there is a good deal of interest in futuristic theory and its practice evident in the works of Ezra Pound, Wyndham Lewis and D.H. Lawrence. The seeds of Futurism can also be found in the general attitude represented by many writers towards both the achievements and drawbacks of the twentieth century. Nonetheless, many writers did reject the recent past, retaining strong bonds with earlier periods. Hence, Eliot's fascination with Dante and the metaphysical poets, Joyce's with the mythological past, and Pound's with the France of troubadours and the China of Confucius.

The drama of the period is not noted for its outstanding achievements. Eliot's poetic plays deal with the complex symbolism of history and the contemporary world, whereas the plays of Irish playwrights touch upon problems vital to Ireland. Neither demonstrated much in the way of structural or linguistic innovations, but are interesting as documents of the period of time in-between the modern and the post-modern.

Georgian and War Poetry

Two poets directly preceding the Georgians are Ernest D o w s o n (1867 – 1900) and A.E. H o u s m a n (1859 – 1936). Dowson idealises love but sometimes renders powerful feelings of melancholy. His collections include *Decorations* (1899) and *The Pierrot of the Minute* (1897), the latter are prose poems. Dowson belonged to **the Rhymers' Club**, a group of poets who met in the Cheshire Cheese in Fleet Street and whose member was, among others, William Butler Yeats. Much more "Georgian" in his poetic endeavours was Alfred Edward Housman who in 1896 published a collection of poems *A Shropshire Lad*, a combination of lyrical pessimism and pastoral idyll, which made him very popular during the First World War. His *Last Poems* were published in 1922, and *More Poems* appeared posthumously in 1936.

Georgianism was a poetic movement of the early twentieth century in England named by its founders after the reigning monarch George V (1910 – 1936). Georgian poets, to an extent, shared the perception of reality offered by the Edwardians, yet, their works offer more escapism than the previous poetry. Georgians suggested that the first and primary defence against the violence and emotional cruelty of modern times is imagination and reflection, by means of which an individual can create a better world for himself/herself. Georgian poetry also turned towards the past and the poetic tradition of Romanticism in search of literary inspiration. Georgians sought to recreate the Wordsworthian sensibility, the name of the movement signified poetry that was bucolic and idyllic in style and indeed often Wordsworthian, but lacked the intensity of vision which transmuted Wordsworth's descriptions of nature into great art. Consequently, such poets were often accused of sentimental pastoralism or "week-end ruralism." The Georgian maintenance of traditional ro-

mantic realism was hardly touched by the upheavals of the First World War and failed to reflect contemporary sensibility. The influence of this movement rapidly waned in the early 1920s. On an emotional level, Georgians limited themselves to calmer waters and avoided strong and destructive passions. Their poetry was to provide verbal magic of musical quality. It promoted melancholic deliberations on the nature of experience, and offered simple consolation.

The name originated with an anthology of contemporary verse first published in 1912 by a group consisting of Rupert Brooke, John Drinkwater, Harold Monro, Wilfred Wilson Gibson and Edward Marsh. Five volumes appeared between 1912 and 1922 containing the poetry not only of the original founding poets, but also poems by William H. Davies, Walter de la Mare, D.H. Lawrence, John Masefield, Robert Graves, James Elroy Flecker and others. A classicist and a patron of modern poetry, Edward M a r s h (1872 – 1953), who prefaced the first anthology, intended no revolutionary manifesto. Between 1912 – – 1922, five main anthologies appeared. Edith Sitwell, Ezra Pound and T.S. Eliot criticised Georgian poetry claiming that such "sweet cheat" does not have anything to offer to the modern world.

Walter d e l a M a r e (1873 – 1956) is habitually recognised as the embodiment of Georgian poetry because of his poetic techniques and habits of thought and feeling. Most of his poetry evades the problems of contemporary reality in various ways. Yet, it is precisely this evasion, so well suited to his poetic gifts that gave rise to a number of exquisite minor poems. He cultivated fantasy and continuously sought enchantment, but was not completely aware of the pitfalls of maintaining a posture somewhere between mundane reality and ethereal fantasy. He created magical dreams in his remembrance of childhood, displaying that predominant quality of "verbal magic." "The Listeners" is a good example of such poetics. In all his poetry, de la Mare creates an idyllic atmosphere such as in "Nod," "The Tailor," "At the Keyhole," or in "Never-to-be." He also wrote poetry presenting various narrative situations like "The Dwelling Place," "Off the Ground," and "Nicholas Nye." Often his works are wistful humorous fantasies like "Sam," "The Quartette," and "Where," or small pieces like "The Silver Penny," "All But Blind," and "Fare Well." One of his most characteristic poems is "Voices," which introduces all the elements mentioned earlier. The narrator recalls his happy childhood. It is an idealised picture of happy memories that, in retrospect, looks better than it must have been in reality. Then the atmosphere changes and becomes even more magical as the narrator takes a twilight trip to exotic places as the poet searches for stars with his inner eye. Ultimately, the poem is a prescription for transforming reality through the power of imagination, escaping through fantasy, or simply dreaming one's life away. In "The Song of the Mad Prince," one encounters an indulgence in the "sweet cheat" of illusion. The mad prince recalls Hamlet, whose preoccupation with death and lost love serve as the rationale for his disproportionate forbearance of grief. The whole of de la Mare's poetry is replete with intense self-pity, highly elaborate idylls and ponderous moralising about time and eternity. It is also limited by its reliance on cliché-ridden set themes such as ever-present connection of women and beauty. De la Mare wrote also prose, e.g., *Henry Brocken* (1904), the novel dealing with a person who encounters writers from the past, and *The Return* (1910), a novel about spirit possession and also some stories for children, including *Broomsticks* (1925) and *The Lord Fish* (1933).

Wilfred Wilson G i b s o n (1878 – 1962) contributed to many of the volumes of *Georgian Poetry*. He published many volumes of verse most of which deals with Northern rural themes. His experiences of the First World War are recorded in works like "Breakfast." His *Collected Poems 1905 – 1925* appeared in 1926. William Henry D a v i e s' (1871 – – 1940) first volume, *The Soul's Destroyer and Other Poems* (1905), was well received by the public and also by poets such as Edward Thomas. These poems were his artistic response to the natural world. His other volumes, *Songs of Joy* (1911) and *Raptures* (1918), were also written in the Georgian tradition. He also published a prose work, *The Autobiography of a Super-Tramp*, in which he recounted his experiences from the Klondike. The text was published in 1908 with a preface by G.B. Shaw. Harold Edward M o n r o (1879 – 1932) was chiefly remembered for his Poetry Bookshop, which promoted the public readings of Georgian poetry. He wrote poetry in the Georgian style, founded and edited *Poetry Review*. His *Collected Poems* (1933) were introduced by T.S. Eliot. John D r i n k w a t e r's (1882 – 1937) poems were published in all five volumes of *Georgian Poetry* and were collected in 1933 in *Summer Harvest*. His first volume of poetry, *Poems*, appeared in 1903. He also wrote plays, including *Abraham Lincoln* (1918), *Oliver Cromwell* (1921), *Mary Stuart* (1922) and a successful comedy *Bird in Hand* (1927).

One of the most colourful figures among the Georgians was John Edward M a s e f i e l d (1878 – 1967) who after a period of idyllic childhood at the age of thirteen began his training for the merchant navy, an experience which he recounts in his narrative poem, *Dauber* (1913). His sea experiences reappear many other times in his writing. At the age of seventeen he went to America, where he undertook various humble occupations and, on his return to England, became a journalist on the staff of *The Manchester Guardian*. He then settled in London and during the first ten years of the twentieth century wrote a volume of poems, *Salt-Water Ballads* (1902), which contains the well-known "I Must Go Down to the Sea Again." His collection of *Ballads and Poems* was published in 1910. Masefield also produced collections of short stories, e.g., *A Mainsail Haul* (1905) and *A Tarpaulin Muster* (1907). In 1911 he published a long epic poem *The Everlasting Mercy*, the realistic story of the conversion of the ruffian Saul Kane, followed by *The Widow in the Bye Street* (1912). He continued to write after the Second World War and an edition of his *Collected Poems* was published in 1946. His poetry is not easy to summarise. His life experiences were different than that of the rest of the Georgians and that certainly affected the themes of his poems. During his first two years in the army, he started writing poetry about English rural life and tradition and the war never became a predominant issue in his poetry. Masefield also wrote novels, among others, *Sard Harker* (1924), *Odtaa* (1926), *The Bird of Dawning* (1933) and *So Long to Learn* (1952), the latter being part of his autobiography.

Edward T h o m a s (1878 – 1917) wrote biographical and topographical works and, when he was over thirty, began to compose verse at the suggestion of his friend, Robert

Frost. He enlisted in the Artists' Rifles during the First World War, and was killed in Flanders. His verse is a loving and accurate observation of the English pastoral scene. His *Collected Poems* appeared in 1920. It is only a superficial reading of Thomas, based on a broad similarity of subject matter that makes him appear to be a Georgian poet. Nature and the countryside, though intensely and exquisitely appreciated for their own sake, are for him, primarily a means of exploring his mood and character and his perspective on experience, while his best love poems are quite personal. In the poem entitled "A Tale," he uses his gift of putting character, mood, and attitude toward life into a seemingly small situation perceived in a moment. It is the tale of remembrances of a past which gone like the ruins of a cottage whose story is for ever buried in the past. There is a kind of Wordsworthian mood in the poem. Forest and wood are two symbols that frequently appear in Thomas' works. In "The Gypsy," he goes home after the Christmas fair and market, carrying with him the images of what he has seen and heard. His language, unlike that of Walter de la Mare, is free from stale poetical idiom. It is simple but displays that romantic style of simplicity that never quite goes beyond what it says, but also never means exactly what it purported to convey.

There were few women poets writing according to Georgian poetics. Charlotte M e w (1869 – 1928) published a collection of poems, *The Farmer's Bride* (1916), which was innovative in its use of verse and admired by Thomas Hardy. Her second collection of poems, *The Rambling Boy*, appeared posthumously in 1929. Anna W i c k h a m (1884 – – 1947), b. Edith Mary Alice Harper, spent most of her childhood in Australia, where her family emigrated in 1890. Her first volume of verse, *Songs of John Oland*, appeared in 1911. Later volumes included *The Contemplative Quarry* (1915), *Man with a Hammer* (1916), *The Little Old House* (1921) and *Thirty-Six New Poems* (1936). Frances C o r n f o r d (1886 – 1960), b. Crofts Darwin, came from a family of scholars. Her mother was a lecturer in English at Newham, and Wordsworth's great-niece, her father was the son of Charles Darwin. In 1910 she published her first book, *Poems*. Her later collections included *A Spring Morning* (1915), *Different Days* (1928) and *Mountains and Molehills* (1934).

Dame Edith Louisa S i t w e l l (1887 – 1964) despised much of the work of the Georgian poets, and from 1916 – 1921 edited *Wheels,* an anti-Georgian anthology. Her first volume of verse, *The Mother and Other Poems*, published in 1915, was followed by many others and she soon acquired a reputation as a rather eccentric figure. Her only novel, *I Live Under a Black Sun* (1937), was not well received. As to her war poetry, her collections included *Street Songs* (1942), *Green Song* (1944) and *The Song of the Cold* (1945) for which she received much acclaim. She also wrote some critical works such as *The Study of Pope* (1930). Her brother, Sir Francis Osbert S i t w e l l (1892 – 1969), himself a writer, was also an enemy of the Georgians, considering them formally unimaginative and philistine.

War poetry maintained the formal patterns of the Georgians but replaces the idyllic with the horrible, first hand experiences of the soldiers. One of the major war poets is Rupert B r o o k e (1887 – 1915), the son of a Rugby teacher, he was educated there and also at King's College, Cambridge. He began to write poetry while still at Rugby, and during 1913 – 1914 he travelled in America and the South Seas. When the war broke out he took part in the unsuccessful defence of Antwerp, and early in 1915 was sent to the Mediterranean where he died in April of the same year. His *Collected Poems* (1918), including a group of *1914 Sonnets*, appeared in 1915 and caught the mood of the romantic patriotism of the early war years before disillusionment set in. These verses became very popular in England after the First World War, especially "The Soldier," written in 1914, beginning: "If I should die think only this of me" in which Brooke captured the popular images of the victim and the hero, glorifying the sacrifice of the hero. In this poem, Brooke juxtaposes happy home—England with the misery of overseas. The repetition of the word "English" seems to strengthen his need to remember his home. He also elevates the concept of being English to an organic level so that he is a part of England, and when he dies, his grave will also be English. The poem expresses the patriotic spirit of the English soldier at the beginning of the war. Brooke's "The Hill" demonstrates similar patriotic spirit and is more dynamic and less meditative than "The Soldier" being a manifesto of hope and glory. His *Letters from America* appeared in 1916 with an introduction by Henry James.

Charles Hamilton S o r l e y (1895 – 1915) died six months after Brooke, spending those six months on the Western Front. He criticised Brooke for adopting so sentimental an attitude to the war, which was so full of death, cold and dirt in the trenches. He left only thirty seven complete poems, which appeared in a posthumous collection *Marlborough and Other Poems* (1916). His best known poems are "The Song of the Ungirt Runners," "Barbury Camp" and "When you see millions of the mouthless dead."

Siegfried S a s s o o n (1886 – 1967) was the most significant of the war poets to survive the war. Educated at Marlborough and Clare College, Cambridge, he enlisted at the outbreak of the war. His war poetry is vivid and often satirical, expressing his bitterness towards hypocrisy and romanticism. His published works include *The Old Huntsman* (1917), *Counter-Attack* (1918), *Satirical Poems* (1926), *The Heart's Journey* (1928), *Vigils* (1935) and *Collected Poems* (1947). He also produced semi-autobiographical fiction *Memoirs of a Fox Hunting Man* (1928), *Memoirs of an Infantry Officer* (1930) and *Sherston's Progress* (1936). In the collection *Counter-Attack*, the poem "General" is a sort of narrative in which the narrator is plural—either "we," the soldiers, or "Harry and Jack." The difference is that Harry and Jack are dead while the narrator is alive. There is tension between the soldiers and the officers, but the soldiers never dare to cross the line separating them from the officers. The officers are unable to support their men as they know the men are simply instruments of war who need to be tricked into battle and are ultimately doomed. Since the British officer corps were mostly of upper class origin, there is also a strong element of social unrest in the work. The General of the poem remains a nameless part of the machine—Sassoon's reversal of the normal tendency to name the leader and depersonalise the rest of the army. His poem "They" de-romanticises the war. It is a mini dialogue between a Bishop who sees the "boys" as war heroes washed with honour and grace and the soldiers, who reply that indeed they came back changed; some shot through lungs, some without legs and some contracting syphilis. Sassoon's ironic remark put in

the mouth of the Bishop "The ways of God are strange!" highlights the senselessness of sacrifice and heroism.

Wilfred O w e n (1893 – 1918), who wrote poetry before the First World War, was killed just before the Armistice and before he was able to complete a planned book of poetry, of which he said in the preface "the subject of it is War and the pity of War. The poetry is in the pity (...)." The war was crucial from a literary point of view, as some experiences were so shattering that the poets were not equipped to write about them. In the face of such tragedy, nobody paid much attention to poetry, yet it was important to exorcise such terrible experiences. In one of his poems, Owen asks the fundamental question: "What passing-bells for these who die like cattle?" His poems, like "Anthem for Doomed Youth" (1917), are preoccupied with the premature deaths of young people who are, in a way, forced to take responsibility for the future of the world. One of his most characteristic works is "Strange Meeting" (1918), a dialogue, which takes place in hell, but the surroundings of the underworld strangely resemble a bunker. Two enemies meet here and trade opinions about the war, the pointlessness of combat and their sense of being cheated. For each, patriotism is equated with killing enemies. After death, such inflated words seem to be useless. The poem ends with the observation, "I am the enemy you killed, my friend" which reverses the meanings of the words, friend and enemy. "Futility" (1918) combines the simple with the elaborate and can be compared to *In Memoriam*. But Tennyson suggested that life is not futile and finally made his peace with God, while Owen presents a cry of despair that if the memories of the Great War ever fade, much of the verse we associate with it will also be forgotten. Owen asserts that war is man made and not God's creation. Hence, hostility is the only response to war. Owen's poems are consistent with the Romantic tradition, yet can be read as the ironic denial of it. His poems combine beauty with terror; we feel pity and we see the unnecessary waste. He saw that pity was the one thing that the war distilled, and thist it was the most important feeling for it showed that love was stronger that hate. Owen's *Collected Poems* were published in 1920 by his friend, Siegfried Sassoon.

Like Owen, Isaak R o s e n b e r g (1890 – 1918) was a poet of promise who was killed in the First World War. His work was experimental in character, strongly influenced by his Jewish background. His best-known poems deal with his experiences in the trenches. His poetry was rather remote from the English rural traditionalism of the Georgians' by contrast with its symbolic and descriptive manner it approached the works of European Expressionist paintings. In 1912 he published, at his own expense, his first book of verse, *Night and Day*, which was followed by *Youth* (1915) and *Moses: A Play* (1916). His best-known poems recount his war experiences. "Louse Hunting" presents a vivid scene of killing lice in ones clothing; a common scene in trenches in the poem is transformed into a fascinating spectacle of dirt and misery, repulsive though it may be. His "Break of Day in the Trenches" is one of his finest poems, again concerned with the life in the "Underworld." His *Collected Works* appeared in 1937.

Some of Julian G r e n f e l l's (1888 – 1915) poems are very painful, in that they permit no escape into self-righteousness or other satisfactions afforded by the squib or lampoon. He joined the regular army in 1910, and in 1914 was sent to France. Grenfell died at Ypres. His most famous poem is "Into Battle" (1915).

Edmund Charles B l u n d e n (1896 – 1974) wrote poetry in the style of the Georgians. His war remembrances are conveyed in poems like "Third Ypres" and "Report on Experience." These memories and the guilt of survival become the recurring themes of his later poetry. His best known work is *Undertones of War* (1928) in which he describes the destruction of both man and nature in Flanders. His *Collected Poems* appeared in 1930.

David Michael J o n e s (1895 – 1974) was a Welsh poet and artist. He served in the First World War, an experience which gave rise to one of his major works. Like all the above mentioned poets, his life had been changed by the trenches. His observations were captured in the collection of poems, *In Parenthesis* (1937). Jones is the most difficult to classify as a war poet, as most of his older colleagues felt more akin to the Georgian rather than to the modernist poetry, while Jones clearly shows sympathies with the Anglo-American modernism. In poems like "Mr. Jenkins Half Inclined his Head to Them" and "All Curbs for Fog-Walkers" he writes an epic of war based on the soldiers' words. Providing explicatory footnotes to his allusions to King Arthur, Jones situates his poems in the chivalric tradition of the Middle Ages, yet he poignantly comments that the deaths of Arthurian knights as well as those of the soldiers in the First World War were equally pointless.

Robert G r a v e s (1895 – 1985) published his first poems in the *Georgian Poetry* anthologies. He also published poetry while he was serving in the First World War. *Over the Brazier* (1916) and *Fairies and Fusiliers* (1917) began a career that continued over the years, steadily increasing his popularity. In his poems he opposed British policy and its leadership thereby condemning the war, yet in this process these same poems celebrate the muse. Poems such as "The Beach," "The Shot," "Recalling War" and "Warning to Children" recall the terrifying experience of the trenches. In the latter, the repetitions serve to show the mental wounds inflicted by the war, as its victims are shell-shocked. Although Graves wrote many poems recalling his war experiences which also reappear in his autobiography *Goodbye to All That* (1829), the work which combines autobiography and a reflection on the post war disillusionment of his generation, he is also remembered as a prose writer. He shows energy and versatility and he is well known for his historical novels, *I, Claudius* (1934), *Claudius the God* (1934) and *Count Belisarius* (1938). One of the most interesting of his non-fiction works is *The White Goddess: a Historical Grammar of Poetic Myth* (1948). Here, Graves argues that true poets do not derive their inspiration from the male God but go further in time, reclaiming the territory of matriarchal Moon Goddess, the female principle, once dominant, in Christianity suppressed by a patriarchal God.

The Imagists

Imagism is another important movement in the war and post war British and American literary scenes. **Imagism** refers to a concept of poetry associated with an aesthetic school or movement that flourished between 1910 and 1917. It derived from the aesthetic

philosophy of Thomas Ernst H u l m e (1883 – 1917) who in his essay "Romanticism and Classicism" defines Romanticism as a "spilt religion" and predicts a new "dry and sophisticated" poetry of images. Imagism is thus a doctrine based on the anti-romantic opposition of the "dry image" and influenced both poetry and the visual arts. Hulme published also a series of articles on Bergson in 1911 in the *New Age* and five short poems called *The Complete Poetical Works of T.E. Hulme.* Much of his work survived in notebooks. Ezra Pound first refers to it in 1912 in the appendix to *Ripostes*. The next year, he and Frank Stewart F l i n t (1885 – 1960) further publicised the school through articles in *Poetry: A Magazine of Verse*. Flint, himself a poet, published his first collection of poems *In the Net of the Stars* in 1909 and a collection of conventional love poems entitled *Cadences* in 1915. He subsequently renounced his romantic interests in favour of the Imagist poems. By the time Pound had brought out *Des Imagistes: An Anthology* (1914), Amy Lowell had displaced him as leader of the group. Under her leadership, anthologies entitled *Some Imagist Poets* were published in 1915, 1916 and 1917. By 1917 the movement had run its effective course. The first two anthologies contain prefaces, which constitute the most deliberate statements of Imagist theory and stand as its manifestos. The features outlined in these manifestos are brevity, economy of language, use of everyday speech, and a preoccupation with the objective world. Imagists expressed themselves with clarity, exactness and a correctness of detail, all structured around a single metaphor or rhythm of cadences. The intention was to provide the reader with a direct experience of reality by eliminating the abstract potential of poetic language. The poems depict urban life as dark, obscure, unpleasant and dirty, utilising the form of free verse.

One of the chief exponents of Imagism was Ezra P o u n d (1885 – 1972), an American poet who became familiar with ancient Chinese poetry through an essay by Ernest Fenellosa entitled *The Chinese Character. A Medium for Poetry*. Pound combined this influence with the Japanese haiku tradition to help him introduce his own conception according to Imagist principles. **Haiku** is a form of Japanese verse that encapsulates a single impression of a natural object or scene. Feelings are suggested by natural images rather than directly stated. Original haiku had seventeen syllables arranged in three unrhymed lines of five, seven and five syllables (Baldic 1996: 95). Pound's poem "In a Station of the Metro" epitomises the Imagist formula for poetry writing. It consists of two lines:

> The apparition of these faces in the crowd
> Petals on a wet, black bough.

The petals on a wet black bough are the white faces put against dimness. For Pound the subway tunnel looks like a bough, while the people hurrying down resemble a stream of water. He plays with colours and contrasts. His comparisons embody a leap of imagination giving the reader a shock of surprise. Pound also wrote a monumental polyglotic work, *Cantos,* which took him several years to complete. In *Cantos*, Pound embarked on the quest for the essence of contemporary times, which he saw as spiritually empty. He shows the quest through various allusions, like the mythical figure of Odysseus or Dante's journey through hell. The mixture of styles, sources and even language employed was intended to demonstrate the complexity of culture.[2] In 1915, he published a group of poems called *Cathay*, which are loosely based on ancient Chinese poetry and seem to exemplify Pound's conviction that adaptation and translation are necessary parts of the poet's craft. These poems touch remotely upon wartime London, but their general motifs are people exiled from home during all wars. In *Hugh Selwyn Mauberly* (1920), Pound uses a series of shorter poems to recount the war in detail through the persona of another poet. The voice of Mauberly expresses Pound's disgust and contempt for the war and the spiritual wasteland left in its wake. Pound left many volumes of criticism *Pavannes and Division* (1918), *How to Read* (1931) and *ABC of Reading* (1934) to name but a few.

Amy L o w e l l (1874 – 1925) was an American poet who belonged to the group, which Ezra Pound described as Amy-gists after she became the leader. Among her collections of verse are *Men, Women, and Ghosts* (1916) and *Can Grande Castle* (1918). In most of her poems Lowell aimed for Imagist precision, which sometimes affected the literary contents of the poems. Some of her best poetry however is quite removed from the works which most deliberately try to encompass the Imagist ideals. In the poem "Patterns," Lowell ponders upon the conflict between an individual's internal life and the conventions set by society. The poem is a dramatic monologue with a persona of a speaker sharing his story and revealing his character. In "Sisters," Lowell takes up the issue of women's position in restrictive post-Victorian society.[3] *The Complete Poetical Works of Amy Lowell* were published in 1955.

Richard A l d i n g t o n (1892 – 1962) began his literary career as the editor of *The Egoist*, an Imagist periodical. He published several volumes of poetry, such as *Images 1910 – 1915* (1915). His collected poems appeared in 1928. He also did some critical and biographical work, but was best known for his novels: *The Death of a Hero* (1919), *The Colonel's Daughter* (1931) and *All Men are Enemies* (1933), the first recounting his experiences of the First World War. *Portrait of a Genius, But...* (1950) is a biography of D.H. Lawrence which was friendly to Lawrence's writing but sometimes seems to be less than fair to the man. *Lawrence of Arabia. A Biographical Enquiry* (1955) is a satirical portrait of Thomas Edward Lawrence, the archeologist and RAF pilot. Aldington married an American poet Hilda Doolittle in 1913 (divorced in 1937). Hilda D o o l i t t l e (1886 – – 1961) who used the nom de plume, H.D., was not only associated with the Imagists movement, but was also fascinated by classical literature, its love for nature and the aesthetics of ancient culture. In her poems she tried to isolate a significant moment, in the Paterian sense, from the flow of life, to immortalise the fleeting experience for its own sake without any moral reflections. Her early poems were collected in *Hymen* (1921), *Heliodora and Other Poems* (1920) and *Red Roses from Bronze* (1929). Doolittle was very much the influenced by Freud's theories, which, combined with her war experiences in London resulted in the long poem *Trilogy* comprising *The Walls Do Not Fall* (1944), *Tribute to the Angels* (1945) and *The Flowering of the Rod* (1946).

The icon of modern poetry is Thomas Stearns E l i o t (1888 – 1965), an American who settled in England in 1915. He began publishing his own verse with the help and encour-

agement of Ezra Pound. His first volume of verse, *Prufrock and Other Observations*, was published in 1917. *The Love Song of J. Alfred Prufrock* shows the influence of Robert Browning's dramatic monologue (see Chapter Seven). The name Alfred, a serious stately name is immediately juxtaposed with a slightly funny surname. Such juxtaposition is in keeping with the mode of irony prevalent throughout the poem. creates the mode of irony prevalent in the entire poem. The reader finds himself/herself *in medias res*, in the middle of a given situation in which two people are talking "let us go then, you and I," arguably the honorific "you" is the invitation to the reader. The ensuing image is that of an evening compared to a patient etherised, spread out on a table rendering a feeling of immobility and insipidness. No action, no motion is there, but the suggestion of passivity and death. Although Eliot plays with symbolism (French symbolists believed that poetry should not be linguistically logical but should be musically and symbolically tuned), the poem employs metaphysical conceits, bringing together disparate images. After which follows a short two-line couplet, which brings to mind the image of high society and women moving swiftly from room to room talking about Michelangelo. This image is contrasted with that of cheap hotels, oyster shells (aphrodisiac), sawdust and dirt. All throughout the poem the city is described by differentiating between concrete, grim and unpleasant images. Recurring subjects and auditory elements unify the work allowing the identity of the narrator to constantly shift. There is a sense of the emptiness, futility and boredom, of spiritually sterile people, who unable to love. Hence, the impossibility for a man and a woman to communicate. The love song becomes a tragic cry of frustration. This modern urban hell (akin to Dante's hell from *The Divine Comedy* featuring in the epigraph, which is not translated) would appear later in *The Waste Land* as Eliot developed his portrait of a decadent modern civilisation unable to discern the difference between good and evil.

Eliot's poetry respects tradition, but re-defines it as well. References to mythological, biblical or indeed literary antecedents are never made directly. Instead, he uses conceits to recreate tradition with his uniquely dry, neoclassical intellectual tone, which also encompasses an emotional dimension by means of what he called **objective correlative**. T.S. Eliot introduced the term objective correlative in the essay "Hamlet and his Problems" (1919), reprinted in *The Sacred Wood* (1920). He claimed that *Hamlet* was an artistic failure because the central character is dominated by inexpressible emotions. Objective correlative is the external equivalent for an internal state of mind. The only way to convey the inexpressible was to find a set of objects, a situation and a set of events which would evoke equivalent emotions in the recipient, the same feelings that inspired the lines that flow from the poet's pen. In other words, the poem should have the power to express feelings and evoke the same emotions in the reader. Poetry was to intensify emotions by assembling scattered images and stimulate their contemplation. Objective correlative is the way of overcoming the dissociation of thoughts and feelings in English poetry.

When *Prufrock* came out, Eliot was assistant editor of *The Egoist*, a journal to which he contributed some of his early criticism. In 1919, he produced *Poems*, which contained "Gerontion," and were published by Leonard and Virginia Woolf at Hogarth Press. "Gerontion" links *Prufrock* with *The Waste Land*. It is the tale of an old man who is deaf and blind, he cannot smell or taste but observes the world, which for him becomes a symbol of barrenness. In 1922, Eliot founded *The Criterion* where he published *The Waste Land*, dedicated to Ezra Pound. Eliot's cryptic and allusive masterpiece powerfully expressed man's need for salvation through the use of ancient myths translated into contemporary literature. Utilising the motif of the Arthurian Grail myth, and the symbolic quest, which is an archetypal journey according to James Fraser's *The Golden Baugh*, the poem weaves together the themes of bareness, decay and death with the aspirations for life and resurrection in the disillusioned post-war world. The Fisher King who rules the Waste Land is physically and sexually impotent, thus another knight, Parsifal, has to set out on a journey in search for the signs of resurrection. Both Christian and Buddhist sources serve to provide symbols of both the endeavours and failures of modern civilisation to cope with its desolation and moral squalor. The poem consists of five parts: "The Burial of the Dead" with the famous line: "April is the cruellest month" because it wakes nature and people up from their winter lethargy, but the nascent spring does not gives them hopes for spiritual renewal. "The Game of Chess" offers images from the lives of two very different women, who share a lack of love and spirituality. "The Fire Sermon" is a vision of fishermen from the Thames connected with water (the symbol of life) and fish (the symbol of fertility). "Death by Water" reiterates the symbol of water through the death of a Phoenician sailor signifying metaphysical return to the beginning of life. The last part, "What the Thunder Said," leads the reader through the Waste Land, and images of death as the Fisher King ponders how to save his land and turn the "sterile thunder" into life giving rain. *The Waste Land* highlights the materialism of contemporary culture and civilisation which slowly dies as it looses its spiritual element.

In 1925 Eliot published *The Hollow Men*, which reproduced the same mood of the inertia and resignation of people who exist in modern spiritual emptiness.

After becoming a British citizen in 1927, he published *Ash Wednesday* (1930) which employs a less taut, more lyrical style reflecting Eliot's discovery of faith. The masterpiece of this new style was *Four Quartets*, first issueed as a whole in New York in 1943 after having been published in parts since 1936. These highly original poems were meditations on time and eternity, the personal and the general, and on man's place in nature and in history. They were his first success at reaching a wide audience and communicating in a modern idiom the fundamentals of Christian faith and experience.

With *Sweeney Agonistes: An Aristophanic Fragment* in 1932, Eliot began an attempt to revive poetic drama, which continued with *Murder in the Cathedral* (1935), and *The Family Reunion* (1939), and three comedies: *The Cocktail Party* (1950), *The Confidential Clerk* (1954), and *The Elder Statesman* (1958). These last were unsuccessful efforts to clothe profound ideas in the garb of a conventional West-End play and as a vehicle to present poetic drama as a means to convey the meaning of objective correlative. Drama, more than poetry, exemplifies the distance between the persona of the author and the internal and external world of his experience. Since the author can, in this case, only speak through his characters, his objectivity is assured. Eliot looks at British history through the eyes of a stranger in his work about the murder of Thomas à Becket, *Murder in the Cathedral*. He

compares the mythic rituals of Becket's time with the contemporary devaluation of their meanings in *Murder in the Cathedral*. The purifying force of confession degenerates into psychoanalytic sessions, while the symbolic rite of the consumption of the body and blood of Christ becomes the cocktail party. Eliot also produced a minor masterpiece in *Old Possum's Book of Practical Cats* (1930), a classic among books of poetry for children.

Apart from his literary career, Eliot was an influential critic who wrote several works of criticism, such as *The Sacred Wood: Essays on Poetry and Criticism* (1920), *The Use of Poetry and the Use of Criticism* (1933), *Elizabethan Essays* (1934), *The Idea of a Christian Society* (1938), *Notes Toward the Definition of Culture* (1948), *Poetry and Drama* (1951) and essays *On Poetry and Poets* (1957).

Wyndham Percy L e w i s (1882 – 1957), an American leader of the **vorticist movement**, collaborated with Ezra Pound to edit *Blast, the Review of the Great English Vortex* (1914 – 1915). Pound claimed that vorticism was a further step from imagism. Vorticism was an avant-garde movement, realised primarily in the visual arts. It embraced Bergsonian vitalistic philosophy merging it with Italian futurism, whose focus was the "vortex" of a present shorn of all illusions and ideals. Its manifestos appeared in the two issues of Lewis's magazine *Blast* and called for the end of all sentimentality and melancholy, in place of new abstraction celebrating the dynamic energies of the machine age. Yet, at the same time, Vorticism accusing Futurism of having romanticised the machine (Baldick 1996: 239). Lewis was both a painter and a writer who carried the spirit of his abstract paintings into his satirical novels, *Tarr* (1918) and *The Childermass* Book I (1928). He also wrote a trilogy *The Human Age*, of which Books II and III, *Monstre Gai* and *Malign Fiesta*, were published in 1955. *The Apes of God* and *Self Condemned* appeared in 1930 and 1954, respectively. He also wrote short stories and essays on criticism. Even more than Huxley, he was repulsed by the physical side of human existence, claiming that this renders us no more than mere animals. On the other hand, he hated the reduction of behaviour to typically mechanistic responses with people behaving like machines. In *Time and Western Man* (1927) Lewis attacked Joyce as representative of the time-obsession of the modern Western World.

The Novel

In the 1920s, writers started to examine the influence of the Great War on human beings. The war changed and undermined many values and the novel, not poetry proved to be a more adequate means to describe post-war reality. Yet, the old established forms did not suit the writers of the post-war era. Contemporary writers reformulated the assumptions of novelistic discourse and recognised that each individual was isolated in his/her perception of reality, and such perception moreover was always unique. Objectivity was substituted with subjectivity and the representation of the world filtered through individual consciousness. The transformation from the traditional to the modern can be readily seen in the development of the experimental novel. For this genre, in particular, the traditional means of character construction was inadequate. Consequently, there is a growing interest in stream of consciousness techniques. The theoretical basis was formulated by the American psychologist William James (1842 – 1910). In his *Principles of Psychology* (1890), James claimed that human consciousness is characterised by a continuous stream of thoughts. Another important voice belonged to Henri Bergson who published his *Matter and Memory* in 1896 and *Creative Evolution* in 1907.

Influenced by the work of William James and Henri Bergson, novelists developed **stream of consciousness** technique. Imitating one's internal thoughts such a technique was intended to give the reader a direct insight into a character's mind. Stream of consciousness is usually presented through the device of an **interior monologue**, the stream of consciousness being the subject matter and interior monologue being the technique of presenting it. Rejecting the traditional convention of presenting a character's thoughts in a rational and orderly manner, writers began to use disorganised, unfinished sentences to reflect the chaotic state of the human psyche. Although it is not always the case, linguistic disorder or the lack of punctuation (Joyce) often makes the reading of such works difficult. The writers' search for a new set of values needed a new literary format to convey the complexity of their experience. The flow of thoughts, illogical and based on free associations mirrored the chaotic nature of the existence of a modern man. Prose based on associations had already been practised by Laurence Sterne in *Tristram Shandy*, but writers like James Joyce and Virginia Woolf perfected the stream of thought technique. Other writers still preserved the traditional realistic novel structure. E.M. Forster examines English traditionalism as if through the critical eye of a stranger, comparing its stale values to the fresh ideas from the continent. D.H. Lawrence uncovers meaning in physical functions such as sex and the importance of sexual drives in the development of a human being. He constructs an alternative system of values that make public the forbidden and concealed. The Victorian tradition and its repercussions in the post-Victorian era were constantly re-evaluated in the novels, poetry and drama of the period.

The technique of the stream of consciousness was pioneered by Dorothy R i c h a r d s o n (1873 – 1957) in *Pointed Roofs* (1915). *Pointed Roofs* is the best of her twelve novels under the general title *Pilgrimage*. Others in the series are *Backwater* (1916), *Honeycomb* (1917), *Interim* (1919), *The Tunnel* (1919), *Deadlock* (1921), *Revolving Lights* (1923), *The Trap* (1925), *Oberland* (1927), *Dawn's Left Hand* (1931), *Clear Horizon* (1935) and *Dimple Hill* (1938). The series deals with the life of Miriam Henderson, but the outside world is reduced to a reflection in the consciousness of the heroine. Miriam Henderson is Dorothy Richardson's fictional "alter ego" (Stamm 2000: 1). It is through her eyes that the narration is filtered. Concurrent with William James' precepts, the books deal with private phenomena, which in turn construct personal realities. Still, Richardson not only records subjective states of mind but primarily reveals its subjective singularity. While the reader witnesses the inner voyage, s/he is confronted with a realistic as well as an allegorical journey. The collective title of the novels–chapters suggest the metaphor of a journey of self-development, a quest for identity, a pilgrimage through life towards Miriam's true self.[4)]

The master of stream of consciousness was James J o y c e (1882 – 1941). Joyce was born in Dublin, educated at Jesuit schools and then at University College Dublin. Dissatisfied with the narrowness and bigotry of Irish Catholicism, as he saw it, he went to Paris for a year in 1902, before returning to Dublin in 1903. A short time later he left Ireland for good to spend the rest of his life abroad, in Trieste, Zurich and Paris. At the time, Joyce started working on an autobiographical novel *Stephen Hero* which he later reworked as *A Portrait of the Artist as a Young Man* and published in 1916. *Stephen Hero* was published posthumously in 1944. While abroad, he supported himself by teaching English, contending for many years with poverty, and suffering late in life from severe eye trouble. Joyce was a European but at the same time a typically Irish writer. Joyce living in self-imposed exile writes about Ireland, thinks about Ireland as if he had never left the country. "Have I ever left it?" was his answer to the question whether he would ever go back (Levine 1999:136). One of his most apparent influences was James Clarence M a n g a n (1803 – 1849), an Irish poet, whose life was ruined by alcohol and poverty. Joyce thought of Mangan as a truly nationalist poet, the author of such poems as "Dark Rosaleen" and "The Nameless One," whose greatness would never be discovered as long as the two "imperialisms," British and Roman Catholic, prevail (Deane 1999: 35). Joyce, more than any other writer, acutely felt the loneliness of the artist, a condition stressed also by yet another Irish writer, Oscar Wilde. Sometimes ironically, sometimes sentimentally Joyce comments on the Celtic Revival and the writers and politicians connected with it, as for example we observe on account of the fall of Parnell in *A Portrait of the Artist as a Young Man*.

> Time and time again in his writing Joyce characteristically salutes and bids farewell to the Ireland he had left and to the Ireland he created in his absence from it and its absence from him
>
> (Deane 1999: 53).

Joyce the European draws extensively from the vast heritage of European literary, just as Joyce the Parisian reads contemporary French authors, especially poets.[5] One of the writers, whose influence pervades Joyce's writing is Dante (1265 – 1321), the pillar of Catholic poets, whose writings were rediscovered by Romantic writers such as Byron and Shelley and the Victorian critic Thomas Carlyle. Joyce also drew from the anti-Catholic tradition of Giordano Bruno (1548 – 1600). Homer, Freud, Gustave Flaubert (1821 – – 1880), Leo Tolstoy (1828 – 1910), Henrik Ibsen (1828 – 1906) are among his many other influences.[6]

His first published work was a volume of verse, *Chamber Music* (1907), which was followed by the collection of short stories entitled *Dubliners* (1914). *Chamber Music* is a collection of musical verse full of magical imagery. It was later also published together with other poems in *Collected Poems* (1936). These poems included "The Holy Office" (1904), a personal commentary on an ambiguous Aristotelian metaphor, and "Gas from a Burner," a satirical monologue of a publisher commenting on some authors of the Celtic Revival.

In *Dubliners* through a series of sketches, Joyce wanted to portray the city of Dublin and its citizens.

> (...) Joyce's curious claim is that, in showing Dubliners their own paralysed soullessness, he is in fact inducing the "soul," or essence, of Dublin
>
> (Connor 1996: 20).

Almost all the characters want to escape from Dublin but are hindered by various circumstances or their own inability to change the *status quo*. The realistic narration of *Dubliners* does not reflect life, but creates reality. The stories are arranged so as to show four different aspects of life, childhood, adolescence, maturity and public life. He considered the stories a moral history of Ireland, and a portrait of the city as the centre of its paralysis. The stories are short descriptions directed towards an epiphany, each revealing a truth about the reality of each situation. First, an environmental trap takes form and then the possibility of escape unfolds before a final moment of frustration seals the trap. These three elements are present in "A Little Cloud," the story which begins the "adult life" stories. The narrative describes a meeting of two friends; the less intelligent but successful one and the more gifted but unhappy one. The former finds success in leaving Dublin while the other one stays. The latter thinks that there might be some hope for him outside Dublin, but the hope dissipates upon his return home to a wailing baby. He (a weak father) shouts at his small son. He knows that he is a prisoner for life. The titles of many of the stories are evocative of the fugitive fragmentary moods and impressions of modern life (Connor 1996: 8). "Eveline" ends with the heroine's indecision whether to board the ship and search for her new life with Frank or stay and lead a secure existence with her family in Dublin. In "Ivy Day in the Committee Room," naturalistic details manifest their symbolic significance. Set in the committee room of an Irish Party (nationalists), the local election is still dominated by the absence of Charles Parnell (see the Celtic Twilight). The party deteriorates into a group of self-centred politicians. Joyce claimed that Parnell was betrayed by his own people and by placing the story on October 6, the anniversary of Parnell's death, he commemorates a great politician and a great man. In "Two Gallants" we meet two men, Corley and Lenehan, whose only purpose in life is to find someone to live off. Like parasites they sponge on unsuspecting human beings. In "The Dead" Joyce brings together the public life and private portraits of several characters. Gabriel is a man whose intellect and apparent sensitivity are stiffled by his environment. At the party, a sudden surge of emotion toward his wife takes him into a new area of experience, yet at the crucial moment he realises the emptiness of their relationship, its vacuity. His wife's romantic involvement shows Ireland's taste for sentimentality, and as Gabriel looks out of the window the story extends beyond the particulars of his own experience, and the final passages concerns himself with Ireland. "The Dead" culminates the collection with the immanence of death and the symbolic appropriation of the past. "His own [Gabriel's] identity was fading out into a grey impalpable world: the solid world itself, which these dead had one time reared and lived in, was dissolving and dwindling" ("The Dead," p. 173).

In *Exiles* (1918), Joyce's only play, an Irish writer is paying a visit home after nine years of self-imposed exile in Italy. There is something ostensibly egoistic about the writer. He preaches ideas of freedom and enlightenment, but in fact makes everyone around him frustrated and unhappy. To an extent, he is close to Joyce himself who, at the time, was also fighting to find a moral justification for his self-imposed exile.

> We are a long way from Joyce's master, Ibsen, and not just in terms of theatricality: the stilted language and shadowy characterisation reflect a deeper failure than one of dramatic technique (Gross 1970: 41).

A Portrait of the Artist as a Young Man, first published serially in *The Egoist* (1914 – – 1915), is a semi-autobiographical novel, a **Künstlerroman**, yet another form of Bildungsroman, a developmental history in which we see how the artist grows up. Five chapters illustrate his growth, each proceeding in increasingly more complex language filtering the world through Stephen's eyes. When Stephen is five, his perception of reality is that of a five years old, and he longs for his family's warmth. Yet, some of his observations betray the author, as Stephen could not remember all that is recorded in the book. The narration is kept in the third person to keep some distance between Joyce and Stephen, but its lack of continuity precludes its realistic progress. Thus the story depends on those situations which had immense influence on Stephen's development. His experience and thoughts about art are bound with the portrayal of his childhood and adolescence, and of his emerging sexuality in the context of ideological and national issues related to the emerging ideas of Irish freedom. Terms like "sin," "soul," "transgression" frequently occur in the text but Stephen's sexual initiation (with Dublin prostitute) is presented as an indispensable transgression. Yet, an act of confession represents a linguistic as well as a spiritual problem. Stephen Dedalus' name has mythical connotations with Dedalus, the artist and scientist, who built the labyrinth for the man-eating Minotaur, but was subsequently imprisoned, and constructed wings, which enabled him to escape. Dedalus is less known than his son, Icarus, who flew too high and the sun melted the wax on his wings and as a result he drowned. The contrasts between flying high, artistic raptures and fall and corruption are constantly present in the book, as Stephen is systematically exposed to the right and attitudes in life. Still, he is meant to follow the middle attitude of Dedalus. The absurdities of life are slowly revealed to him but he has to learn for himself how to discern life's little ironies from its serious moments. Here, as in *Dubliners,* epiphanies play an important role in tying together this openly constructed work. **Epiphany** is a term used in Christian theology denoting God's presence on Earth. Joyce used epiphany to show spiritual manifestation happening in everyday life. In Joycean epiphanies, a common object or gesture can appear radiant to the observer and provide a sudden revelation.

Ulysses, Joyce's most famous book, was published in Paris in 1922. This novel is a reflection of Joyce's fascination with mythology as it is constructed around the mythic journey of the ancient hero Ulysses. *The Odyssey,* as T.S. Eliot claimed, is both subtext and pretext, which made the modern world possible for art (Levine 1999: 131). Joyce, as much as his hero, becomes the epic hero of his own literary Odyssey. Here again, Joyce exiles himself within his consciousness into his memory of Dublin, his imaginary homeland. Revolving around the events of one day in Dublin in June 1904, the novel presents a young artist, Stephen Dedalus from *A Portrait of the Artist as a Young Man*, Leopold Bloom, a Jewish advertisement canvasser, and Bloom's wife, Molly. The newspaper is one of the symbols in *Ulysses.* Associated with waste and disposability, the newspaper provides a model for the collective archive of memories, ideas, and idioms. It is connected to public knowledge and communication shared by individuals (Connor 1996: 55). The plot follows the wanderings of Stephen and Bloom through Dublin, describes their eventual meeting and ends with a monologue by Molly Bloom. Various chapters roughly correspond to episodes in Homer's *Odyssey* and Stephen represents Telemachus, while Bloom is Odysseus, and Molly resembles Penelope. The novel parallels the wanderings of Ulysses/Odysseus.[7] In a different reading, Stephen can be a Sancho Pansa and Bloom a Don Quixote. The *Odyssey* and *Don Kichote* are but the most obvious literary references. The intertextual web of *Ulysses* is much more complex and to draw on all of the allusions would require another book. In the course of the story, a public bath, a funeral, a newspaper office, a library, public houses, a maternity hospital and a brothel are visited. A number of other Dublin scenes and characters are also introduced. Stream of consciousness and parody are among the techniques used in this highly allusive work that moves from extreme realism to fantasy.

Ulysses was Joyce's grand undertaking and it is not possible to outline all of its narrative techniques. The major ones, however, are, according to Gross (1970: 112), the following:

1. Thematic – patterns of imagery, internal allusions, external parallels, the reintroduction or fragmentation of previously established motifs.
2. Mimetic – onomatopoeia, imitative rhythms, violations of normal word order and other devices designed to make the language enact what it describes.
3. Cinematic – the literary equivalents of close-ups, flashbacks, slow motion sequences, tracking shots, jump cuts, and so forth; not that cinema was in any way a direct source of inspiration, but it does provide the analogy for Joyce's dynamic handling of space and a constantly shifting angle of vision.
4. Poetic – imaginative word play, condensed syntax, startling metaphors, abrupt juxtapositions: poetic effects, that is to say, in the spirit of symbolist or post-symbolist poetry.
5. Centrifugal – jokes, interruptions, false clues, marginal erudition, Rabelaisian catalogues, tricks after the fashion of Tristram Shandy intended to overflow the framework of the story and draw attention to the artificial nature of the fictional medium itself.

Samuel Beckett (see Chapter Ten) claimed that Joyce had an absolute mastery over words, that he could make them express anything. Joyce was constantly trying to improve his art and make language express the inexpressible. *Finnegans Wake*, extracts of which appeared as *Work in Progress*, is an example of Joyce's wrestling with language. The book was published in its entirety in 1939. Along with *Ulysses*, it revolutionised the form and structure of the novel by its development of the stream of consciousness technique, and its pushing language to the extreme limits of communication. Joyce's excessive use of puns, allusions and strange combinations of words make *Finnegans Wake* a difficult read. Its

central theme is the cyclical pattern of fall and resurrection. Here, Joyce consciously refers to the Italian philosopher Giambattista Vico (1668 – 1744), who resurrected the classical view of history as that of a cyclical process. Vico claimed that human history returns to the beginning after going through four successive periods: the mythological, the heroic, the human, and the chaotic. Joyce presents the story of H.C. Earwicker, a Dublin tavern keeper, whose dreamy unconscious ramblings through the course of one night establish him as a modern-clay Everyman. Other characters are his wife, Anna Livia, their sons Shem, the artist and Shaun, the man of deed, and their daughter, Isabel, Iseut, Isolde or Issy. Their relationships take on the mythical and historical dimensions Joyce seeks to illustrate as their transformations and changes take place in a dimension where time is a relative category. Anna becomes Napoleon's first wife, Josephine, mother Eve, the river Liffey. The transformations of the female characters stress the eternally cyclical nature of human life. Linguistically, the text is an amalgamation of several languages and proves to be largely untranslatable symbolising the tower of Babel. It suggests the irreducible multiplicity of idioms, the incomplete that works against the totalising forces of culture. In spite of its obscurity, *Finnegans Wake* contains great beauty and humour. If in *Ulysses* the newspaper features as one of the symbols of communication, in *Finnegans Wake* it is the radio. The radio recurs several times transforming the techniques of vocal operations. What is more, the radiophonic permeability of voices in *Finnegans Wake* suggests the capacity of the text to dissolve the boundary between inside and outside and thereby strengthen the multitude of voices already present in the text.

Joyce claimed that the human experience of life has its own aesthetic value. It is nothing and everything at the same time. It can be trivial, heroic or indeed both, it all depends on the point of view. Recreating a small fragment from somebody's life in full detail intensifies the subjectivity of this experience, and at the same time communicates the impossibility of its objective presentation through language.

One can see Flann O'B r i e n, whose real name was Brian O Nuallain (O'Nolan) (1911 – – 1966) as Joyce's disciple as well as Joyce's critic. After graduating from University College Dublin, he did linguistic research in Germany and then joined the Irish Civil Service. The influence of Joyce's parody, satire and literary fantasy is evident in *At-Swim-Two-Birds*, published in 1939. The book explores the possibilities of creation within the absurd world created by an author writing a book about another writer. The construction is based on the Chinese box principle in which the characters change places with, and sometimes take control over, the main narrator who, in turn, is the creation of Flann O'Brien. The book opens with four beginnings, the narrator, chewing bread and giving us examples of three separate openings for the novel he is about to write. The writer is an undergraduate of University College Dublin, and lives with his uncle. His life at home and at college as a scholar drunkard forms one narrative. Another beginning is the burlesque account of the legendary Gaelic heroes Finn McCool and Mad Sweeney. The third beginning is the story of Dermont Trellis, who is writing a novel, the characters of which lead an independent life while Trellis is asleep and revenge themselves on him by writing a novel in which he is a character. The layers of fictionality is summarised by the narrator who tells us that "The novel, in the hands of an unscrupulous writer, could be despotic." Such a despotic author could be only Joyce (Deane 1994: 198). O'Brien also wrote a novel in Gaelic, *An Béal Bocht* [The Poor Mouth] (1941). He also authored *Faustus Kelly* (1943), a play *The Hard Life* (1961) and *The Third Policeman* (1940, finally published in 1967). *The Third Policeman* links the world of realism with the world of fantasy. The novel begins with the murder of an old man called Mathers by the hero and his companion John Divney, and ends sixteen years later when the hero reappears on the threshold of Divney's house. The reality of the book consists of the theories of de Selby (Das Selbe, the Self), who seeks omniscience and is irretrievably reduced to fantasy. The fact that de Selby's world is controlled by policemen brings to mind the connection between fantasy and social reality (Deane 1994: 197). Such contrast is also presented in *The Hard Life*, in which the schoolboy Finbarr observes the fantasies of his older brother Manus while he himself remains in the real world. O'Brien's *The Dalkey Archive* (1964) was turned into a play and produced on the Dublin stage in 1965. As Myles na Gopaleen, he was a well-known satirical columnist for *The Irish Times*. A legendary figure among Irish writers, he lived with his wife in Dublin until his death in 1966.

Two other Irish writers worth mentioning here are Eimar O'D u f f y (1893 – 1935) and Mervyn W a l l (1908 – 1997). O'Duffy's first novel, *The Wasted Island* (1919), is a bitter record of the ferment that preceded the 1916 rising and the bitterness originated afterwards. His *King Goshawk and the Birds* (1926) is the first work in the Cuandine trilogy relating the adventures of the mythical Irish hero Cuandine in contemporary Ireland and England. O'Duffy uses fantasy and allegorical journeys to satirise contemporary Ireland. Other novels in the Cuandine trilogy are *The Spacious Adventures of the Man in the Street* (1928) and *Assess in Clover* (1933). In contrast to O'Duffy, Wall used medieval themes to satirise contemporary Ireland and primarily the Irish Catholic Church's influence on public life. His most famous are two novels about a medieval monk, *The Unfortunate Fursey* (1946) and *The Return of Fursey* (1948). In *Leaves for Burning* (1952), Wall presents the journey of a group of friends who want to re-inter the body of W.B. Yeats as an image of the misery of Irish post-war society and culture. Both O'Duffy and Wall used satire and fantasy to oppose the restrictive Censorship Acts (in 1923 censorship of cinema was introduced, and in 1929 of printed matter).

For Virginia W o o l f (1882 – 1941) and for Joyce "the art of fiction" (the phrase taken from a famous article published in 1894 by the American writer Henry James [1843 – – 1916]) was unquestionable. She is the other most famous exponent of the stream of consciousness in fiction. The daughter of Sir Leslie Stephen, well-known editor of the *Cornhill Magazine*, she lived in Bloomsbury after the death of her mother. This place gave name to the **Bloomsbury Group**, a group of intellectuals and writers who shared similar views on art and literature, asserting that the most important things in life were love, enjoyment of aesthetic experience and the pursuit of knowledge. Although the members of the group denied any sort of formal ties, according to McNeille (2000: 1), the group consisted of Virginia Woolf, E.M. Forster, the literary journalist Desmond Mac Carthy (1877 – – 1952), the critics Roger Fry (1866 – 1934, also a painter) and Clive Bell (1881 – 1964),

the biographer and essayist Lytton Strachey, the painters Duncan Grant (1885 – 1978) and Vanessa Bell (1979 – 1961, Virginia Woolf's sister), the political writer and worker, publisher and autobiographer Leonard Woolf and the economist John Maynard Keynes (1883 – 1946).[8]

Virginia married Leonard Woolf, a socialist and an author of historical literature, and in 1917 they founded together the avant-garde publishing house, Hogarth Press. Beginning with essays and critical works, she published her first novel, *The Voyage Out*, in 1915. Written under the influence of E.M. Forster, it already had certain traits very characteristic of her future writing with its limited number of characters and narration from a female perspective. The text is a hazy, fluid and metaphoric interplay between the public history and personal experience. Virginia Woolf contributed significantly to the development and status of the art of fiction. From *Jacob's Room* (1922) to *Between the Acts* (published posthumously in 1941) her experiments with the novelistic form minimalised the importance of facts, events and character analysis in order to concentrate on the moment by moment experience of living itself. She did this by eliminating the author as narrator and commentator. While Joyce was still interested in the transfiguration of the object under the eyes of the spectator, Woolf was interested in the transfiguration of the mind of the spectator looking at the object. Woolf saw that truth is suddenly revealed in connection with some trivial perception. Her idea of the art of the novel was to show life as it is, but to achieve this the artist has to enter into the mental reality of the characters. Yet, still, in order to achieve a true reflection of life, one has to transform it. Reality exists through moments of revelation and recollection. She was also a distinguished critic who excelled at conveying the impression made by an author or a work upon a receptive and cultivated mind. *The Common Reader*, first issued in 1925, *The Second Common Reader* (1932) and *Modern Fiction* are the crucial works for understanding the atmosphere of these years and grasping the themes and motifs of the literature of the period. In *A Writer's Diary*, her reflections on each of her works from conception to completion convey a vivid impression of the joys and the agonies of the creative act. Her diary provides an extremely interesting self-conscious analysis of the writing of each novel; never before has the material and style of the diary been so markedly analogous to the *Work in Progress*. Her other prose works are *Orlando* (1928) and *The Years* (1937).

The Voyage Out (written 1912 – 1913, published 1915) concerns a young woman of twenty four, Rachel Vinrace who travels to South America on board of her father's ship with her uncle and aunt. The necessary enclosure enables Woolf to observe social interaction between the passengers of the ship. In South America, Rachel meets a young Englishman, who attempts to write a novel. Being interested in women's experience he is strengthening her femininity but also her dislike towards late Victorian patriarchal society. In an attempt to broaden her learning Rachel begins to read the classics but finds them alienating in their lack of representation female experience. Such views were later to be developed in Woolf's *Room of One's Own* (1929). The love—friendship idyll between Rachel and Terence is destroyed by Rachel's illness and death. The novel ends with an English party at the hotel after the funeral resuming their ordinary lives and taking leave to

their bedrooms.[9] *The Voyage Out* reverses the traditional order of Bildungsroman as the heroine becomes increasingly confused and disorientated.

Jacob's Room, her third novel after the transitional *Night and Day* (1919), was an attempt to capture, through the impressions and remembrances of others, the personality of a young man who died during the war. Although there are components of a traditional biography, the attention is not on facts, but rather on the creative process itself. The novel follows the progress of Jacob as he passes from adolescence into adulthood wandering through Cornwall and Greece. There is no voice of the protagonist. Instead we have the multiplicity of voices of those who remember him, and he is remembered through related incidents, thoughts and impressions. *Mrs. Dalloway* (1925) is the story of one June day in the lives of London residents, Clarissa Dalloway and Septimus Warren, and the ways in which their characters become complimentary. Clarissa, a neither especially intelligent nor beautiful society matron, carries the action with the errands and chance meetings that punctuate her preparations for a party that evening. Woolf shows us a deeper level of Clarissa's character through her personal remembrances of her whole life. For Septimus Warren that June day is the last day of his life. Psychologically wounded during the war, this young man is revealed through bits and pieces of his thoughts and the associations his wife makes. He meets Clarissa in the park and then other links emerge. This novel is very carefully constructed. It has two separate narrations, which have their own temporal frames. From the fragments of the narrations of other people, we are presented with an all-encompassing picture of London society. Woolf recognised the need for the creation of a new reality in novels through photographic representation (Lee 1977: 17). Woolf describes reality from a character's point of view rather than from an omniscient narrator's standpoint. The personalised account consists of descriptions of colours and the effect these colours have on the character. There seems to be more vagueness in such descriptions than in the case of Joyce. Instead of facts, we are dealing with impressions and what "seems to be" rather than "what is"; yet, the setting, the description of characters and the time frame are realistic.

Similar to *Mrs. Dalloway*, *To the Lighthouse* (1927) is also concerned with the passing of time. The novel is based on the frame of a planned excursion by the Ramsay family and a few of their friends to the lighthouse. Woolf gives family life a symbolic outline, recognising the disappearance of the Victorian system of family life and the decline of family happiness. The novel has an extremely complex realistic surface, in the first part entitled "The window" the sixteen characters are shown doing ordinary things, walking, reading, knitting, painting, etc. before the central event, the dinner, takes place in chapter seventeen. The youngest child, James Ramsey, wants to visit the local lighthouse but due to the rough weather his parents refuse to go and the trip is postponed. "Time passes" covers the period of the First World War and the death of Mrs. Ramsey alongside Lily's attempts to escape her influence. One of the Ramseys' sons dies in the war, and the house as well as the family structure deteriorates. In the final section, "The Lighthouse," the celebrated excursion takes place, and James and his father are finally symbolically reconciled and come to terms with the changes that affected them. The sea remains timeless and unchanging,

although life everywhere is irrevocably altered. The lighthouse symbolises Mrs. Ramsey, capable and inspiring, whose role is taken on and adopted by Lily Briscoe as she seeks to capture the changing nature of people and events in a single composition. *To the Lighthouse* contrasts English middle-class society before and after the war, seeing them through the affectionate yet modern woman, Lily Briscoe, who is painting the portrait of Mrs. Ramsey. Narrated through her sensitivity, the novel demonstrates the power of her personality. Lily is given a certain historical consciousness which is representative not only of the Ramseys but also of the entire society, while at the same time providing a commentary on the system of values Woolf's parents represented in their time.

Orlando: A Biography (1928) possesses quite a different quality from all the other Woolf's books. The elusiveness of the central character is not the central theme. Orlando is far closer than Jacob; his/her thoughts frequently overlap with the biographers. The novel was dedicated to Woolf's close friend (and lover), Vita Sackville-West. The novel narrates the career of the androgynous Orlando from the late sixteenth century, a handsome boy of sixteen, to the present day Lady Orlando. For Woolf the concept of androgyny was more than simply Orlado's cross dressing and sex changing. In *A Room of One's Own*, Woolf develops her concept of an artist's androgynous mind, illustrating it with the image of two people getting into a taxi at the same time from two different sides. The text contains many literary and historical insights into the ages through which it sweeps. The reader meets many eminent literary and political figures of the times. At the beginning of the twentieth century Orlando is a female and a poet, and the novel ends with Orlando driving to his/her ancestral home in Kent. *The Waves* (1931) has a construction similar to a poetic drama and consists of a series of the interior monologues of three men and three women pertaining to different periods of their lives; their monologues are also commentaries on other people. The book uses human beings as histories to illustrate the nature of life. The image of waves is used to show different measures of chronological and psychic time.

Another "biography" is *Flush* (1933), which revolves around the life of Elizabeth Barrett Browning's pet spaniel. In 1923 Woolf composed the play *Freshwater* satirising Victorian ideals on romance, love and marriage. She returned to the same topics in *The Years* (1937), a conventional family saga chronicling the lives of the Pargiters family from 1880s to the 1930s. Subsequent chapters trace the lives of the seven children after the death of their mother. Such ideas required a framework other than factual and conventional. The book is an extended intellectual metaphor written in a very difficult time; a politically and socially complex situation is anchored in the novel's method and intent. The rejection of the "masculine world of aggression and propaganda" results in a powerful striving towards a peace-engendering personal freedom. Woolf presents a middle class English family who have to adapt their worldview to contemporary times marked by the occasion of a great family reunion in 1936. *Three Guineas* (1938), the book that followed *The Years*, can serve as a valuable non-fictional appendix to it. In this book, Virginia Woolf makes the analogy between paternalism and fascism as being similarly oppressive totalitarian systems. *Between the Acts*, Woolf's last novel, returned to the experimental form. The novel is set in a country house and centres upon the performance of a village pageant during a June afternoon. It features a number of characters whose thoughts are presented as stream of consciousness. The shadow of the war hangs over the June sky but the novel celebrates the values of life, which will be irrevocably changed by the war.

To an extent, Woolf's characters function as archetypes. Mrs. Ramsay is the archetype of a woman who filters her experience through the internal world of the household. She is perceived entirely in relation to the family and the house, and when she dies, the house loses its soul. As one of the first writers to give women the primary voice, Virginia Woolf manages to happily marry timeless general archetypes with particular human beings and their unique lives filled with problems and joys. She was also one of the first writers to voice the opinion that a woman's mind and perception differs radically from that of a man's and it should be kept so, rather than women's attempting to live up to masculine standards.

Woolf is widely recognised as a precursor of modern feminist criticism, with her *Room of One's Own* as well as *Three Guineas* she voiced her opinion on the customary subjugation of women, their non-existence in a literary canon and expressed criticism of the (male) classics. In *A Room of One's Own* she battles for women's right to be their own persons instead of living through their families. The title "room" signifies privacy and "a view of the open sky," but it also means freedom and liberty of artistic expression. Answering the question why there were no famous Elizabethan women writers, Woolf conjured the figure of Shakespeare's sister, Judith, who was driven to suicide by artistic frustration. Woolf pays tribute to women writers such as Aphra Behn, Jane Austen and the Brontë sisters. Following her great predecessor, Mary Wollstonecraft, she then examines the disadvantages of a woman's position in society, ther educational obstacles she herself encountered when she tried to enter the British Library reading room, a preserve reserved exclusively for men.

Virginia's husband, Leonard W o o l f (1880 – 1969), although largely overshadowed by his wife's achievements was also an author and a social reformer. He was an active member of the Fabian Society and published many works on politics and international affairs. Among others, he published *Economic Imperialism* (1920), *Imperialism and Civilisation* (1928). He also published novels, *The Village in the Jungle* (1913), *The Wise Virgins* (1914) and *Stories of the East* (1916); all of them were set in Ceylon.

Another member of the Bloomsbury Group was Lytton S t r a c h e y (1880 – 1932), a biographer and an essayist. Himself a homosexual, Strachey spent the last sixteen years of his life in the household of Dora Carrington (1893 – 1932), a painter, and her husband Ralph Partridge. Although he started his career with critical works such as *Landmarks in French Literature* (1912), his most outstanding achievement is in biography. In 1918 he published *Eminent Victorians*. His far from adulatory mode of writing exposed Victorianism as hypocritical and oppressive. The essays on Dr. Thomas Arnold and General Charles George Gordon expose public school system attacking the Victorian ideals of Evangelicalism, liberalism and imperialism. His next work, *Queen Victoria* (1921), is a humorous portrait of a young Queen, and warm portraits of the Queen as a wife, mother and then widow. Strachey does not hide his admiration for the Queen's love for Albert but

does not conceal her legendary devotion to her servant John Brown, either. All in all, the picture of the stoutly Queen Victoria is more human and sympathetic than many other of his portraits. Strachey's last work, *Elizabeth and Essex: A Tragic History* (1928), presents an odd love affair between the Queen, already very much past her prime, and a very young courtier, Essex, presented through the context of Elizabethan times. Strachey uses theatrical devices to vividly present court intrigues and their dire consequences (like the famous scene of execution of a supposed traitor, a Spanish Jew, Elizabeth's court doctor, Dr. Lopez). Endowing his characters with psychological traits, Strachey conforms to the narrative demands of his times. Apart from his biographies, Strachey left various collections of essays and critical works on literature.

Another member of the Bloomsbury Group, Edgar Morgan F o r s t e r (1879 – 1970), is more traditional in his approach to the novel writing. He was an intellectual aristocrat whose attachment to the old values made him a typical Edwardian humanist-radical attached to romance and the realistic novel. He started his career with the so-called Italian novels and short stories. His first novel, *Where Angels Fear to Tread* (1905), is the tragi-comic story of a group of Englishmen who go to Italy in order to retrieve the child of the late Lilia Herriton who married Gino, an Italian twelve years her junior and a dentist's son. The mis-marriage is looked down upon by both families, but the Herritons are particularly appalled. The book is split between two towns: Sawston, a small town close to London, and Monteriano, in Tuscany. This division means that travel is important. The novel is also structured around letters, and itself is a letter (Royle 1999: 7 – 17). The English are represented in contrast to the generous and hospitable Italians. Not wanting to accept that the Italians might simply have a different lifestyle, the Herritons want to take Lilia's child from his father and to rise him in England. Phillip, Lilia's brother-in-law, manages to bond with Gino and finds Gino's spontaneity appealing. Although the child eventually dies during the attempted kidnapping, the ending suggests reconciliation as the English, previously deprived of spontaneity, ultimately find psychological rejuvenation.

Forster's next two novels, *The Longest Journey* (1907) and *A Room with a View* (1908), are largely autobiographical. Far from being free from inconsistencies and structural weakness, *The Longest Journey* has a brisk narrative pace, a poetic but precise style and humour, as well as sensitivity to the tragic nuances of human experience, and a sense of psychological motivation. The book explores different types of life and human relationships while satirising the narrow, unimaginative conformity of the English public school. The story of Frederick (or Rickie) Elliot, a young man orphaned at fifteen, is one of the most autobiographical of Forster's novels. The title of the novel is a quotation from Percy Shelley's love poem *Epipsychidion* (On the Subject of the Soul) in which he called marriage the longest journey. Indeed, Forster's novel exposes the deadliness of loving one person. It also discusses the situation of illegitimate children as the well guarded family secret. The apparent misogyny of the novel should not be equated as an expression of Forster's homosexuality. Although the implication that the subject of the novel is Forster's homosexuality, among other things because of Rickie's final decision to leave his wife and help his half brother, such a view, however, is problematic when we consider Forster's engagement with social issues. What is more, the tragic death of Rickie on the train tracks, self-destructive and annihilating, recapitulates the issue of sexual identity, of those who marry as well as the nature of marriage itself. *A Room with a View* is structured around dark and light symbolism, the view and the absence of view. The novel explores the opposition of lying and telling narrating the story of a girl who marries a man without the approval of her family and escapes from the conventional snobbery represented by them. The book criticises the English abroad with their aloofness and emotional sterility, contrasting it with the spontaneous and passionate Italians. Italy here functions symbolically as the liberating agent.

Howards End (1910) is the first of Forster's two greatest achievements and rates highly for its incisively drawn situations and its skill in bringing all segments of the middle class to bear upon each other. It is a novel which shows Forster's attachment to Edwardian England and the values soon to be irretrievably lost with the upheaval of the First World War. The book explores the relation between inward feeling and outward behaviour, and the story concerns the personal relationships and conflicting values of the Schlegel and the Wilcox families. It weaves social comedy with serious and often tragic situations and creates an interplay of the realistic and the archetypal modes of representation. Again the novel is built on contrasts, this time there are contrasts between social classes: the wealthy Wilcoxes and the poor Basts, and within the family between Margaret Schlegel and her sister. Central to all these contrasts is the property, Howards End belonging to Ruth Wilcox and bequeathed unofficially to Margaret Schlegel. As it turns out, Margaret gets Howards End as she reconciles her husband Henry Wilcox with her sister, then an unmarried mother Helen Schlegel, after what has become a family tragedy (Charles Wilcox, Henry's son, is accused of manslaughter following the death of Leonard Bast). The ending of the story, owing to the common sense and moral strength of Margaret, brings a vision of peace and affection.

Similar to *The Longest Journey*, *A Passage to India* (1924) requires the queer reading. Queerness in its official sense highlights the uncanny and peculiar aspects of experience that often leave one with a feeling of bewilderment (Royle 1999: 75).[10] The novel is a study of cultural contrasts based on triangular structure of Anglo–Indians, Indians–Hindu and Indians–Moslems. The novel presents the contrast of two worlds whose differences are never overcome. Dr. Aziz is an intelligent young Indian Muslim who resents the injustice of the English domination of his nation, but responds favourably to a friendship (with homosexual innuendo) with Henry Fielding. Aziz's acquaintance with two English ladies, Adela Quested and Mrs. Moore, proves to be a rather unhappy event for him.[11] Their trip to the Marabar caves ends in Adela's hallucinations about an attempted rape by Aziz. Later she withdraws the charges against him, but it is never clearly stated what had really happened in the caves. For Aziz, however, the friendship with Fielding is over. The Marabar caves signify Forster's symbolic vision of the impossibility of co-existence for those who subdue and those who are subjugated. They also symbolise an inexplicable moral nihilism, senselessness and emptiness as well as an incomprehensible female hollowness, the hole being the symbol of suckling, cruel and essentially destructive femininity which is revealed in an almost Joyce-like epiphanic moment.

Forster's last novel, completed in 1914 and published posthumously in 1971, is *Maurice*, a semi-autobiographical work written according to the precepts of Bildungsroman, only this time it signifies the growing and maturing of Maurice's sexual awareness. Born into a privileged family, young Maurice grows up without a father and is spoiled by his mother and sisters. Although mindful of his social status, Maurice finds himself more and more attracted to his own sex. An encounter in Cambridge proves fatal as his friend Clive decides to conform to society's norms and marry, but the gamekeeper Alec, met on Clive's estate, is the promise of happiness for Maurice. The novel unfolds in such a way as to provide the context for exploring the sexual awakening of a young man and affirm that homosexual love is ennobling and not degrading.

The Celestial Omnibus, Forster's short stories, appeared in 1911 followed by yet another collection in 1928, *The Eternal Moment*. He called his stories "fantasies" and indeed fantasies they are. Some of them have futuristic settings ("The Machine Stops"), whereas others ("The Story of a Panic," "The Road to Colonus") are set in foreign countries, like Italy and Greece he visited. The stories repeat the motifs Forster was most interested in, namely the contrast of paganism with the restraints of the English culture, society's restrictions on personal freedom and life's little ironies, events which shatter personal beliefs and systems of values.

In 1927 Forster published a theoretical work, *Aspects of the Novel*, which contains his views on novel writing and concentrates on the presentation of story, characters and plots, citing examples from various novels. In 1951 Forster published a collection of essays, reviews and broadcasts, *Two Cheers for Democracy*, and in 1953 appeared his *Hills of Devi* (1953), a record of his visit to India.

Foster's novels frequently contrast the English with foreigners. For him, the English represent a stern and emotionally sterile nation while the Italians, with their passionate and open nature, stand for a liberating force. Another theme is the clash between distant cultures like the European and the Hindu ones. Here different systems of values and beliefs impede the resolution of the conflict.

Among the most interesting women writers loosely connected with the Bloomsbury group is Kathleen Mansfield Beauchamp (1888 – 1923), who used the pen-name of Katherine Mansfield. She was born in New Zealand and educated both there and in London. She spent most of her life in England trying to improve the quality of her work and persistently battling with her ill health. She wrote no full-length novel. *In a German Pension* (1911), *Bliss and Other Stories* (1920) and *The Garden Party and Other Stories* (1922) contain short stories in the impressionistic manner of Chekhov. Plot counts for very little. Delicate observation is recorded with an exquisite precision of phrase and the subtlest choice of detail. The represented world of the story is usually presented through the perspective of her female characters. Mansfield searches for the expression of an ephemeral experience in somebody's life. It is through details and associations that we perceive the characters and the narrative background. Moments of joy are usually intertwined with sad innuendo. In *Her First Ball*, she contrasts the attitude towards life as represented by the young protagonist, her fascination with city life and the lights in the ballroom with the opinions of an old man who claims that the first ball foretells the beginning of the last. Her *Collected Stories* were published posthumously in 1945. Her *Journal* and *Letters* were edited by her husband John Middleton Murry, and published in 1927 and 1928, respectively.

David Herbert Lawrence (1885 – 1930) was the son of a Nottingham miner. Educated at University College Nottingham, for a time he was a schoolmaster there before he turned to writing as a profession. Apart from his years in England during the First World War, he and his wife Frieda Weekley b. von Richthofen, the daughter of a German baron and a wife of a Nottingham professor, spent most of their time abroad. Lawrence and Frieda went to Germany together and married after her divorce in 1914. From 1919 they lived mostly abroad, in Italy, Austria and New Mexico. Lawrence died of tuberculosis in Vence, near Nice. While he was working at a school, he published some short stories, poetry, and two novels, *The White Peacock* (1911) and *The Trespasser* (1912), the latter based on the experiences of his friend Helen Cork.

In 1913 he published the autobiographical novel *Sons and Lovers* (1913). In the novel the characters of Mr. and Mrs. Morel are based on Lawrence's own parents. The marriage of the Morels is that of the opposites. Mrs. Morel is the weak side, Mr. Morel, the strong, a bit primitive, but a hard working man whom Mrs. Morel emotionally rejects. She constantly demonstrates her pretended elegance and throughout the book makes him look brutal clumsy and worthy of contempt. The book concentrates on the character of Mrs. Morel whose love for her sons proves to be fatal. William, the eldest, dies nominally from a disease, but actually from his unsuccessful flight to London as a means of breaking the bond with his mother. After that tragedy, Mrs. Morel turns her love towards her younger son, Paul. This love is psychological incest, as she refuses to allow any other woman to take her place, defeating all of Miriam's efforts to fight for Paul's love. Miriam is Paul's friend who fights for Paul, but he eventually turns away from Miriam in a symbolic liberation from the bonds with the mother.[12] Leaving Miriam, Paul begins to recognise that people are trapped not by what they hate but by what they love. All women in the story are manipulated by Paul (including Clara Dawes with whom he achieves physical satisfaction and who is strongly disapproved of by Mrs. Morel) in his painful effort at self-identity emphasising sexual survival (Balbert 1989: 39). Lawrence claimed that sexual instincts are crucial for the development of human beings and through these instincts each human being becomes a separate entity. He was greatly skilled at the realistic portrayal of family life, which was based on his own childhood experiences. *Sons and Lovers,* not unlike Joyce's novels, has an open ending. Yet, Lawrence employs traditional methods of writing, combining dramatic scenes with an authorial commentary. Scenes often culminate in very vivid and sharply observed descriptions of natural objects, which seem to sum up the emotional states of the characters (Hewitt 1999: 177).

In both *The Rainbow* (1915) and *Women in Love* (1920), Lawrence presents his views that a mutual and satisfactory relationship between two lovers is the key to self-identification. *The Rainbow* is the story of three generations of Brangwens, from about the mid-nineteenth century up till the author's time, as human life develops against the backdrop of the early twentieth century flowering of industry, science and technology. For Lawrence, the

ideal marriage is based on sexual attraction and contrasting personalities. His work frequently attests to the belief that people's differing intellectual capacities can find satisfaction in such relationships. Lawrence claimed that the lack of intellectual bonds guarantees the solidity of the relationship as no party tries to dominate one another. Throughout the novel the rainbow symbolises each character's struggle to achieve self-fulfilment. The elder generation of Brangwens, Tom and his wife Lydia Lensky, the widow of a Polish refugee, represents the values of the Victorian world, while the younger generation of Brangwens, especially their daughter Ursula, in many ways resembles the New Woman (see previous chapter). The New Woman was the new model of femininity advocated by various writers in the late Victorian period. She goes to university and works as a teacher. *Women in Love* takes up the story of Ursula, a product of contemporary civilisation, who in order to define herself must reject the falsity and conventions of civilisation. Ursula falls in love with Birkin, a disguised portrait of Lawrence himself. Her life and love is contrasted with her sister Gudrun, a woman of intellect who, in the end, destroys, symbolically and literally, Gerald, the son of a local colliery owner, the man she supposedly loves. Their respective love stories present two distinctive attitudes towards love and contemporary society and civilisation.[13] The four characters are based on Lawrence and his wife Frieda (Birkin and Ursula) and John Middleton Murry and Katherine Mansfield (Gerald and Gudrun).

Such resentment towards the falsity of contemporary civilisation led Lawrence to write other novels: *The Lost Girl* (1920) and *Aaron's Rod* (1922) were written in Italy, while *Kangaroo* (1923) is a product of his four-month stay in Australia. He also wrote a novelette, *St. Mawr*, published together with *The Princess* (1925), in both reality is mixed with mysticism; *Sun* (1926); *The Escaped Cock* (known as *The Man who Died*); and *The Virgin and the Gypsy* (1930). In 1922 Lawrence began his unfinished novel *Mr Noon*, which described further events in the life of the Morel family. *The Plumed Serpent* (1926) is the best example of his use of mysticism, as it attempts to recreate an ancient Mexican ritual in what he considers to be contemporary Mexico. By bringing back to life the cruel rituals of ancient Mexico Lawrence, already very ill and dependant on his wife, tried to recreate the primeval virility, which was dominant over the female element. Kate Leslie, an Irish widow of forty, meets in Mexico two men. Symbolically, one of them represents Quetzalcoatl, The Plumed Serpent, and the other Huitzilpochtli, the god of war. Each of them wants to rid Mexico of Christianity.

Lady Chatterley's Lover reworks the same myth of male domination and female submission in a different way. It is his last fully expressionistic novel and adequately exemplifies Lawrence's views. For Connie Chatterley, the meeting of Oliver Mellors is a sort of a school of love. Her marriage to an aristocrat paralysed from his waist down symbolises the paralysis of the entire class's inability to conceive. Her affair with young Mellors teaches her how to love and how to be loved. Along with its challenge to puritan morality, the book gives Lawrence's views on a woman's role in a relationship. As in his other books, a woman should acknowledge phallic power and should not seek sexual satisfaction as an end in itself, and rather find contentment in a reverent submission to the male. The book was published in an expurgate edition in 1928, an unabridged edition in 1929 in Paris, and in full edition in England in 1960.

Lawrence also wrote poetry. His collections include *Love Poems* (1913), *Amores* (1916), *Look! We Have Come Through!* (1917), *New Poems* (1918), *Bay* (1919), *Birds, Beasts and Flowers* (1923), *Pansies* (1929), *Nettles* (1930) and *Last Poems* (1932). His non-fiction works include *Psychoanalysis and the Unconscious* (1921) and *Fantasia of the Unconscious* (1922). He also produced *Studies in Classic American Literature* (1923), which analysed nineteenth century American literature.

For Lawrence, the novel was not art, still it could provide a substitute for what was lost in contemporary times, namely a fresh vision. Lawrence's writing is sensuous and, at times, erotic. In his novels he illustrates his views on human sexuality as an important element of growing up and developing a mature personality. His involvement with expressionism influenced him to create dynamic narratives. Anaïs Nin sees Lawrence's phallic obsession as not only invigorating for men but also non-threatening, even liberating, to women (Balbert 1989: 14). He attempted to harmonise the intellectual and emotional forces in human nature, yet at the same time, he revolted against intellectualism, frequently presenting the superiority of the primitive and the instinctive while exposing the violent erotic psychology of his characters.

John C o w p e r-P o w y s (1872 – 1963) and Christopher I s h e r w o o d (1904 – 1986) both spent much of their lives in the United States. Cowper-Powys' novels show a powerful attachment to the Dorset area where he grew up. *A Glastonbury Romance* (1932, New York; 1933, London) is probably his most well known piece which deals with the complex love stories of the town's inhabitants. The novel probes spiritual and mystical ethos of the small English village of Glastonbury weaving together the mythical past, the legend of the Grail and Arthurian legends to recreate the "romance" in the lives of common people. Glastonbury in Somerset has the abbey, which is said to have been founded by Joseph of Arimathea (connected with the Grail legends). Some legends identify Glastonbury with Avalon. Cowper-Powys' *Maiden Castle* (1936, New York; 1937, London) takes up a similar topic, but here the lives of the protagonists move towards disillusionment and endurance. In 1940 (1941, London) he published his most successful historical novel, *Owen Glendower*, set in the dark ages of Wales. His other works are *Porius: A Romance of the Dark Ages* (1951) and *The Brazen Head* (1956). Cowper-Powys wrote his autobiography (London 1934, USA 1968) and also published some critical works, such as *Visions and Revisions. A Book of Literary Devotions* (1915, London 1955), in which he discusses a number of writers and painters, including Shakespeare, Dante, and El Greco.

Isherwood approaches pre-war reality from a different angle. His reputation as a writer was established by two political novels, *Mr Norris Changes Trains* (1935) and *Goodbye to Berlin* (1939). Like many writers of his time, he was a leftist, but his socialist sympathies are what might be called living-room socialism. In the semi-autobiographical *Goodbye to Berlin* he recreates the Berlin of the pre-war years with its panorama of characters. Featuring as the narrator's voice, Christopher, a young writer, "Herr Issyvoo" maintains himself by teaching English. He lives with various families, the Nowaks, a struggling

working-class family, and the Landauers, a wealthy Jewish family whose life is about to be ruined. The book presents an interesting portrait of an English cabaret dancer, Sally Bowles, who epitomises the sexual freedom of the swinging thirties. In his early years he wrote two novels, *All the Conspirators* (1928) and *The Memorial* (1932), a depiction of impoverished land owners, set in the times of growing disorientation and pre-war chaos. *All the Conspirators* is, as he himself claimed, a book that can be regarded as a very late Victorian novel, a book presenting the struggle between the old and the young. Phillip Lindsey leaves work and goes back home, where he lives with his mother and sister. His sister is engaged to Victor Page, a man Phillip truly detests. As he attempts to break free from his home entanglements, his unspecified illness and his lack of professional prospects ensure to deepen his entrapment. Isherwood also collaborated with W.H. Auden to write *The Dog Beneath the Skin* (1935) and *On the Frontier* (1938). *Prater Violet*, which he wrote in 1946, describes an aristocrat who flirts with communism after losing his estate and finds himself unable to accept the loss of his position. He became an American citizen in 1946. His post-war writing, e.g., *A Meeting by the River* (1967), displays his interest in Hindu philosophy.

One can find another portrait of an actress and chorus-line singer in Sir Edward Montague (or Morgan) Compton M a c k e n z i e's (1883 – 1972) novel *Carnival* (1912). Mackenzie left quite a considerable output. He wrote books of travel, a biography, as well as essays, poems and novels for which he is probably best remembered. In 1913 and 1914, he published two volumes of *Sinister Street* in which he created the semi-autobiographical figure of Michael Fane, educated in Oxford and learning to live among London's low-life characters. His novel *Vestal Fire*, published in 1927, is based on a true story of two cousins who take up residence on a Mediterranean island and abandon the stiff English rules of behaviour and are later involved in some social scandals. In the following year he produced *Extraordinary Women*, a novel set again on the same Mediterranean island, but this time the story concerns lesbian relationships. His most ambitious work was *The Four Winds of Love* (1937 – 1945), a biography of Scottish hero, John Ogilvie, which spans from the time of the Boer War to the emergence of Scottish nationalism in 1945. His *Thin Ice* (1956) reflects upon the problems of "wild risks" in the life of Henry Fortescue, a homosexual member of Parliament (Walker 1996: 219).

Two more authors are worth mentioning here: Neil M. G u n n (1891 – 1973) and Lewis Grassic G i b b o n (1901 – 1935). Gunn chose a Highland setting for some of his best-known novels, such as *Morning Tide* (1930), *Highland River* (1937) and *The Silver Darlings* (1941). *Morning Tide* is a symbolic account of a boy's growing up in the Highlands. Finn, who has a name of the legendary Celtic hero Finn MacCoul, strives to attain self-knowledge and witnesses the struggles of the community through economic hardships. His historical novel *Sun Circle* (1933) deals with the Viking invasion of Scotland. In 1942 he published a pastoral idyll, *Young Art and Old Hector*, and in 1944, a dystopic continuation of the Art and Hector story, *The Green Isle of the Great Deep* (1944). Gunn was a socialist and a nationalist, very much concerned with the Gaelic language and the preservation of Scottish identity. He was very much aware of the changes, enforced migrations and relocations of the Highland Clearances that began with the destruction of the clan system of land ownership after the Jacobite Rebellion of 1745. He depicts the post-communal Highland life in *The Silver Darlings*. His later fiction includes *The Well at the World's End* (1951), and he also published an autobiography, *The Atom of Delight* (1956).

Lewis Grassic Gibbon was the pseudonym of James Leslie Mitchell who is best known for his trilogy of novels entitled collectively *Scots Quair* (1946), comprising *Sunset Song* (1932), *Cloud Howe* (1933) and *Grey Granite* (1934). The trilogy moves from legend to history, emerging from the days of William the Lyon and Cospatric de Gondeshil, Knight of Kinraddie, into a chronicle of the Scots nation from 1911 to the general strike of 1926 and the hunger marches of 1932 (Walker 1996: 235). Public history is shown through the life of Christ Guthrie, through her son Ewan's political career. Together with Hugh MacDiarmid, Gibbon published *Scottish Scene, or, The Intelligent Man's Guide to Albyn* (1934), which was an important contribution to the Scottish renaissance. The **Scottish Renaissance** was a movement in Scottish literature between the 1920s and 1940s. Originally this term was applied to a group of poets including Hugh MacDiarmid (see next chapter), but soon the movement was joined by such writers as Lewis Grassic Gibbon who were deeply concerned with the revival of Gaelic and the re-establishment of Scottish political and social institutions.

A writer encapsulating the social scene of the pre-war England is Aldous H u x l e y (1894 – 1963). He was the brother of a famous biologist, Julian Sorell (1887 – 1975), and the son of the editor and recognised writer, Thomas Henry Huxley (1825 – 1895). He started off writing poetry but soon took to prose. In 1921, he made his debut with the novel *Crome Yellow*, which established him as one of the most significant writers of the twentieth century. His works are cynical and often satirical pictures of post-war Britain that create a panorama of intellectual and moral unrest, often left unresolved in senselessness and disappointment. In *Crome Yellow*, he originated what can be labelled as the **novel of ideas.** Such novels concentrate on conversations, discussions and debates. Plot as well as narrative conflict are thus limited. *Crome Yellow* tells the story of a gathering of friends hosted by one of them in his house over several days. In a typical "situation of the conversation," one learns about the characters through their talks with each other. We also encounter some personality types characteristic of Huxley's later works: there is an intellectual who speaks in stereotypical phrases, a scientist running away from reality, an innocent young girl and an independent, sexually liberated young woman. All of them are characterised by the sterility of their feelings and their intellectual poverty.

Antic Hay (1923) is another of Huxley's novels which explores the lack of values in contemporary society of bohemian London. This novel was, however, pronounced obscene because of its explicit description of sexual desires. His greatest success was definitely *Point Counter Point* (1928), an experiment in composition with a sort of musical construction. It is said that Mark Rampion, the writer, is modelled on D.H. Lawrence whom Huxley met in Italy. This panoramic view of the ideas and mores of London sophisticates in the years following World War I, portrays them as rootless and overcivilised, leading lives that consist of a series of sordid and ludicrous erotic adventures which gener-

ally end unhappily. All of the characters meet at parties organised by Lady Edward Tantamount. Huxley realised that the music, the stream of pure and clear tones transfers the short, deadly passing of time into a symbol, turning human existence into something greater than man's life. Phillip Quarles, a young and ambitious writer, embodies Huxley's drive to reach the depths of reality and know it in all its aspects. Mark Rampion, a good writer of low background, is the one who sees beyond people and through them, noticing the variety of human types. He is the one who notices that industrial civilisation brings nothing but odour and that the only way to know true life is to escape from civilisation. For all its nihilistic wit, erudition and satiric puncturing of society's hypocrisies and superficialities, *Point Counter Point* attains a genuine emotional power rare in satire embodying Huxley's conviction that a novel should be bursting with opinions and ideas.

Huxley's interest in social and psychological problems is evident in the series of essays, *Proper Studies* (1927). These interests are also displayed in his next novel, *Brave New World* (1932), a typical modern dystopia. "O brave New World that has such people in it!" exclaims Miranda on the enchanted island that is the world of Shakespeare's *Tempest.* With typical cynicism, Huxley takes these words for the title of his novel in which he describes a future, which is anything but brave. The residents of Huxley's *Brave New World* immerse themselves in Community Sings which have replaced masses to satisfy their religious needs, hyper-sensual movies called feelies, and heavy doses of a drug called soma. They take two-week sleep holidays, look forever young, and, at sixty, all have to report to the hospital to die. Unable to face the realities of life, humanity is drowned in the everlasting soma, and living for the sensation of the moment. Huxley satirises the idea of progress advocated by many philosophers and scientists presenting the danger of stagnation and lack of spontaneity once the future progress reached its highest stage. The characters of Huxley's *Brave New World* live in the grotesque projection of a "civilised world" where everything is machine made, mass-produced and sterile.

Huxley also wrote the short stories collected in *Limbo*, published in 1920, and *Mortal Coil*, published in 1922. The latter, written when he was living in France and Italy, contains the famous story, "The Gioconda Smile." The search for a new morality finally led Huxley to a mysticism based on the religions of the Far East. These beliefs were presented in books such as *Perennial Philosophy* (1946), and its fictional counterpart, *Eyeless in Gaza* (1936). As in his earlier novel, *Those Barren Leaves* (1925), these works deal with the problem besetting a man searching for values in mysticism. His last utopian novel was *Island* (1962), in which he sets forth the possibility of creating a perfect state in which mysticism and rationalism were combined.

Another famous social satirist was Evelyn Arthur St. John W a u g h (1902 – 1966), son of the editor-in-chief of the publishing house, Chapman and Hall. Waugh studied and worked at Oxford. *Decline and Fall* (1928) takes its title from Edward Gibbon's *Decline and Fall of the Roman Empire*, and is a humorous rendition of the decline of the aristocracy. Paul Pennyfeather, who resembles Fielding's *Tom Jones* or even Voltaire's *Candide*, is essentially good at heart but slightly naive, and becomes the prey of well-born society. After his expulsion from Oxford, he embarks on a series of absurd adventures. He nearly

marries an aristocratic lady, unconsciously aids with white slave trading, goes to prison and escapes with the help of his friends who simulate his death. While in prison, he meets many of his fellow teachers from the elite school, in which he worked for some time after he left Oxford, and discovers that they are not normal, but a parade of con-men, madmen and sadists. He returns to Oxford as his own distant cousin. Waugh's satire is less contemptuous than Huxley's as he gives a satirical picture of the demoralisation of the English upper class in the context of a witty social comedy. In 1928, Waugh married Evelyn Gardner, they were known as He-Evelyn and She-Evelyn, the perfect couple, until she fell in love with somebody else and Waugh filed for divorce in 1929.

Vile Bodies (1930) is a murky picture of the jazz era. It shows the degeneration and irresponsibility of privileged and cynical young aristocrats, who are sure that the world belongs to them and they are without respect for anyone else. The Bright Young Things (the merry generation of young people born at the beginning of the century), as Waugh calls them, think about fancy dress parties and money (party treasure hunts). Absurd and never serious, the post-war generation embarked on a quest for fun. For them everything is temporary although they desperately strive to attain some form of permanence, like the marriage between Adam and Nina, which they both want but somehow it never happens and is finally disrupted by the third party called Ginger, whom Nina eventually marries. The longing for permanence is also expressed in Adam's pursuit of the father-figure called the Drunk Major. Adam is first recognised as a "son" by the sinister priest Father Rotschild. The title refers to a line from *Hamlet*: "O thou vile king, give me my father" is Leartes' utterance upon his return to Elsinore. There is yet another instance of the use of the word "vile" in *King Lear* when Gloucester wants to share Lear's predicament he says:

> Our flesh and blood, my Lord, is grown so vile
> That it doth hate what gets it.

In the novel the "vileness" expresses the paradoxical longing for presexual innocence alongside sexual fulfilment. The book ends with a surrealistic picture of a great war that destroys the whole world.

Waugh's novels *Black Mischief* (1932), set in Africa, and *Scoop* (1938) contain characters that are mere stereotypes or even grotesque puppets, giving the impression of an increasing distance between the author and his creations that is perhaps a result of Waugh's conversion to Catholicism in 1930. In 1934 he wrote *A Handful of Dust.* The novel demonstrates that everything can be shown at the level of absurdity. Its hero, Tony with the telling surname Last, is something of a tragic character in a comic universe. The deception of his wife, and the death of his son in a hunting accident compel him to leave Hetton, the Gothic Victorian mansion he loves. He ends up in the South American jungle reading Dickens to a mad settler ominously named Mr. Todd.

Waugh also wrote travel books such as *Ninety Two Days* (1934), a book about Guiana and Brazil. A later novel, *Work Suspended* (1942), features John Plant as the first person narrator and a writer of detective stories. The action of the book, encapsulated in its two sections entitled "A Death" and "A Birth", takes place in the final months of peace, mainly

in London. Plant is run down by a car driven by Atwater, a self-dramatising commercial traveller, who provides a comic dimension by claiming a relationship with Plant as a result of the accident. One of the better characterised protagonists in this book is Basil Seal. *Put Out More Flags* (1942) is set in the period of the Phoney War and Basil Seal re-appears as the anti-hero.

Brideshead Revisited (1945) is considered to be Waugh's best novel, in which satire is mixed with pure admiration for aristocracy. Subtitled as *The Sacred and Profane Memories of Captain Charles Ryder*, the book presents the remembrances of Captain Charles Ryder, who recalls the good old days of friendship with the Marchmain family. In a world where aristocratic values are dying, the underlying message is that the decline and fall of English society began with the reformation and the only way it can regain power is to return to Catholicism. Charles is infatuated with the whole family but in particular with Sebastian's sister Julia. In the course of the book, he comes to realise that there is no link between him and them not only because of the social distance, and in order to achieve spiritual peace he has ultimately to distance himself from his friend's aristocratic family. The book also portrays the instability of the world, the failure of human aspirations, the impermanence of any edifice, and the omnipresence of suffering. It gives an intensely detailed description of social history at the end of the First World War.

The Loved One (1948) is Waugh's last satire in the style of *Decline and Fall*, and depicts the commercialisation of American Morticians in the same dark and absurd manner. Waugh's last major work was the trilogy, *Men at Arms* (1952), *Officers and Gentlemen* (1955) and *Unconditional Surrender* (1961), modelled on Ford Maddox Ford's trilogy of the Tietjens. It appeared under the general title *The Sword of Honour*. Guy Crouchback is another Don Quixote who lives in the glorious past of his ancestors. His ideals are out-dated and his fights are a series of mistakes and disappointments. *The Ordeal of Gilbert Pinfold* (1957) is a confessional and "conversation piece" and a study in hallucination of a Roman Catholic novelist who escapes to Ceylon to heal his psyche, but in the course of the trip falls prey to even harsher illusions.

Waugh's complete short stories appeared in 1999, they also include his juvenilia. The stories display Waugh's particular sense of humour as he observes human vices and faults. In "Bella Fleace Gave a Party" (1932), an ageing Irish hostess expires a day after her unattended ball, the invitations to which she forgot to put in the mail. The heroine of "On Guard" has her nose bitten off by her jealous poodle so as to repel all suitors. "The Man Who Liked Dickens" (1933) was later used in *A Handful of Dust*.

His diaries were published in 1976. Waugh's witty and sophisticated satires of contemporary society are often compared with Swift's. Waugh, however, is less misanthropic and more humorous. Frequent elements of the absurd and the grotesque expose the pre-war atmosphere of chaos, while in his later novels the Catholic overtones are the reflection of his search for new values in the emotionally sterile post-war reality.

Traces of Waugh's satirical wit are found in the writings of Cyril C o n n o l l y (1903 – 1974), another writer whose career began before the war and extended into the post-war period. During the war, he was literary editor of *The Observer* and founded the literary review *Horizon* with Stephen Spender in 1939. In 1938, he published a collection of essays with an autobiographical section *Enemies of Promise*, followed by *The Unquiet Grave* and *The Condemned Playground* in 1944, and *Ideas and Places* in 1953. His only novel, *The Rock Pool*, set in the south of France, appeared in 1936. He was a very good essayist, who, in the widely praised *Enemies of Promise*, was constantly preoccupied with the idea of literary immortality, and searched for a better existence in the created worlds of literature against the grim atmosphere of the coming war.

Unlike Waugh, Henry G r e e n (1905 – 1973), the pseudonym of Henry Vincent Y o r k e, was a novelist who portrayed the working class. He was the son of a wealthy industrialist whose portrait we find in *Living* (1929). He began his literary career with *Blindness* (1926). His second novel, *Living*, is set in an iron foundry in Birmingham. The book is concerned with class distinction and juxtaposes the lives of the workers in Birmingham and the factory owner's family in London. Both groups are individualised by their use of colloquial and dialectal vs. standard language. Green portrayed himself as young Dick Dupret, the son of the mortally ill Mr. Dupret. Although Vincent Yorke, Henry's father, did not support the career choice made by his younger son, he must have been puzzled to find himself killed off in his son's novel. In 1939, Green published *Party Going*, a book which concentrates on a group of rich young people caught trapped at a train station because of a fog. As they have to delay their departure for a winter holiday, they talk, get angry, sentimental or amused. This image becomes a symbolic picture of the society about to be destroyed by the coming of the Second World War. *Caught* (1943) is a quasi-documentary of London under German bombardment and a Kafkaesque description of the atmosphere of menace and unreality portraying the upper and lower quarters of an Irish country house during the war. Green also published *Loving* (1945), *Back* (1946), *Doting* (1952), and an autobiography *Pack My Bag: A Self-Portrait* (1940).

Similarly to Green, Archibald Joseph C r o n i n (1896 – 1981) produced a large number of popular novels which drew on his Scottish childhood and his experiences in the Welsh coal-mining valleys. Cronin held a medical degree and was appointed Medical Inspector of Mines in 1921 – 1924. He gave up medicine after the success of his first novel, *Hatter's Castle* (1931). His other novels are *The Stars Look Down* (1935), *The Keys to Kingdom* (1942), *The Green Years* (1944), *The Judas Tree* (1961) and *A Pocketful of Rye* (1969). He also published a play, *Jupiter Laughs* (1940), and an autobiography, *Adventures in Two Worlds* (1952).

Richard H u g h e s' (1900 – 1976) works are underlined by the elements of irrationality and coincidence governing human fate. A writer of Welsh origin, he published a volume of poems, *Gipsy Night* (1922), while at Oxford. *Confessio Juvenis*, his collected poems, appeared in 1926. He spent some time in the USA, Canada and the West Indies, eventually publishing *A High Wind in Jamaica* (1929). The novel tells the story of a group of children who are sent to England because of the strong winds in Jamaica, have their ship captured by pirates and finally overcome the pirates. The book opens with the ruined houses of the West Indies, slave quarters and mansions levelled by natural causes and deadly vegetation. The lush nature, which grows wild all around has similar effect on the

children, in that they too grow wild. Precisely because of this, the Thornton children are sent to England. Hughes describes the cruelty of children who, without the guidance of grown-ups, interpret the world in their own imaginative and irrational way. It is a satirical re-working of the romantic myth of child innocence, as Hughes suggests that children are closer than adults to nature but in their own way, they replicate the wild, uncontrolled and murderous aspects of it. When they find themselves in England, the children are told by the adults of their ordeal, in an attempt to conform with the adults stories, they do not shudder from lying in court and sending the ship's captain to the gallows. Hughes resists any attempt to extract from his novel a moral or sociological lesson. In the end, everything is not what we expect it to be. *In Hazard: A Sea Story* (1938) Hughes shows the peril of a life in which everything is subject to coincidence. *A Moment of Time* (1926), *The Spider's Palace and Other Stories* (1931) and *Don't Blame Me* (1940) are books of short stories, the last two being for children. *The Fox in the Attic* (1961) is the first volume of a long historical novel of Hughes' time, culminating in the Second World War. It is the story of a young Welshman who, while visiting his family in Munich, witnesses all the most important events before the war. Certain scenes are presented with such historical precision that it is difficult to believe that the author was not an eyewitness.

Jean R h y s (1890 – 1979) was born in Dominica as the daughter of a doctor of Welsh descent. She briefly studied at the Perse School, Cambridge and the Academy of Dramatic Art, then worked as a chorus girl and during the First World War as a volunteer cook. In 1919, she married the first of her three husbands and set off to live in Paris where she began to write. In 1927 appeared her first collection of stories, *The Left Bank: Sketches and Studies of Present Day Bohemian Paris*, followed by *Postures* (1928, reprinted in 1929 as *Quartet*). Fourteen stories are set in Montparnasse but there are stories also from Santé prison, a hospital and retrospective views of Dominica. *Quartet*, set out against winter-wet streets and cafés of Montparnasse, presents the story of a woman who needs a man to survive. Afraid of growing old without supports, Marya clings to the first opportunity that arises in the figure of Mr Stephen Zelli and that is when her problems begin. Rhys' heroine is an anachronism in Paris with her unquestioning assumption of traditional gender roles and her commitment to the most dangerous female romantic fantasies (Howells 1991: 45). This novel introduces a number of typically Rhys' motifs, including the most important one of women's essential loneliness and helplessness in the world related to the never fulfilled romance. Between 1927 and 1939 she published four novels and a collection of short stories. There followed a silence until *Wide Sargasso Sea* appeared in 1966. *Voyage in the Dark* (1934) is a story of a nineteen years old chorus girl Anna Morgan, a West Indian whose experiences have a lot to do with Rhys' own life as a chorus girl.[14]

After Leaving Mr. Mackenzie (1930) and *Good Morning, Midnight* (1939) repeat the motifs found in *Quartet*. *After Leaving Mr. Mackenzie* presents its heroine, Julia Martin, who is tragically alienated and separated from other people and watches her life dissolve in front of her eyes. The story discusses failed mother–daughter relationships as much as failed male–female relationships.

> With its complex system of shifting focalisations and its emphasis on indeterminacy, *After Leaving Mr Mackenzie* is a modernist fiction which repeats Julia's slippage away from the world of conventional discourse through its own strategies of detachment. Rhys is distancing herself from the conventions of romance plot and melodrama through which women's stories have traditionally been told, and which she had used in *Quartet*
>
> (Howells 1991: 64).

Good Morning, Midnight, told in the first person, is the narrative of Sasha Jensen who leaves behind a dead marriage and a dead baby. She goes to Paris to celebrate the new beginning but the past is inescapable and even a handsome lover cannot save her from loneliness and despair.

Wide Sargasso Sea was Rhys' great success. It is an unusual story about Charlotte Brontë's *Jane Eyre*. Bertha Mason, Rochester's first wife who having set Thornfield Hall on fire supposedly dies in it. In Rhys' book, the fire that blinded Rochester does not kill Bertha because she gives an account of her life, unless her narrative is a kind of ghostly narrative. Bertha's real name is Antoinette. She is a white West Indian woman, a victim of cultural determinism. Rochester cannot love her (even for her money) because for him she symbolises an excess of passion similar to the wild and uncontrollable nature that overwhelms him and makes him sick. In Victorian culture female passion was equated with madness. Here Antoinette–Bertha is imprisoned in the attic rooms in which she behaves like a wild animal. The withdrawn and stern young man, who names his wife anew, perceives her totally through the perspective of British culture. He rejects her love and passion because it is something he cannot understand, and for Antoinette, such rejection is a double loss of identity. She loses her stance in the world for the first time when he renames her. In *Jane Eyre* imperialism is England's mission, while in *Wide Sargasso Sea* it is the violation of natural order leading to misunderstanding and tragedy. Her confinement in Thornfield extends to her historical imprisonment within the English language. The narrative is as much an unhappy love story as it is a political pronouncement. The book is an important milestone in the development of post-colonial literature, as a symbol of the search for identity of the people born in the colonies.

Rhys' Creole background reappears in some of her short stories, such as "Let Them Call It Jazz," from *Tigers are Better Looking* (1968), in which Selina Davis' story is presented as quintessential of the immigrant woman's position in urban culture where she is marginalised and silenced. Rhys was always concerned with non-England born Creole identity and its repercussions in England. In 1976 she published *Sleep It Off, Lady*. She also published an unfinished autobiography, *Smile Please* (1979).

Another writer concerned with the relations between the colonisers and the colonised is Joyce Arthur C a r y (1888 – 1957) who was born in Northern Ireland and educated at Trinity College, Oxford. Cary took part in the Balkan War, and in 1913 joined the Nigerian political service. In the 1930s he returned to England. His life and experiences in Africa emerged in his writing as source material for his first books, the African novels *Aissa Saved* (1932), *An American Visitor* (1933), *The African Witch* (1936) and *Mister Johnson* (1939). *Mister Johnson* is concerned with a Black who is fascinated by white civilisation

and then brutally betrayed by it. Mr. Johnson, far from his family and friends, is prey to white British officials whose rules he does not understand. He means to help and to do things well but his views on "borrowing" money are not exactly the same as his superiors. He kills one of them in a fight and is executed. The novel stresses the differences between two cultures and the unbridgeable gap between the White and the Black worlds. *Charley is my Darling* (1940) is the story of a boy from the slums who, although seemingly evil, as judged by all the tricks he plays, is in fact an innocent kid using up too much energy.

Cary is a moralist and that in itself hinders many people from reading his books. His characters are as realistic as they are magnified and thus become almost epic figures. This is clearly shown in the trilogy: *Herself Surprised* (1941), *To Be a Pilgrim* (1942) and *The Horse's Mouth* (1944). The major motif of these books is the need for individual freedom and choice. The heroine of the first is an old woman, Sarah, who is a thief and a cook, and who represents the essence of a womanhood for Cary. She is the mythological figure of many male fantasies. The novel is her memoir written in prison where she is kept for theft. *To Be a Pilgrim* is the memoir of an old man who cannot keep his narration within any chronological order. Instead, he gives a kind of interrupted narration of the history of English society. The characters themselves are pilgrims, symbolically and sometimes literally coming back to the place where they belong, their home.

The Horse's Mouth presents the world as seen through the eyes of a painter who wants to finish his opus vitae. The novel is a somewhat picaresque story. The last apocalyptic scene presents the painter trying to finish his painting while workmen are trying to take down the building before it falls. The artist lives for his art, believing that art can save the world. In this belief is his hope for the future of humanity. Cary's last trilogy is well fitted to the trends of the times and concerns power politics and a fictional politician who is the Prime Minister and leader of the Liberal Party. The trilogy comprises *Prisoner of Grace* (1952), *Except the Lord* (1953) and *Not Honour More* (1955). In 1941 Cary published a semi-autobiographical novel *A House of Children.* Cary also wrote political studies such as *Power in Men* (1939) and *The Case for African Freedom* (1941).

Dame Ivy C o m p t o n-B u r n e t t (1884 – 1969) was a novelist whose stories are told within the strict conventions of her own style. The plots, often concerned with crime and violence in Edwardian upper middle class society, emerge mainly through the prolonged conversations of her characters. Her first novel, *Dolores* (1911), was followed by *Pastors and Masters* in 1925. Subsequent novels included *Brother and Sister* (1929), *Men and Wives* (1931), *More Women Than Men* (1933), *A House and its Head* (1935), *A Family and a Fortune* (1939), *Parents and Children* (1941), *Man and Maidservant* (1947), *Mother and Son* (1955), *The Mighty and Their Fall* (1961) and others. Compton-Burnett is a creator of what is commonly known as the **play-novel**, a novel which employs many of the conventions of Greek tragedy, and also Shakespearian drama, which emphasise dialogue. She herself called them "something between a novel and a play" (Wheeler 1998: 98). Her subjects are frequently power, its abuse within the family structure, which does not seem to aspire to have any relation with the outside world. Plots and sub-plots as well as dramatic change of fate play an important role in all her works. She deals with the Victorian period from the point of view of an outsider, offering a powerful criticism of a male dominated society of domestic tyrants, whose upbringing necessarily results in the repressive treatment of their families.

Elizabeth B o w e n (1899 – 1973), born in Dublin of an Anglo-Irish family, was a novelist and short story writer. Among her novels are *The Last September* (1929), *To the North* (1932), and *The House in Paris* (1935). *The Death of the Heart* (1938) is considered her best novel and is about a lonely girl, who lives without her parents in her brother's household, rejected and deprived of feelings. The novel is structured around a series of journeys, which contrasts with the stagnation of the house. *To the North* culminates in the final tragic scene of a journey "to the north" undertaken by unhappy Emmeline as she is supposed to drive her unfaithful lover, Mark (called Markie), to where he is staying. *To the North* is structured around journeys. Emmeline works in a travel agency and both she and her recently widowed sister-in-law often talk about leaving London, and about travelling in general. In this novel, perhaps more so than in any of Bowen's other works, journey implies change in the most profound sense. *The Heat of the Day* (1949) is a love story about two people in London during the war. Stella, living in strange rooms, holds on to the past and attaches herself to Robert who is suspected of selling information to the enemy. Slowly Stella's life is torn to pieces. *The Heat of the Day* also uses metaphors of instability and displacement as "the known and the familiar is made uncanny" (Wheeler 1998: 122). On a larger scale, Bowen characterises a society in which the sterility of feelings kills those who are not strong enough to fight for themselves. She is a writer of moral-social conflicts through which her characters are presented. Her other novels are *A World of Love* (1955) and *Eva Trout* (1969). *A World of Love* is an exploration of a young girl's search into her mother's past and her own awakening into the world of love. Bowen also published volumes of short stories, including *Encounters* (1923), *The Cat Jumps* (1934), and *The Demon Lover* (1945). Her short stories *The Cat Jumps* and *Look at All Those Roses* (1941) foreground her fascination with crime at home. *The Mulberry Tree*, her collection of essays, reviews and autobiography, in which she recalls her Irish childhood, appeared in 1986.

Dame Emile Rose M a c a u l a y (1881 – 1958) was an essayist, a novelist and a travel writer. She began writing with *Abbots Verney* (1906), but her first commercial success was *Potterism* (1920), a satirical view on the world of journalism and literature. She published a number of novels before the war, including *Told by an Idiot* (1923), *Orphan Island* (1924), *Crewe Train* (1926) and *They were Defeated* (1932), a historical novel about Robert Herrick, the cavalier poet. Her two post-war novels were *The World, My Wilderness* (1950) and *The Towers of Trebizond* (1956).

Many women writers in the nineteenth century were involved in the struggle connected with The Married Women Property Acts, which became legal acts in 1870 and 1882. The Divorce Law Reform Act from 1923 placed women in equality with man in property division after divorce. The first half of the twentieth century witnessed yet another campaign, that of women's suffrage; the movement itself was the aftermath of the political and social changes after the First World War. The need for the enfranchisement of women was finally

recognised by Members of Parliament and in 1918 women over thirty were allowed to vote. In 1928, the age level was lowered to twenty one. The suffrage movement was connected with the general concern for women's education and social needs as women provided the surplus of most European societies. In 1908 the **Women Writers Suffrage League** was founded by Cicely Hamilton and a journalist Bessie Hatton. Its president was Elizabeth R o b i n s (1862 – 1952), an American who spent most of her life in England. Robins was an actress, playwright, and novelist. Her writings tackled many social problems such as prostitution, e.g. *Where Are you Going To?* (1913), which was published in America under the title *My Little Sister*.

One of the earliest supporters of the suffrage movement together with Sarah Grand, Olive Schreiner, and May Sinclair (see previous chapters) was Violet H u n t (1862 – 1942). She began her literary career in 1894 with *The Maiden's Progress: A Novel in Dialogue*. In 1904 she published an autobiographical novel *Sooner or Later*, which explores two celebrated literary female types, the whore and the virgin. Her *White Rose of Weary Leaf* (1908) discusses the problem of sexual double-standard in Edwardian society. In 1926 she published *The Flurried Years*, which concerns her relationship with Ford Madox Ford.

Cicely H a m i l t o n (1872 – 1952) contributed to the cause with *Marriage as a Trade* (1909), in which she wanted to demystify marriage and the private sphere (the division of private and public sphere was a Victorian idiom to define the complementarity of sexes). Hamilton fought to free women from the "destiny" of marriage and motherhood, which should be of her own volition and not a social necessity. Hamilton was a playwright, novelist, journalist, actress and a travel writer. Her other plays include *Diana of the Dobsons* (1908), a comedy portraying the experiences of women from the upper and lower classes, as well as *How the Vote was Won* (1909) and *A Pageant of Great Women* (1910), both of which are her suffrage plays. In 1919, Hamilton published a war novel, *William, an Englishman*. Her other successful novel was *Theodore Savage* (1922). Hamilton never married but devoted her life to women with whom and for whom she worked and whose company she enjoyed.

A writer who openly admitted her lesbianism was Radclyffe H a l l (1886 – 1943), b. Marguerite Radclyffe-Hall. In 1906, she published a collection of poems, *Twixt Faith and Stars*. Her novels include *The Unlit Lamp* (1924), *Adam's Breed* (1926) and *The Well of Loneliness* (1928), which explored the world of sexual deviance. The novel was found by the courts to be an obscene libel and was withdrawn from circulation.

Rebecca W e s t (1892 – 1983), whose real name was Cicily Isobel Fairfield, was a supporter of women's rights movement. She had a long and troubled relationship with H.G. Wells with whom she had a child, Anthony West (b. 1914). West's novels explore the relationship between the sexes. Her first novel, *The Return of the Soldier* (1918), depicts a man shattered by his war experiences, whose psychological health is restored by a woman friend. Her other novels include *The Judge* (1922) which concerns a suffragette, who is an unmarried mother; *Harriet Hume: A London Fantasy* (1929) is a love story between idealised characters; *Thinking Reed* (1936) discusses the hazard of gambling in the context of the family; *The Birds Fall Down* (1966) is an intrigue set in the pre-revolution Russia. In 1957, West published an autobiographical novel, *The Fountain Overflows*. *This Real Night* (1984), *Cousin Rosamond* (1985) and *Sunflower* (1986) were published posthumously.

In 1914 Mina L o y (1882 – 1966), an English poet, painter and dramatist, published a *Feminist Manifesto* aligning herself with futurist aesthetics (she later rejected both Futurism and Fascism). She advocated the need for alternative gender ideologies. In her poems, collected in *Lunar Baedecker* (1923), she looks at the female experience in both the social and political context, and her play *The Pamperers* (1920) is a satire on futurist "avant-gardism."

Among women writers of the period is Rosamund (Nina) L e h m a n n (1901 – 1990), whose first novel, *Dusty Answer* (1927), describes the sexual and emotional awakening of the heroine in a women's college. *The Weather in the Streets* (1936) recreates the forms of traditional nineteenth century narratives, although her topic is definitely contemporary. The novel relates the experiences of Olivia, a secret lover of a married man, an aristocrat. Lehmann's other novels include *The Ballad and the Source* (1944) and *A Sea Grape Tree* (1976). *The Swan in the Evening* (1967) was a fragment of her unfinished autobiography.

Antonia W h i t e (1899 – 1980) used her own experiences in her novels. Her *Frost in May* (1933) is yet another pronouncement in the public debate on child's sexuality as seen through the eyes of an adolescent girl, Nanda. After the war she published *The Lost Traveller* (1950), *The Sugar House* (1952) and *Beyond the Glass* (1954), the latter recreating her experiences in a mental hospital.

In 1930, there appeared a union of professional writers called the Detection Club, whose members aimed at exploring and protecting the formulae and practices of the detective writer. Agatha C h r i s t i e (1891 – 1970) continued the tradition of the **detective stories** of Arthur Connan Doyle. She began her long line of books with *The Mysterious Affair at Styles* in 1920, which introduced the Belgian detective Hercule Poirot. The main character of her books is, however, Miss Marple, a quiet old English lady who makes herself useful to society by solving various mysterious crimes. Among her other works are *The Murder of Roger Ackroyd* (1926) in which the narrator turns out to be a murderer, *Murder on the Orient Express* (1934), *Ten Little Niggers* (1939), and *The Mousetrap* (1952). Christie's only rival was Dorothy L. S a y e r s (1893 – 1957). Her first novel, *Whose Body?* (1923), introduces a detective, Lord Peter Wimsey, and his manservant Bunter. Her most distinctive works are *The Five Red Herrings* (1932), *Murder Must Advertise* (1933) and *The Nine Tailors* (1934).

Two other women writers, Margery A l l i n g h a m (1904 – 1996) and Ngaio M a r s h (1899 – 1982), were also major crime writers of the 1930s. Allingham wrote thrillers and detective novels, beginning with *The Crime at Black Dudley* (1929) and continuing with *Dancers in Mourning* (1937) and *The Fashion in Shrouds* (1938). During the Second World War she produced spy thrillers (see next chapter for the definition of the genre) such as *Traitor's Purse* (1942). Her other novels are *More Work for the Undertaker* and *The Tiger in the Smoke* (1952). Marsh, a New Zelander, created the figure of detective Roderick

Alleyn. Her first detective story was *A Man Lay Dead* (1934). In 1966 she published her autobiography, *Black Beech and Honeydews*, revised in 1981.

F. Tennyson J e s s e (1888 – 1958) began as a war correspondent. Her *Sword of Deborah* (1919) relates the experiences of the British Women's Army in France and *A Lacquer Lady* (1929) is about an Eurasian woman in Burma. Her *Pin to See the Peep Show* (1934) is a fictionalised account of murder trial of 1922. In 1924, she published an essay *Murder and its Motives*, which discussed the idea of "born murderee," and edited volumes on notable British trials. Her works are interesting portrayals of women entangled in crime.[15]

The period between the wars is also notable for many **romantic novels** (or contemporary romances) by writers such as Berta R u c k (1878 – 1978), Daphne du M a u r i e r (1907 – – 1989), Georgette H e y e r (1902 – 1974) and Ethel M. D e l l (1881 – 1939). Berta Ruck was a prolific romantic novelist. Her novels include *His Official Fiancée* (1914), *The Lad with Wings* (1916), *The Girls at His Billet* (1917), *The Land Girl's Love Story* (1918) and *Sweethearts Unmet* (1918). They deal with wartime romance and related problems. Daphne du Maurier's first successful romance was *Jamaica Inn* (1936). Her *Rebecca* (1938) is an old time classic of love and mystery woven by the first Mrs. de Winter whose unspoken presence overshadows the second younger and innocent Mrs. de Winter. Spiced with murder mystery, which turns out to be suicide, the book provided the model for the Gothic revival in the 1960s. Her other novels included *Frenchman's Creek* (1941), *My Cousin Rachel* (1951) and *The Scapegoat* (1957). Georgette Heyer's first success was *These Old Shades* (1925); she used a comic formula, placed in a Georgian setting, and claimed to have taken Jane Austen as her literary model. Her novels include *The Masqueraders* (1928), *A Convenient Marriage* (1934) and *Regency Buck* (1935). *An Infamous Army* (1937) and *The Spanish Bride* (1940) were based on historical research. Ethel M. Dell published her first novel, *The Way of an Eagle*, in 1912. Her other novels, which repeated the romance formula, include *Knave of Diamonds* (1913), *The Keeper of the Door* (1915) and *The Lamp in the Desert* (1919).

The Edwardian and later Georgian period found avid readers among children and adolescents. The writers of **children's and adolescent literature** such as Enid B a n g o l d (1889 – 1981), Alison U t t l e y (1884 – 1976) and Enid B l y t o n (1897 – 1968) were most popular in this period. Bangold was a playwright and novelist. Her novel *Serena Blandish* (1925) was later dramatised for the New York stage. Her book *National Velvet* (1935) proved to be a very popular success among young readers. Alison Uttley was primarily a children's author. Her *Little Grey Rabbit* (1929) was followed by many similar books for children. *A Traveller in Time* (1939) repeats the Wellsian motif of time travel, as a modern child is transported back into the intrigue-filled world of Elizabethan England. *Tales of Four Pigs and Brock the Badger* (1939) created a well-known persona of Sam Pig. Enid Blyton dominated the market with children's stories such as *The Adventures of a Wishing Chair* (1937). She created the "Famous Five" series describing the adventures of five children without adult supervision, in novels such as *Five on a Treasure Island* (1942). She also wrote the schoolgirl stories, *The Naughtiest Girl in the School* (1940) and *The Nicest Girl in the School* (1909).

The Celtic Revival

After political leaders had abandoned their efforts to effect reforms within the British Parliament, the rise of national enthusiasm which prepared the way for Home Rule was maintained through the Irish Literary Renaissance. The Celtic Revival, or Celtic (Irish) Twilight, began in Romanticism with the interest in national and traditional (folk) literature. From about 1830, Trinity College in Dublin became a centre of political and literary activity, and in 1833 *The Dublin University Magazine* was founded. Among its contributors were James Clarence Mangan (1803 – 1849), Charles Gavan Duffy (1816 – 1903) and Thomas O. Davis (1814 – 1845). These men and their collaborators created a group called "Young Ireland" which, however, dwindled after 1848. Davis, a Protestant, founded *The Nation* newspaper with the help of Duffy, a Catholic. Between 1840 and 1845, he discussed therein a variety of subjects, from education to cultural issues. He attacked the philistine utilitarianism of English civilisation in contrast to the spirituality of the Irish (Deane 1994: 75).

In 1888, an anthology of *Poems and Ballads of Young Ireland* appeared. Among the poets represented was John T o d h u n t e r (1839 – 1916) who, after several earlier volumes of verse, directed his interests towards bardic legends in *The Banshee and Other Poems*. He belonged to the expatriate Anglo-Irish writers of London. Katherine T y n a n (afterwards Mrs. H i n k s o n) (1861 – 1931) is another poet represented in that anthology. She wrote a kind of devotional poetry in the style of the Pre-Raphaelites, associating herself with religious lyric and Gaelic themes, which dominate her *Shamrocks* (1887) and *Ballads* and Lyrics (1891). "Young Ireland" raised interest in national history, and indeed the Gaelic language itself, while at the same time fostered a pride of accomplishment.

Interest in Gaelic was also furthered by scholars, e.g., Sir Samuel F e r g u s o n (1810 – – 1886). Ferguson through his poetry sought to restore social awareness of the great heroic past. His major works are *Lays of the Western Gael* (1864), *Congal* (1872) and *Deirdre* (1880). Another eminent personality was James O'G r a d y (1846 – 1928), who wrote a *History of Ireland: Heroic Period* (1878 – 1880).

While many other distinguished scholars supported and contributed to the development of the movement, the political activity of Charles Steward Parnell (1846 – 1891) turned people's attention to politics rather than culture. It was only after a scandal in which he appeared as co-respondent in a suit for divorce by Capt. O'Shea, and his subsequent marriage to Mrs. O'Shea, that people began to turn their attention once more to cultural matters. Parnell convinced William Gladstone (1809 – 1898), a British liberal statesman, to the idea of Home Rule. In 1875 he was elected chairman of the Home Rule Party. A Protestant himself, he fought for self-government for Ireland. In 1878 he was elected president of the Irish National League. For many years Parnell was a nationalist icon. The Irish Literary Society appeared in Dublin 1892, electing George Sigerson (1839 – 1925) as its president. In 1893 The Gaelic League, with its president, Douglas H y d e (1860 – – 1949), became a pioneer of the revival of the Irish language and its literature. Hyde was also a founder of the Abbey Theatre, and wrote a *Literary History of Ireland* (1899) and the *Love Song of Connacht* (1894). The Irish National Theatre Company was soon created and

obtained the Abbey Theatre in Dublin. The Abbey Theatre was opened in 1904 in Dublin with W.B. Yeats's *On the Baile Strand* and Lady Gregory's *Spreading the News*.

Interest in Irish literature was most powerfully stimulated by William Butler Yeats (1865 – 1939), an Irish writer born in Dublin, and educated at the School of Art there. Together with his fellow student, George Russell he developed an interest in mystic religion and the supernatural. He later abandoned writing in favour of editing and promoting literary activities. He edited some of William Blake's works and helped to found Irish Literary Societies both in London and in Dublin. His subsequent efforts to create an Irish National Theatre were assisted by Isabella Augusta, Lady Gregory (1859 – 1932) and others, and partly successful in 1899 when his play, *The Countess Kathleen* (1892), premiered in Dublin.

The Countess Kathleen is a poetic episodic drama, combining folkloric elements with nationalism and images of past and present political injustice. The following year Yeats' play *Cathleen Ni Houlihan* was produced and established him as a true representative of the line of poetic dramatists. Yeats dramatises the vital themes from Irish national history and mythology. Yeats' knowledge of the legends of Cuchulain, Caoilte, Fand and Emer came from the translations of Sir Samuel Ferguson. He transformed the nineteenth-century symbolism into modernist drama articulating Celtic mythology for the nationalist movement. Although under the influence of Maeterlinck, Yeats enlarged his artistic program with more elaborate elements of the supernatural and the uncanny. His early plays are a visionary portrait of Ireland. *Cathleen Ni Houlihan* is set in 1798 in County Mayo, at the moment of the arrival of a French revolutionary army to help the rebels. Cathleen Ní Houlihan appears as an old woman who comes to the hut of a peasant on the eve of his wedding and takes him with her. He persuades him to forgo the marriage and sacrifice himself to a higher cause, that of Ireland's freedom. After the future groom leaves his household, one of the members of the family is asked whether he saw an old woman and answers that he saw a woman but she was young and beautiful. The transformation of an old hag into a beautiful young woman is a symbolic representation of the new rejuvenated spirit of Ireland. Yeats wrote altogether twenty-six plays, among them, *On Bailie Strand* (1904) and *Where There is Nothing* (1904). Yeats' ambition was to create both a popular and sophisticated literary theatre, a national theatre, which would draw from Celtic and Christian traditions.

Yeats was interested in the dreamy and exotic poetry of Blake, hated Victorian science, and it was the visionary poetic works that stimulated his dedication to the Irish folk tradition. In a poem "The Secret Rose" the Rosicrucian four-leaved rose is shown alongside Celtic and Christian symbols. *Fairy and Folk Tales of the Irish Peasantry* (1888), *The Celtic Twilight* (1893) and *The Secret Rose* (1897) all reflect these Irish traditional nationalist themes. The poet's love for Maud Gonne (1865 – 1953), who was an actress in his first play, a beautiful and ardent revolutionary, provided much of the subject matter for many of his writings. Gonne was a very active feminist and Republican activist. She married Major John (Sean) MacBride. Her husband was killed and she was imprisoned after the Easter Rising, which was commemorated by Yeats in his poem *Easter 1916*. In the following lines,

> This other man I had dreamed
> A drunken, vainglorious lout.
> He had done most bitter wrong
> To some who are near my heart.

Yeats comments on MacBride's bad treatment of Maud Gonne and his rehabilitation through the sacrifice of his life to the cause. Yeats also authored *The Wanderings of Oisin and Other Poems* (1889), *The Land of Heart's Desire* (1894), *The Wind Among the Reeds* (1899) and *The Shadowy Waters* (1900). From the very beginning, his plays on Irish mythological themes show the power of symbolic action and imagery, which suggests multiple levels of meaning in their drama. His later plays were based on a neo-Platonic order and other such mystic notions and symbols. With each succeeding collection of poems, Yeats moved further away from his early Pre-Raphaelites influence, with works such as *In the Seven Woods* (1903) and *The Wild Swans at Coole* (1919).

His mounting disillusionment with Irish politics came to a head in 1912 and 1913 with the controversy over the Lane Bequest of French Impressionist paintings. The Easter Rising of 1916, however, restored his faith in the heroic character of his country. The poem entitled *Easter 1916* concerns that event. The incidents described are simple and well-known. Many men died in that premature uprising. The poem builds up from a casual description to a more complicated image, ending with the celebration of death as a consummation. The "terrible beauty" born in Easter Week transformed Ireland into a symbol of freedom fighting for the whole of Europe but at the same time the country threw itself into the factionalism of post-Parnellite era. Concurrently with many other Yeats' poems, *Easter 1916* is based on opposition between violence and peace, freshness and decadence, Ireland and Byzantium, oppositions that define and re-define their own meanings.

> Yeats returns many times in his work to this particular point, where his celebration of Art, Intellect, Heroism—the things that are tinged with eternity—is held in tension by an opposing enchantment; of youth, love, transience, "whatever is begotten, born and dies"
>
> (Cox and Dyson 1979: 63).

The following year, Yeats married Georgie Hyde-Lees, a woman who was interested in spiritism and sought communication with the other world. A result of this was Yeats' work *A Vision, the System of Symbolism* (1925) and many poems. Yeats believed that the major task of a poet is the creation of myths. The system of his doctrines assumed that civilisations run through cycles: periods of growth, maturity and, finally, decline. Cycles are spiral in their nature, hence they are never complete circles but rather of partial advancement and partial retreat. In "The Second Coming," Yeats presents a pessimistic view of humanity. The awareness of relativity de-stabilises seemingly constant sets of values, like religion or a sense of dignity, bringing revolutions and anarchy, but in fact nothing changes, apart from the fact that an old regime is replaced by a new one. The poet expresses the views that the twentieth century is the last gyre. The complex symbolic image of God the Falconer, and humanity the Falcon, is linked with the enumerated signs of the

second coming of the Beast. Such pessimistic views, however, are contrasted with Yeats' deep conviction in the immortality of art as the highest spiritual value.

In one of his later poems, "Sailing to Byzantium," he explores the problem of ageing and the need of an old man to find something for his spirit. Referring to Keatsian aesthetics, Yeats advises age to follow art. Old age is only a state of mind which, however, can become a driving force in a process of gradual alienation and withdrawal from the society of the young. Therefore, one has to be spiritually alive in order to avoid a living death. This deeply humanistic poem deals with the problem of the role of art in every man's life, especially in the life of the elderly. The reference to the mosaic in Byzantium with the sages of the past reminds one of the ode "On a Grecian Urn." Art for him functions as an immortal thing of beauty carrying unconditional truth about the spiritual world. In the poems written after his marriage, Yeats achieved a spare, colloquial lyricism wholly unlike his earlier style. Yeats' other works include collections of essays on various topics, such as *Ideas of Good and Evil* (1903), *Discoveries* (1907), *Per Amica Silentia Lunae* (1917), *The Cutting of an Agatae* (1918), and *On the Boiler* (1939). He was awarded the Nobel Prize for literature in 1923.

George William R u s s e l l (1867 – 1935) started his literary career encouraged by Yeats. In 1894 he published *Homeward: Songs by the Way*, a volume of mystical verses. His poetic drama *Deirdre* was performed in the Irish National Theatre in 1902. His other volumes of poetry were *The Divine Vision* (1904), *The Gods of War* (1915), *The Interpreters* (1922), and *Midsummer Eve* (1928). Between 1905 and 1923, he edited *The Irish Homestead*, a journal which encouraged interest in Irish arts, crafts and writing. The editorship of this journal earned him the title of the saint of the literary revival (Deane 1994: 176). In 1934, he published what he considered his opus vitae: *The House of the Titans*, a long poem on Celtic mythology. He was also very active politically supporting the Free State and publishing number of political essays on the issue.

Another famous literary figure connected with the Celtic Revival is the playwright John Millington S y n g e (1871 – 1909), who was educated at Trinity College in Dublin, and who then spent his early adult years in Paris. It was there in 1899 that he met W.B. Yeats and was persuaded to apply his talents to the description of Irish peasant life. He visited the Aran Islands annually from 1898 to 1902 and published *The Aran Islands* in 1907. His remarkable dramas follow in quick succession: *In the Shadow of the Glen* (performed in 1903), *Riders to the Sea* (1904), and *The Well of the Saints* (1905).

In the Shadow of the Glen is a grim one-act comedy in which an elderly husband wants to test his wife's faithfulness. A tramp encourages the young wife, Norah, to experience the exciting outside world against the monotony of life inside the house. The play was at first unfavourably received due to the episode contained of the infidelity of an Irish wife to her husband. In *The Well of the Saints* Synge presents a pair of blind beggars who have their sight miraculously restored and then complain that they prefer blindness because the imagined world is much more beautiful and colourful. Such a turn of action is Synge's commentary on the grim and sordid life of the village. *Riders to the Sea* and *Deirdre of the Sorrows* (performed and published posthumously in 1910) are more fatalistic than his early plays. In the former, a mother watches her six sons being taken by the sea and being unable to find comfort in either pagan or Christian rites she is left desolate. She is left waiting for the "great rest." In the latter, death is seized by the young queen as a way out of her loveless marriage. *The Playboy of the Western World* was first produced in 1907, and is based on poetic prose and the speech rhythms of the Irish peasantry. The play is a rather bitter comedy with constant tragic overtones. It is the story of Christy Mahon, "a slight young man, very tired and frightened," who arrives at a village in Mayo. He turns out to be a fugitive from justice who, in a quarrel, has killed his bullying father, splitting him to the chin with a single blow. He is hospitably entertained, and his devil-dare character gives him a great advantage with the women over the milder spirited lads of the place. But admiration gives way to angry contempt as the father himself arrives in search of the fugitive, who has merely given him a crack on the head and run away. The suggestion that *The Playboy* condoned a murder and the harbouring of the murderer gave rise to fierce public controversy. The play, however, is now recognised as one of Synge's best. His *The Tinker's Wedding* (1908) was an anti-Catholic play, and his *Works* also include the descriptive essays such as *In Wicklow, West Kerry and Connemara* (1911).

Sean O'C a s e y (1880 – 1964) was born in Dublin and, according to his own account, educated on the streets of the city. His plays are informed by his own experience of poverty and violence, and show a strong sense of tragic irony as well as of humour. One of his best-known plays is *The Shadow of a Gunman* (1923), set in the War of Independence against the British, and depicting events as they influence the lives of the ordinary people who suffer most from them. *Juno and the Paycock* (1924) successfully links the public events with a tragic private melodrama based, in part, on the violence of the Civil War of 1922. The new born state is the setting of the story of a poor family's expectations of an inheritance and their subsequent disappointment. Bitter comedy and stark tragedy clash in violent disparity. Humour and irony of circumstance create an original and impressive unity. The chief characters are Juno, a Dublin housewife, who tries to hold her family together despite a lack of money, her weak and often drunk husband (the paycock), her daughter deserted by the father of her child, and a wounded son who is taken away at the end of the play to be shot as a spy. The play's structure conveys the idea that false illusions invite catastrophes; each act is built upon the discrepancy between the characters' expectations and the very different actuality they confront.

The Plough and the Stars (1926), about the Easter rebellion of 1916, reaches a final climax of horror in which national and private tragedy intermingle. The title of the play refers to the flag of the Citizen Army. The play powerfully claims that during wars, men dream and try to be heroes while it is often the women who suffer most from the realities of the conflict. *The Silver Tassie* (1928), *Red Roses for Me* (1943), *Cock-a-Doodle Dandy* (1949), and *The Bishop's Bonfire* (1955) were his other major successes. He also published his autobiography in six volumes (1939 – 1954). O'Casey consistently wrote of the poor and the humble. He abandoned realism and naturalism in favour of a drama, which combined light, music and dance. His work was closer to the lower classes and common people than Yeats', and created new national myths.

In 1920 the Government of Ireland Act was adopted, creating an independent republic with its northern part belonging to the United Kingdom. In 1921 the Irish Free State was created with a new Constitution, ratified in 1937. From the 1920s onwards, many writers abandoned the heroic vision of Ireland, which before was so important for the new state and new literature.

The Poetry of the Thirties and Forties

The writers of the thirties revised their stance in relation to the previous generations. The poetry of the thirties reflects the personal experiences of human beings thrown into the chaos of the pre-war Europe. Evident is a growing anxiety about Fascism and its repercussions, as well as the unknown dangers of Communism, already established in the Soviet Union. The First World War produced a lot of memoirs and intellectual contemplation upon the past. In the thirties the impact of that war literature started to dwindle as the world was facing new significant events and the coming of the unknown future.

One such representative of the thirties is Dylan T h o m a s (1914 – 1953), a Welshman, who moved to London where he did journalistic work and later film writing and broadcasting. His poetry, which is full of vitality and powerful but often obscure imagery, had a tremendous influence on the younger poets of his generation, and also roused profound controversy among critics. He died during a lecture tour of the United States, after having achieved the status of a legend for his poetry readings and his bohemian lifestyle. His volumes of poetry include *Eighteen Poems* (1934) and *Twenty Five Poems* (1936). *The Map of Love* (1939) and *Deaths and Entrances* (1946) are his volumes of stories, the latter relates his impressions of the bombardment of London and his fascination with the pathos of death. His *Collected Poems* appeared in 1952.

Thomas' poetry of the thirties is very different from Auden's (see below). Thomas belongs to the second generation of the Modernists. His early poems experiment with syntax, wordplay and unusual metaphorical links to force the reader into unusual and demanding perceptions. A flower set is a "green fuse," the writer's heart "sheds syllabic blood," the dead "hammer" their way back to daylight through the daisies. Thus, while Thomas' early poems deal with romantic subjects such as love, beauty, death and transience, they do so with a violently heightened emotional tone employing a startling variety of literary devices. In his later poems, he delights in the life of the countryside, the forces of birth, sex and death, and the powerful feelings they all create. One of his most famous poems is about his father as he lay dying. His father was always an emblem of strength for the poet, but he could not be strong enough to overcome death. "Fern Hill" is one of the most popular of Thomas' poems simply because it is much more easily accessible. The poem celebrates a vulnerable childish freshness and communion with nature. Still, Thomas compounds commonplace words to "defamiliarise" the objects by shifts of grammatical function or a reversal of words. Wordsworth, in a similar case, referred to childhood remembrances, moving towards the mystical and trying to find the fusion with Nature and the transcendental. Thomas' sense of wonder comes from participation in life itself. He is spellbound by transcendental reality itself, not by its mystical appearance.

Thomas' prose works include the semi-autobiographical *Portrait of the Artist as a Young Dog* (1940) and *Adventures in the Skin Trade* (1955). *The Portrait of the Artist as a Young Dog* is a celebratory exuberant piece of prose, which retains the style of the realistic writing of Dickens. *Under Milk Wood: A play for voices* had its first public hearing in may 1953, at Cambridge, Massachusetts when he read it himself in a still unfinished version. He completed it and it was published the following year.

Wystan Hugh A u d e n (1907 – 1973) is one of the poets of the thirties whose work reflected the emotions of that decade. He was born in York, educated at Oxford, and lived in Berlin in the time of the Weimar Republic. His early verse is infused with social criticism and this protest shows the influence of psychoanalysis as well as Marxist ideas. After his return to England he published *Poems* (1930), *The Orators* (1932) and, with Louis MacNeice, *Letters from Iceland* (1937), one of the best English travel books. He also collaborated with Christopher Isherwood in the writing of plays such as *The Dog Beneath the Skin* (1935) and *The Ascent of F 6* (1936). With Isherwood, he wrote *Journey to a War*, a travel book about China. During the Spanish Civil War, he served on the Republican side and in 1939, he immigrated to the USA. *Spain 1937* is probably the most celebrated of all poems of the 1930s. It was originally sold as a pamphlet for a shilling and the royalties were given to Medical Aid for Spain. Auden perceives the conflict between Fascism and Marxism as similar to the one between pessimism and optimism. It was the time to act if Western civilisation was to be preserved from decay. Hence, the vitality and invigorating energy of the poem. The images of gulls and seeds evoke a sense of the multitude of people who responded to this challenge and who came from all parts of the world. A spirit of light poetic fun intermingles with an awareness of doom, capturing for Auden the atmosphere of his times. Auden's later verse includes *New Year Letter* (1941), *The Age of Anxiety: A Baroque Eclogue* (1947), and *The Shield of Achilles* (1955). The poem "The Shield of Achilles" is a transposition of remembrances of the Second World War into the times of the Trojan War. The comparison serves the purpose of understanding the experience of death through reference to classical concepts. Auden does not believe in sympathy and honesty as the two fundamental virtues of our society; it is violence and murder that become the natural aspects of life for him. In *Homage to Clio* (1960) and *About the House* (1967), he abandons, to some extent, his earlier Marxist ideas and writes from a Christian standpoint.

Cecil D a y-L e w i s (1904 – 1972) was also associated with Auden and the left wing poets. He was a member of the Communist Party whose early works reflect such views, but later he turned towards more personal and pastoral themes. The influence of Auden, and then of Victorian novelists and poets Hardy and Meredith, result in a heavy indebtedness to their works that definitely lessens his own achievements. "O Dreams, O Destinations" is a sonnet sequence made up of nine sonnets, which appeared in the thirties. The poet reflects on the growth of his mind from childhood to maturity: in theme, his poem is a kind of shortened Wordsworthian *Prelude*. "The symbols are charming and evocative but not irrefutable;

they are even tendentious, in that they evoke one particular interpretation of human experience... along with the experiences themselves" (Cox and Dyson 1979: 107). Lewis was a professor of poetry from 1951 – 1956, the first poet of distinction to hold such position since Matthew Arnold. He published *Collected Poems* (1954) and then *The Poems of C. Day-Lewis 1925 – 1972* (1977). He also did some work in translation of Virgil, and wrote a number of detective stories (under the pseudonym of Nicholas Blake). In 1960 he published his autobiography, *The Buried Day*, and in 1968, as if against all his youthful convictions, he was appointed Poet Laureate.

Louis MacNeice (1907 – 1963) was associated during the 1930s with Auden and Spender but was less politically involved then they were. He worked at first as a university teacher of the classics, and then at the BBC. His early poems have an urbane, high-spirited and almost Horatian quality whose metrical control has often distracted readers from their moving observational quality. His works include *Poems* (1935); *The Earth Compels* (1938); *Autumn Journal* (1939), a portrayal of the atmosphere of Munich of the pre-war years; *Plant and Phantom* (1941). One of his most famous poems, "Snow," written in the thirties, displays MacNeice's sensitivity to the "Proustian moments"—those moments in our lives in which one particular image provokes a chain reaction of recollections of the past. "Snow" refers to Christmas-like symbolism with its symbolic as well as realistic significance playing with juxtapositions of snow and rose, white and red, winter and summer. In a simple scene, the magic can harmonise with the real, transcending the logical accession of facts. Such is the poet's vision of the world of coinciding oppositions. MacNeice also did some work in translating Aeschylus' *Agamemnon* and Goethe's *Faust*. His upbringing, as the son of an Ulster Protestant clergyman ("between a smoking fire and an tolling bell"), his training as a classical scholar, and his appreciation of the ordinary pleasures of life are elements which all impinge upon his work. Moreover, all of them are handled with a well-judged lyrical virtuosity (Thwaite 1985: 17).

Stephen Spender (1909 – 1995) left Oxford for Germany, spent a period of time in Spain during the Civil War doing propaganda work for the Republican side, and spent much of the Second World War as a member of the National Fire Service. After the war, he lectured in America and was co-editor of the *Encounter* magazine. His work includes *Collected Poems* (1954), a verse play *Trial of a Judge* (1938), and political and literary studies such as *Forward from Liberalism* (1937), *Life and the Poet* (1942), *The Destructive Element* (1935), *The Creative Element* (1953) and *The Struggle of the Modern* (1963). During the thirties he wrote poetry of a Shelleyan quality in a modern idiom, which, however, never achieved a truly powerful romantic quality as he gradually lost faith in the power of verbal expression. Spender's socialistic views are expressed in poems like *The Landscape Near Aerodrome*. The poem presents two contrasting images of aeroplane as the symbol of the technological achievements of civilisation and the chimneys of factories, ugly landmarks of industrialised countries. Spender expresses here his own despair and inner conflict between faith in progress and Romantic nostalgia about the "green pastures of England" which are irretrievably lost. After the war, Spender wrote little poetry and concentrated on academic life. He produced many critical works, including *The Creative Element* (1953), *The Struggle of the Modern* (1963) and *Love–Hate Relationships: A Study of Anglo-American Sensibilities* (1974). *World Within World* (1951) is a testimony of his and his generation's lives. In 1985 he published his *Collected Poems 1928 – 1985*.

Elizabeth Daryush, b. Bridges (1887 – 1977), married a Persian government official in 1923. They lived in Persia between 1923 and 1927. Her first collection of verse, *Charitessi* (1911), appeared in 1912. She then continued with *Verses* (1916) and *Third Book of Verses* (1933), *Fourth Book of Verses* (1934) and *The Last Man and Other Verses* (1936). Most of her work published in the thirties was strongly influenced by the political and social situation in Europe. Another social activist and a novelist and a poet was Sylvia Townsend Warner (1893 – 1978). She began her career with a volume of poetry, *The Espalier* (1925), and a year later published the bestselling novel *Lolly Willows or the Loving Huntsman*. The civil war in Spain inspired some of Warner's best poems. Political disillusionment and war-time experiences found their way into her novel *The Corner that Held Them* (1948).

The work of the Second World War poets is quite distinct than created by the soldier-poets of the First World War. Sidney Keyes (1922 – 1943) produced his first collection of poems, *The Iron Laurel*, which appeared in 1942; the same year he joined the army. His second collection, *The Cruel Solstice*, appeared in 1943, after his death in Tunisia. In his first poems, for example, "Europe's Prisoners," he trusts that justice will eventually prevail. His "Elegy for Mrs. Virginia Woolf" is a stream of consciousness using the water imagery that drowned her. His "Cervières" depicts a French vineyard plundered by birds and expecting even fiercer attacks from the Germans. Keith Douglas (1920 – 1944) was killed in Normandy, and managed to publish only one volume of verse, *Selected Poems* (1943). Douglas' utilises desert imagery and presents war-time Cairo, e.g. "Cairo Jug." In the poem "Desert Flowers" he pays tribute to Isaac Rosenberg. His poignant description of a dead German soldier in "Vergissmeinnicht" shows an affinity with the First World War poets and their ideas of futility and helplessness. Alun Lewis (1915 – 1944), a Welsh poet, joined the army in 1940. His volume of poems, *Raiders' Dawn*, appeared in 1942. In 1943 he published a volume of stories, *The Last Inspection*, which deal with his army life in England. Just like Keyes and Douglas, Lewis pays tribute to the unwilling soldiers of the First World War. In "All Day It Has Rained" he paints a picture of the life in camps. Lewis was killed in Burma in 1944.

William Empson's (1906 – 1984) poetry was dedicated to the themes prevalent in the thirties. He published two volumes of verse, *Poems* (1935) and *The Gathering Storm* (1940). His rather difficult poetry makes use of analytical arguments and imagery drawn from modern physics and mathematics. Empson consciously refers to the achievements of the metaphysical poets, especially of Donne, modelling his poems on paradoxes and skilful metaphysical conceits. Empson is also the author of two important critical works, *Seven Types of Ambiguity* (1930) and *The Structure of Complex Words* (1951). His *Milton's God* (1961) is an assault on Christianity, while his essays *Using Biography* (1984) explore the use of biographical information in criticism against the precepts of New Criticism.

One of the most celebrated critics of the period is Frank Raymond L e a v i s (1895 – – 1978). He was the editor and co-founder of *Scrutiny* (1932 – 1953), a critical quarterly review. From the very beginning he refused to acknowledge the importance of Auden. His publications include *Mass Civilization and Minority Culture* (1930), *The Great Tradition: George Eliot, James and Conrad* (1948), *The Common Pursuit* (1952) and *D.H. Lawrence: a Novelist* (1955). Leavis is a critic in the tradition of Johnson and Arnold, whose criteria for judgement have to do with the critic's understanding of what is to be valued in life itself. His pen, however, can be quite sharp, as is evident in his brilliant attack on C.P. Snow: *Two Cultures?: the Significance of C.P. Snow* (1962).

One of the first women critics was Queenie Dorothy L e a v i s (1906 – 1981) b. Roth, the wife of Raymond Leavis. In 1932 she published her doctoral dissertation entitled *Fiction and the Reading Public*. The book promoted sociological approaches to literature, thus anticipating the interests of much of post-war criticism. Leavis published her critical pieces in a journal *Scrutiny*, which began appearing in the same year.

Another celebrated critic and writer was C(live) S(taples) L e w i s (1898 – 1963). He converted to Christianity in 1929, and described his experiences in his spiritual autobiography, *Surprised by Joy* (1955). One of his most famous scholarly works is *The Allegory of Love* (1936), a study of the courtly love theme of medieval literature. His *Discarded Image. An Introduction to Medieval and Renaissance Literature* was published in 1964. Lewis also wrote science-fiction novels, for instance, the trilogy *Out of the Silent Planet* (1938), *Perelandra* (1939) and *That Hideous Strength* (1945). *The Great Divorce* (1946) is a fictional work re-working of Blake's allegory of the marriage of heaven and hell.

For further reading:

Allen (1991), Attridge (1999), Baker (1990), Balbert (1989), Bałutowa (1983), Bloom (1990), Bradbury (1964, 1994), Bradbury and McFarlane (1991), Carr (1996), Connor (1996), Deane (1994), Gross (1970), Hewitt (1999), Howells (1991), Kermode (1973), Kolocotroni, Goldman and Taxidou (1998), Lee (1977), Levenson (2001), Lewiecki-Wilson (1994), Marder (1968), Martin and Piggford (1991), McDowell (1982), McNicoll (1990), Millard (1991), Onions (1990), Priestman (1998), Roe and Sellers (2000), Royle (1999), Said (1993), Schowalter (1999), Sissons (1971), Smith (1975), Stamirowska, Branny, Walczuk (1998), Stamm (2000), Thwaite (1978, 1985), Trodd (1998), Trotter (2001), Walder (1990), Walker (1996), Wheeler (1998), Wright (1984).

Notes

1) For the anthology of modernist manifestos, see Kolocotroni, Goldman and Taxidou (1998: 249 – 314) and Walder (1990: 138 – 170). For Modernism in European literature, see Bradbury and McFarlane (1991) and Travers (1998: 93 – 142).
2) For more, see Kopcewicz and Sienicka (1982: 55 – 62).
3) For more, see Kopcewicz and Sienicka (1982: 71 – 72).
4) For more on realistic vs. metaphorical journeys, see Stamm (2000).
5) For more on Joyce the Parisian, see Rabaté (1999: 83 – 102).
6) For more on the European background of Joyce's writing, see Reichert (1999: 55 – 82).
7) Hewitt presents parallels between the two works in detail (Hewitt 1999: 148 – 150).
8) For more on the Bloomsbury group, its genesis and further influences, see McNeille (2000: 1 – 28).
9) For more on Woolf's feminism, see Marcus (2000: 209) and the conditions of women's writing, see Trodd (1998: 1 – 52).
10) For more on the Queer Forster, see Martin and Piggford (1991).
11) For the post-colonial reading, see Said (1995: 200 – 206).
12) For more on the psychonanalytic reading of the family dynamics in Lawrence's fiction, see Lewiecki-Wilson (1994).
13) Trotter looks at the so called "sex novels" in relation to the depiction of bodies and human relationships in Edwardian and later fiction (1993: 197 – 213).
14) For more on the colonial subject in Rhys' fiction, see Howells (1991: 68 – 91, 104 – 123) and Carr (1996: 11 – 20).
15) For more on detective fiction, see Bloom (1990) and Priestman (1998).

Chapter Ten

Post-War Literature

From the thirties onwards, literature became increasingly politically conscious. Many writers were directly or indirectly involved with the war in Spain which was the harbinger of an even harsher conflict, the Second World War. While the thirties are characterised by a growing awareness of the coming political crisis, and both fascist and socialist movements, the literature of the forties is dominated by the war. The forties were a grim and colourless decade with literature reflecting the general atmosphere of terror and the scarcity of almost everything. The theme of a "heroic past" was deemed inadequate to proprely render the atrocities of London life during German raids. The war period and the years immediately after the armistice are transitional in relation to the literature of the fifties, sixties and afterwards. The forties produced a lot of literature that is a direct result of the war experience; of attempts to create a new philosophy, or system of values, to replace that which had been destroyed.

The decade after the Second World War displays general disillusionment with any form of philosophy, religion or secular ethics, and it is from this disillusionment that **Existentialism** was born. The predecessors of existentialism were Søren Kierkegaard (1813 – 1855), who represented Christian existentialism asserting that man can achieve an uneasy freedom from tension and discontent through faith in God, and German philosophers Martin Heidegger (1889 – 1976) and Karl Jaspers (1883 – 1969) who maintained that "existence precedes essence," which meant that man fashions his own existence and only exists by doing so, thereby giving essence to that existence (Cuddon 1998: 294 – 296). Although the etymology of the word suggests "standing out (out, e.g., outside oneself)" in the world, existentialism envisioned man as born into a kind of void, a passive situation, a metaphysical mud. Still, s/he is endowed with free will and therefore may remain in this semi-conscious state, or come out of herself/himself and become increasingly aware of her/himself. By exercising the power of choice man gives meaning to the universe. In *What is Literature?* (1948, Eng. 1950) Jean-Paul Sartre (1905 – 1980) puts forward a thesis that literature, properly employed, can be a powerful means of liberating the reader from the kinds of alienation which develop in particular situations. By writing the writer also frees himself and overcomes his own alienation. Sartre, one of the most important figures in European atheist existentialism, expressed the views that man is obliged to make himself what s/he is and to engage in social and political life as a consequence of this obligation.

While some writers, e.g. George Orwell and Anthony Powell, had begun writing before the war, many did not start until shortly after. The general trends were towards realistic or science fiction as the forties prepared the ground for the Anti-Modernism of the fifties. Indeed, it may be considered a sort of a neo-realistic interlude before Postmodernism. The novel returned to the more traditional forms of the nineteenth century, and poetry no longer emulated Eliot's highly intellectual, sophisticated verse. The poets of the post-war years, connected with the trend called **The Movement**, described the man-in-the-street in everyday situations, appealing to common people with conventional everyday speech-like rhythm deprived of any metaphorical use of language. The subject matter and language of these poems are common to all, as nearly everyone shared the same concerns. Anti-Modernist poets used metaphor frugally, and relied heavily on metonymy and synecdoche. Still, one representative of the group, Philip Larkin, frequently communicated his "everyday problems" by evoking mythological images. In both the novel and the drama of the fifties heroes are typically lower class, dissatisfied rebels, the product of Labour Party educational policies. The Movement, with Larkin, Spender, Auden and MacNeice, was followed by the new Romanticism, with people like Ted Hughes, and ultimately the latest generation represented by Seamus Heaney. As much as The Movement was a reaction against Modernist metaphoric writing, the next generation returned to nature poems, history and symbolism.

Anti-Modernism is a non-experimental type of writing and the Angry Young Man movement is its dramatic counterpart, sharing many of the structural characteristics of the novel. Basically dealing with the same sets of issues as novelists, dramatists created plays whose premises are those of a well-made play, in which "characters, their actions and the background against which they perform these action, are all knitted together by physical contiguity, temporal sequence and logical cause and effect, and are represented in the text by a selection of synecdochic detail-parts standing for the whole" (Lodge 1986: 11 – 12).

By the late fifties, however, one is already witnessing the development of new trends. In drama, the theatre of the absurd becomes increasingly popular with Beckett as its greatest representative. Absurdist plays are steeped in the philosophy of existentialism of Martin Heidegger and Jean-Paul Sartre. Such plays depict a human life deprived of any higher purpose and everything that happens to the characters is accidental and meaningless. Absurdists also exposed the inadequacy of language to explain the complexity of human existence by portraying it as an illogical and inefficient tool of communication, impaired at the emotional level. Samuel Beckett is also one of the first representatives of the neo-Modernist novel whose fundamental belief was the conviction that the realistic novel was never truly objective, and we must accept the fictionality of literature.

In the sixties, we confront the development of the anti-novel and the application of certain Postmodern rules of writing to seemingly realistic prose. Much postmodernist writing is endemic, relying heavily on verbal games, contradiction, permutation, discontinuity and randomness. "Postmodernism continues the modernist critique of traditional realism, but

it tries to go beyond or underneath modernism, which for all its formal experiment and complexity held out to the reader the promise of meaning, if not of *a* meaning" (Lodge 1986: 12). The reader is presented with an abundance of detail in a way that affirms literature's resistance to interpretation. That gap between art and reality is demonstrated by language to be a bottomless abyss. Since conventions are no longer of use, one can break all the rules and ultimately question the authorship of a given text while the meaning, according to Jacques Derrida, is being constantly deferred in an endless play of "diferrance." Hence, prose becomes as equally dificult to decode as poetry being both saturated with metaphors and comparisons.

The seventies and the eighties do not present any kind of unified movement. In drama we find both realistic as well as non-realistic trends, as in the works of Caryl Churchill. Tony Harrison transforms his experience in his poetry using realistic, sometimes even vulgar language to render very complex and highly symbolic ideas. Angela Carter writes Gothic fiction, Janice Galloway plays with stream of consciousness, A.S. Byatt and Anita Brookner write realist novels, Jeanette Winterson and Peter Acroyd experiment with history while Ian McEwan links us with the Postmodern. By contrast, David Lodge entertains with humorous novels placed in an academic setting. What is more, non-British writers writing in English bagan to receive literary prizes in England, thus the "empire writes with a vengeance" contributing to the multicultural English literary scene.

Late Forties and Early Fifties Prose

One of the writers who belong to both the pre and post-war generation is George Orwell (1903 – 1950). George Orwell was the pen-name of Eric Arthur Blair, who was born in Bengal and brought to England at an early age, where he was educated at Eton. His literary output testifies to political preoccupations of the pre-war novel. His service in the Indian Imperial Police in Burma from 1922 to 1927 is reflected in his first novel, *Burmese Days* (1934). Similarly to Jean Rhys (see previous chapter), he felt that he was marked out due to his colonial origins as an outcast. His hero in the *Burmese Days* is thus marked with a significant birthmark. Later he came back to Europe and worked in Paris and London in a series of ill-paid jobs and included these experiences in *Down and Out in London and Paris* (1933) which takes us to the Socialism of the thirties. Orwell's deep involvement with socialist issues is reflected in *Homage to Catalonia* (1938), an autobiographical record of the Spanish Civil War where he fought for the Republicans and was wounded. *Homage to Catalonia* shows Orwell's superb journalistic skills as he renders the boredom and confusion of the war. Full of youthful enthusiasm, Orwell shows the contradictions between views of national romanticism and naivety, and political programs.

Orwell considered himself a democratic socialist, and became increasingly disillusioned with both the aims and methods of Communism. His political satires, *Animal Farm* (1945) and *Nineteen Eighty-Four* (1949), were immensely popular. *Animal Farm* is an allegory of revolution set on a farm. The animals decide to take over and run the farm for

themselves, but they end up in the same dynamic of power and powerlessness as the pigs assume authority. The moral of the story is very clear: "all animals are created equal but some are more equal than others." In *Nineteen Eighty-Four*, Orwell is even more sensitive to language and its manipulations. In 1984, the world is divided into three parts, Oceania, Eastasia, and Eurasia. In Oceania, the Party has created a totalitarian state that annihilates all opposition. The mythical vigilant element is Big Brother who knows everything, even the thoughts of his subjects. The novel is a grim tale of the future in which people are totally under state surveillance, their thoughts being controlled by the Thought Police. They must express themselves by means of Newspeak, which asserts that everything is not only good but "double plus good." Society is dominated by slogans like "War is Peace" or "Freedom is Slavery." In this bizarre world, two people fall in love, are separated, and, through torture, forced to betray each other. The book is a warning about the dangers of a police state brought to perfection, where power is the only thing that counts and where the past is constantly modified to fit the present. Orwell takes the humanity out of people in this animal farm of the future, and presents the menace of totalitarianism. His novels "present a promise of a post-humanist future in which the jackboot comes down on the human face forever" (Bradbury 1994: 235). These novels, published in the thirties, are works of rebellion, in which he turns against class, capitalism and the spiritual sterility of the British culture.

Orwell's other writings include the novels, *A Clergymen's Daughter* (1935), *Keep the Aspidistra Flying* (1936) and *Coming up for Air* (1939). He also wrote essays and studies, such as *The Road to Wigan Pier* (1937), an account of unemployment, *Inside the Whale* (1940), *Critical Essays* (1946) and *Shooting an Elephant* (1950).

Anthony Powell (1905 – 2000) started his writing career in the thirties with some prose works in the Evelyn Waugh style (see previous chapter). Much of his work is satirical, especially the early novels, *Afternoon Men* (1931), *Venusberg* (1932), *From a View to a Death* (1933) and *What's Become of Waring?* (1939). *Afternoon Men* is a novel about the Bright Young Things (see Waugh's *Vile Bodies*), while in *Venusberg* he describes the affairs of a fictional Baltic country modelled on Finland. *What's Become of Waring?* uses Powell's experience in publishing as the title hero, Waring, is dead and the narrative revolves around the search for a suitable biographer but the facts from Waring's life uncover the well hidden secrets of the publishers. Powell returned to writing in the fifties with *A Question of Upbringing* (1951), the first volume in a sequence comprising altogether twelve novels entitled collectively *A Dance to the Music of Time.* The last novel in the sequence was *Hearing Secret Harmonies* (1975). The main aim of the series is not the description of particular human beings, but rather a description of changes in the social and political arena. Time plays an important role in the series, although at first glance it focuses on very mundane things: the life of parties, meetings, and what we would generally regard as shallow talks. There is, therefore, an accumulation of technicalities and often the text is plunged into gossip and detail. The narrator, Nick Jenkins, is contrasted with the destructive chameleon figure of Kenneth Widmerpool. Like Snow (see below), Powell writes about social changes he cannot quite understand but at least he attempts to describe them. *O How the Wheel Becomes It!* (1983) is yet another novel set in the publishing business.

Novelist and a literary critic Geoffrey Shadbold is long past his best in public career, so when he is invited to give an interview on TV, we know that something is bound to happen. Together with his long forgotten love, Isolde Upjohn, they recall not only their youthful thirties but also the love and career of Cedric Winterwade, once a promising writer who died a glorious death during the war. As we uncover the truth, neither Cedric's life nor Shadbold's assumptions about his own past prove true. The book sparkles with witty dialogue as the pre- and post-war Britain's reality is evoked and compared. In 1986, Powell published *The Fisher King* and in 1992 a collection of book reviews entitled *Under Review*. He also issued four volumes of memoirs, *To Keep the Ball Rolling* (1976 – 1982).

Charles Percy S n o w (1905 – 1980) began his career as a scientist and turned to writing with the detective story, *Death Under Sail* (1932). After writing *The Search* (1934), he undertook a sequence of novels entitled *Strangers and Brothers* (1940 – 1970); the series takes its title from the first volume. These books feature scientists in largely academic settings. His artistic credo was presented in *Two Cultures and the Scientific Revolution*, a lecture delivered at Cambridge in 1959, in which he attempted to prove that scientists are a better kind of people, "the people of the future," who are less conservative than humanists. Snow was not interested in the humanistic, artistic side of literature, and for him writing served to express his social and political views. His prose is easy and rather undemanding. However, he was a keen observer of England of the fifties and provided artistic expression of the world of public affairs to which the Labour Party had contributed so much.

Strangers and Brothers is Snow's political and moral record of Britain from the First World War to the 70s. The story is told by Lewis Eliot, once a provincial outsider, who eventually becomes a lawyer, academic, scientist and government adviser. Most of the volumes aim at the veritable representation of provincial life just before the First World War. *The New Men* (1954) presents the issues of scientific doubt and moral conscience related to the birth of the British atomic bomb. *The Conscience of the Rich* (1958) explores the world of the Anglo-Jewish banking families. Its main character, Charles March, is heir to this world making his name at the bar. However, when he wants to pursue another career, he has to go against his father, his religion and his background. Other volumes in the series include *The Light and the Dark* (1947), *Time of Hope* (1949), *The Masters* (1951), *The New Men* (1954), *Homecomings* (1956), *The Affair* (1959), *Corridors of Power* (1963), *The Sleep of Reason* (1968) and *Last Things* (1970). Snow was always socially conscious, and although he was attacked by F.R. Leavis for his utilitarian approach to literature, he never ceased to preach his socialist views. In *Public Affairs* (1971), he warned of the dangers of advanced technology. He also published a series of biographies, *A Variety of Men* (1967).

In 1950 C.P. Snow married novelist Pamela Hansford J o h n s o n (1912 – 1981). Johnson was a critic and a novelist who started writing before the war with *This Bed Thy Centre* (1935), a novel set in working class south London. She is well known for her comic trilogy, *The Unspeakable Skipton* (1959), *Night and Silence, Who Is Here* (1962) and *Cork Street, Next to the Hatter* (1965), which is a satire on literary life. Her later novels include *The Honours Board* (1970) which describes the relationships between teachers at an

English public school. She also published a critical study on Ivy Compton-Burnett (1953) and a radio play, *Six Proust Reconstructions* (1958). Her *On Iniquity* (1967) discusses contemporary society after the "Moors Murderers," the famous case involving the kidnapping and torturing of children.

Leslie Poles H a r t l e y (1895 – 1972) is one of the authors whose writing was especially popular after the Second World War. Most of his work is preoccupied with social issues. *The Shrimp and the Anemone* (1944), *The Sixth Heaven* (1946) and *Eustace and Hilda* (1947) is a trilogy about a boy called Eustace whose sister's overbearing love for him ultimately ruins his life. *The Go-Between* (1953) is his best known novel. Set at the turn of the century, it tells the story of the vacation of a poor young boy Leo with his schoolfriend Marcus Maudsly at the estate of his aristocratic family. The novel depicts the conflicts of class inequality, which remained one of the predominant motifs of Hartley's writing. Hartley was concerned with social issues on a larger scale. The novel is an artful rendering of the nascent boyhood sexuality which the adult Leo tries to recreate through his memories. Memory often idealises the past, but despite his infatuation with Marian, for whom Leo becomes the go-between, Brandham Hall is disqualified as the site of pastoral idyll because of the older Leo's acute class-consciousness. Thus, the younger Leo creates a pastoral landscape but the older Leo interprets it. *Facial Justice* (1960) depicts a utopian society which at a closer look is a kind of social dystopia, written under the influence of Orwell's essays and Huxley's *Brave New World*. The following works, *The Hireling* (1957) and *The Love Adept* (1969), are novels in which the main heroes are drivers. *The Will and The Way* (1973), in the manner of *King Lear*, relates Frank Handforth's mistaken estimation of his daughter's affections and the ensuing complications. Hartley's novels do not spare criticism of the class system and depict its conflicts with almost "naturalistic" preciseness.

Graham G r e e n e (1904 – 1991) represents a trend of social fiction primarily concerned with ethical problems. He started his literary career as a critic for *The Times* from 1926 to 1930, and as literary editor of the *Spectator* in 1940. From 1941 to 1944, he worked in the Foreign Office. Early in life he converted to Catholicism and his religious views are frequently reflected in his books. He often claimed that he was not a Catholic writer, but a writer who is Catholic. His novels written before the war include *The Man Within* (1929), *Stambul Train* (1932), *Journey Without Maps* (1936), *Brighton Rock* (1938), *The Lawless Roads* (1939), *The Power and the Glory* (1940), *The Heart of the Matter* (1948), *The End of the Affair* (1951), *The Quiet American* (1955) and others. *The Man Within* is a historical novel dealing with treachery and guilt, both of which were to become central motifs in his fiction. The *Confidential Agent* (1939) was a novel about the war in Spain and *Brighton Rock* was the first of his "Catholic novels." The story is the portrait of a young man Pinkie, whose Catholicism does not prevent him from becoming the head of a gang. Deeply sure that he will be condemned after his death, this character is reminiscent of the characters of Dostoyevsky. His choices are immoral, forcing him into evil, and, as a Catholic, he thinks that his retribution does not lie in the realm of human hands. Rose, his wife, believes in his love and loves him unconditionally; she is the incarnation of good and together the pair are a Catholic anti-thesis. *The Power and the Glory* is

considered to be Greene's best novel, which re-enacts a myth of pursuit and betrayal (Mudford 1996: 29). Set in Mexico, it narrates the story of a Catholic priest in communist Mexico. The ruling communist party forbids religion on the grounds that it is a source of poverty and ignorance, so the priest, who is weak (he drinks and he has a son in one of the villages he visits), must celebrate mass on the run. The priest is constantly on the move from one village to another. While being chased by a powerful and decisive army colonel, the knowledge that religion is invincible and that the people will always need food for their soul causes the priest to rise to spiritual greatness despite his weaknesses.

The Heart of the Matter deals with a similar issue. The main character is a man who is deeply religious, yet entangles himself in rather immoral situation. Scobie feels responsible for deceiving his wife, but he is unfaithful only because he cannot leave the girl who trusts him and misses him. He finally commits suicide because he cannot choose, and he feels that his life only increases his betrayal of God. Green disliked being described as a Catholic writer, yet his novels are profound examinations of Catholic morality. *The End of the Affair* portrays the triangle of novelist Maurice Bendrix, his friend Henry Miles and his wife Sarah. Set against wartime London, the affair of Sarah and Maurice is suddenly brought to an end by her. Two years later, Bendrix haunted by memories of their times together, sends a private detective to uncover the truth. But truth is more complicated than simply another Sarah's affair. She is dying of consumption. The inclusion of Sarah's journal breaks up the first person narrative and includes a different type of insight. The novel shows the interplay of human needs, wishes, desires against conventionalised proper behaviour. Greene's books are usually preoccupied with moral dilemmas of a personal, religious or political nature. His central characters are complicated, haunted by guilt and failure, questioning their own ability to feel and love, and are never quite sure that they do the right thing. Greene's admiration for Conrad is apparent in many of his novels, yet he is much more concerned with the problems of inevitable doom.

His other publications include *Hear Us O Lord from Heaven Thy Dwelling Place* (1961), *Selected Poems* (1962), *Dark as the Grave Where in My Friend is Laid* (1968) and *October Ferry to Gabriola* (1970). Greene wrote some light hearted novels like *A Burnt-Out Case* (1961), *The Comedians* (1966), *Travels with My Aunt* (1970), and *The Honorary Consul* (1973). The latter is a spy novel (see below). Green also wrote plays, such as *The Living Room* and *The Potting Shed,* and a three volume autobiography, *A Sort of Life* (1971), in which he recalls his schooldays and Oxford, his marriage and conversion to Catholicism. *Ways of Escape* (1980) is taking the story from when he was about twenty seven and recalling his wide travels to Haiti, Vietnam, Cuba and other places. The final volume, *A World of My Own*, was published posthumously.

Two women novelists, Elizabeth Taylor (1912 – 1975) and Olivia Manning (1908 – 1980), are worth mentioning here. Taylor was a novelist who dedicated herself to the observation of middle-class life in the tradition of Jane Austen and E.M. Forster. *At Mrs Lippincote's* (1946) is a study of bourgeois life. Her best works are *A Wreath of Roses* (1950) and *Mrs. Palfrey at the Claremont* (1972). She published collections of short stories such as *Hester Lily* (1954), *The Blush* (1958), *A Dedicated Man* (1965) and *The Devastating Boys* (1972). She also wrote a book for children *Mossy Trotter* (1967). Manning's first novel, *The Wind Changes*, was published in 1937. During the war she travelled to Bucharest with her husband. Her experiences in Romania as well as her later travels to Greece, Egypt and Jerusalem inspired the works for which she is best remembered, *The Balkan Trilogy* (1960, 1962, 1965) and *The Levant Trilogy* (1977, 1978, 1980). In the latter she portrays a newly wed couple, Harriet and Guy, and their adventures in the Orient.

William Sansom (1912 – 1976) was a novelist, a short story and travel writer. He travelled throughout Europe and worked in a bank and an advertising agency. During the Second World War he served as a fireman. His first volume of short stories, *Fireman Flower and Other Stories* (1944), reflects his experiences with the National Fire Service in wartime London. Afterwards, he published *South* (1944), *Something Terrible, Something Lovely* (1948), *The Passionate North* (1950), *A Touch of the Sun* (1952), *Lord, Love Us* (1954), *A Contest of Ladies* (1956) and *Among the Dahlias* (1957). His most successful novel is *The Body* (1949).

Malcolm Lowry (1909 – 1957) reflects different aspects of the post-war fiction, namely the non-political and artistic side. Under the influence of American writers such as Herman Melville and Jack London, he left school and went to sea. He then returned to take a degree at Cambridge. He published his first novel, *Ultramarine*, in 1933 revealing his fascination with expressionism, the sea and the writings of Joseph Conrad. The novel tells the story of a bourgeois young man who travels to the Far East to learn about the world but primarily to learn about himself. Subsequently, Lowry wrote two more novels, *Lunar Caustic* (published in 1962), an evocation of the jazz era based on his experience of hospitalisation for drunkenness in New York, and *In Ballast to the White Sea*, which was never published and perished in a fire in 1944. Lowry went to France and then to the USA, where his next three novels were rejected by publishers. He published *Under the Volcano* in 1947, after having to defend this work for nearly two years. He wrote a famous letter explaining the book's symbolism. Beginning on Halloween 1939, Frenchmen Jacques Laruelle reflects on the first anniversary of the death of the Consul, Geoffrey Firmin. The story begins in chapter two with the Consul's wife, Yvonne, returning to reconcile with her husband and start over again. Yvonne and Geoffrey's brother, Hugh, are unsuccessful at preventing the Consul from drinking. This story of the Consul's alcoholism and subsequent degeneration reflects Lowry's own life. Lowry uses cabalistic symbols and allusions to Dante's *Inferno* to show that the hell that some men live in is their own creation. The novel is about the breakdown of values in the twentieth century, and the consul is the most representative expression of a breakdown which affects other people on levels on which they may be scarcely Conscious. Consciousness is for Lowry the effect of individual action, but the tragedy of the Consul is that he can only attain full consciousness while drinking alcohol, through which he aserts his inescapable alienation. While the book has a political dimension connected with Geoffrey's murder by fascists and his background as a Spanish Civil War veteran, it is the cabalistic connection of numbers and symbols that enacts the most important function.

Another form of non-realistic novel is **fantasy**. Although the term can denote any number of works which are not realistic representation of the world, like dream vision, fable,

fairy tale or romance, contemporary fantasy literature is frequently concerned with alternative worlds, in which magic is part of life. One of the exponents of the fantasy literature was Mervyn P e a k e (1911 – 1968). His trilogy about the imaginary Earl of Groan and the castle of Gormenghast starts with *Titus Groan* (1946). The setting of this fantasy is so elaborate that it engulfs the action and places the main hero into a grotesque situation. The books have the quality of grotesque Gothic stories mixed with powerful allegory. *Titus Groan* was followed by *Gormenghast* (1950) and *Titus Alone* (1959). Peake also authored a number of verse collections like *Rhymes Without Reason* (1944), *The Glassblowers* (1950) and *The Rhyme of the Flying Bomb* (1962). His *Book of Nonsense* was published posthumously in 1972.

The master of fantasy is John Ronald Reuel T o l k i e n (1892 – 1973) who published several philological and critical studies such as the edition of *Sir Gawain and the Green Knight* (1925) as well as novels based on a mythology of his own. He is the author a number of memorable essays, e.g., "The Monsters and the Critics," "On Translating Beowulf," "On Fairy Stories" (edited by Christopher Tolkien in 1983), and the poem "The Homecoming of Beorhtnoth Beorhthelm's Son" (edited by Christopher Tolkien in 1988). Tolkien was a medievalist by profession with special interest in Old Norse sagas and Anglo-Saxon poetry. It is the sagas that influenced his endeavour to write new myths for England. In *The Hobbit* (1937), which chronologically precedes the trilogy, we meet the characters involved in finding the Ring. The old hobbit, Bilbo Baggins, while searching for the dragon's gold, finds the Ring by change and then forgets about its power although he enjoys longevity and strength it affords. At the beginning of the first part of the trilogy, *The Lord of the Rings*, comprising *The Fellowship of the Ring* (1954), *The Two Towers* (1954) and *The Return of the King* (1955), we meet Bilbo again. He, not without regret, has to pass the Ring on to his nephew Frodo, who in turn is the chosen one to journey to Mordor (the place where evil was born) to destroy the Ring. The entire trilogy is based on the journey of Frodo and his "fellowship of the Ring" (including his two hobbit friends, a magician, a dwarf, an elf, and a human being). These books present the epic confrontation between good and evil mitigated by the power of the Ring, which is desired by all the evil forces. This fiction is heavily symbolic and ambiguous and resistant to any kind of unified interpretation. Tolkien's books explore mythology of power in what Tolkien surmised could have been its earliest mythical stage.[1] Tolkien's *Silmarillion*, the stories which show Middle Earth before the rings were made leading up to their creation, was edited by Christopher Tolkien, J.R.'s son, and published in 1977.

The Novel of the Fifties

The novel of the fifties takes up a number of themes. One of the most potent trends is represented the realist Angry Young Men taken after the dramatic movement of the same name. The major protagonist of the novels of the fifties is an anti-hero, usually a young man of working class origin who, in the course of a novel, undergoes a test of his intelligence and ingenuity. He is an angry young man determined to conquer the big world. While not a genius, he is smart enough to get to the top and marry a good woman with plenty of money. His education creates a gulf between him and his parents because he does not want to return to his former social status. What is more, he usually shows contempt for authority. Such prose represents the voice of social criticism within the larger trend of the "Angry Young Men" body of literature. The new element of these novels is that the characters are ordinary people in small towns whose problems are particular to their small communities. With all its particular idiosyncrasies, this "new world" is much closer to what the ordinary man knows and the people who inhabit such small worlds can find humour in their own folly. A faction of the Angry Young Men is a working class novel of Angus Wilson or Alan Sillitoe. A different form of the novel is represented by the experimental fiction of Samuel Beckett, just as ethical and philosophical problems find their way into the novels of Iris Murdoch and William Golding.

A precursor of the Angry Young Men movement is William C o o p e r (b. 1910), a pseudonym used by Harry Summerfield Hoff. Cooper started writing before the war and he continued his career with *Scenes from Provincial Life* (1950). The title is linked to George Eliot's *Scenes from Clerical Life* (1857). Cooper returns to the idea of an individual who lives with the problems of everyday life. The four characters in the book live their lives unnoticed. *Scenes from Provincial Life* is sometimes seen as the the harbinger of the movement with its cynical protagonist Joe Lunn and the lower middle-class surroundings in which the novel is set. However, in contrast to the later young and angry, the characters of Cooper's novels do not aspire to change the world. Cooper consciously returns to the English tradition of the warm irony of Dickens or Fielding, continuing the life of Joe Lunn in *Scenes from Married Life* (1961) and *Memoirs of a New Man* (1966), written for C.P. Snow. He continued with *Scenes from Metropolitan Life* (1982), *Scenes from Later Life* (1983), *Scenes from Early Life* (1990). In these novels, the protagonist recalls his own life as a schoolmaster in a nameless provincial city, a life contrasted with that of his colleague, a successful novelist. Cooper's latest work, *Immortality At Any Price*, was published in 1991.

Chronologically, the first novel of the Angry Young Men movement is John W a i n's (1925 – 1994) *Hurry on Down*, published in 1953, a book that exact in its portrayal of the anti-hero. Charles Lumley, the main character, is an Oxford graduate who suddenly rebels against the conventional life style. In the spirit of picaresque novel, Charles starts his career as a lorry driver, stumbles into drug dealing and finally ends up as a hospital cleaner. Meeting the beautiful, elegant and rich girl of his dreams, he terminates his rebellion as he begins a new life. While women in Wain's books are an important element in the male character's attempt to achieve success, they remain merely devices rather than personalities. *Hurry on Down* is the manifestation of the spirit of the Angry Young Men who do not grow up so as not to conform to the demands of society and lead boring everyday lives. Wain's next novel is also a criticism of society; *Living in the Present* (1955) has as its main character Edgar Banks, who thinks that the world is full of rascals, so he decides to kill the worst man in the world and then commit suicide. His plans are not carried out, how-

ever, because of the people he meets. These chance encounters of his bring back to him the joy of life. *The Contenders* (1958) is a story about the competition and conflict between a businessman and an artist who each represent opposing social domains. Wain examines his main motif of the generation gap in his *Strike the Father Dead* (1962), *The Smaller Sky* (1967) and *A Winter in the Hills* (1970). The first contains clear references to Samuel Butler's *The Way of All Flesh*. In all his novels, he presents the world as seen through the eyes of a young man and advocates youth in favour of age. His other novels include *The Young Visitors* (1965), *The Pardoner's Tale* (1978), *Young Shoulders* (1982), *Where the Rivers Meet* (1988), *Comedies* (1990) and *Hungry Generations* (1994), the last three together making up the Oxford Trilogy.

Kingsley A m i s (1922 – 1995) started his literary career with *Lucky Jim* in 1954, the novel about a young man "who gets it all." Jim Dixon is not by any means handsome; he is short, rather fat, invariably frustrated, angry and seems to be the model of the king of misrule. His anti-establishment, subversive attitudes mark him out as the prototype hero of the Angry Young Men Movement alongside works like Wain's *Hurry on Down* (1953) and, later, John Osborne's drama *Look Back in Anger* (1956) and John Braine's novel *Room at the Top* (1957). The setting of Amis' novel is a provincial university, which is also indicative of the new type of fiction. Jim graduated from university, but an academic career is not his real interest. All he wants is to have a nice girlfriend and to make money without any special effort. Instead, as a junior faculty member, he joins a group organised by his supervisor, Professor Welsh, and makes a series of mistakes in trying to conform to their standards. The novel is an attempt to show how Jim tries to break the rules of his social class and connect with the higher classes, and fails because he does not belong to either. Jim is fired from the university but in the end gets the girl he wants, a millionaire's niece, and ultimately does not have to conform to social expectations at all. *Lucky Jim* recreates the eighteenth century picaresque novel with the contemporary picaro aspiring not only to win fortune but also to change his social position. *That Uncertain Feeling* (1955) recounts the story of John Lewis, a librarian in South Wales, whose adventures involve adultery. Unlike *Lucy Jim*, this novel was written in the first-person. *I Like It Here* (1958) is the story of writer Garnet Bowen who goes to Portugal in order to write about another writer, Wulfstan Strether. On the ferry to Portugal, Bowen reflects on the courses he used to give for foreign students and their enthusiasm for "Grim Grin" (Graham Green), "Ifflen Voff" (Evelyn Waugh) and "Shem Shoice" (James Joyce). Despite the generally projected xenophobia, hate of foreign travel and Amis' own irritation with foreign teaching as well as modernist writing manifested in the book, Amis managed to write a relatively funny and entertaining book, which pays homage to Henry Fielding and his moral seriousness.

Amis' writing initially showed the influence of Fielding, then of Richardson. Taking up on the problem of "virtue" in *Take a Girl Like You* (1960) Amis comments on prevalent sexual attitudes of the sixties. Although the topic is taken from Samuel Richardson's prose, in the novel, Amis tries to establish what virginity means given the twentieth century's sexual revolution. *One Fat Englishman* (1963) is a satire of Americans and also the British upper classes. *The Anti-Death League* (1966) is a spy story in which the threat of mass destruction forces the characters to form a totalitarian mafia-system, the anti-death league. *The Green Man* (1969) presents the character Maurice Allington who could be an eighteenth century libertine. He owns a hotel and restaurant called The Green Man. He entertains his guests with stories like the one about Thomas Underhill, a seventeenth century owner of the inn, who made a pact with the devil, sacrificed his wife and took possession of the creature, the Green Man. Throughout the narrative Maurice contemplates his own deeds, of sexual betrayal, the death of his father, his visions of God and ghosts.

> The most intriguing parallel between *Paradise Lost* and *The Green Man* exists in their shared ability to unsettle rather than suspend disbelief. Milton tests the seventeenth-century reader's faith (…) Similarly Amis's twentieth century reader—Christian, agnostic, atheist, or whatever—is confronted with a text which at once replicates and disrupts prior conceptions of actuality"
>
> (Bradford 1998: 29).

The Alteration (1976) is an anti-Catholic book, which seems to claim that only Protestantism and British rule are legitimate tools for progress. The novel tells the story of an alternative British history beginning with Henry VIII's older brother Arthur who did not die but reigned, and produced a legitimate heir with Catherine of Aragon. Thus, England remained Catholic. The liberal alternative to Catholic England is a settlement in America, called New England, which is populated by American Red Indians and descendants of European exiles and dissidents. Alteration stands also for the castration of the ten year old hero Hubert Anvil, who has the most beautiful soprano but in order to preserve such a voice, he would have to lose his manhood. Hubert tries to avoid such destiny by applying to the New England embassy for asylum. The book reverberates with Swiftian satire as well as Huxleyan and Orwellian dystopia. The same grim vision can be found in *Russian Hide-and-Seek* (1980), a story describing Britain in 2030, under Russian occupation, in which, however, not Marxist, but rather pre-revolutionary aristocratic games play the most important part. Amis' *I Want it Now* (1968) and *Girl 20* (1971) offer his views on culture and idealism. *Jake's Thing* (1978) offer Jake Richardson, who might be Jim Dixon, thirty-five years older, who, having stayed in the academic profession, has a number of affairs and then loses interest in sex. What is more, he cannot even remember why he was ever interested in the first place.

In 1965, Amis published a study of the world famous spy, *The James Bond Dossier*, and in 1968 he wrote a James Bond adventure story entitled *Colonel Sun* (1968) and published it under a pseudonym Robert Markham. The novel tells the story of Colonel Sun Liang-tan of the People's Liberation Army in China who collaborates with an ex-Nazi plan to open the eastern Mediterranean to the Chinese influence. In 1984 he published *Stanley and the Women*, a work which explores insanity and is "his most depressing and unfunny book" (Bradford 1998: 9). It conceives madness as a state in which the real and the unreal are no longer distinguished from each other. In 1986 he published *The Old Devils*, which won the Booker Prize. The novel narrates the story of a group of retired friends, their wives, and a writer Alun (formerly Alan) Weaver, who plays on his fake Welsh origin and turns himself into "media Welshman." He returns to his Celtic home to write a novel. Each

chapter of his novel carries the name of one of the characters, with whom he was in close contact, and the arguments in his earlier life.

Difficulties with Girls (1988) narrates the story of the two characters from *Take a Girl Like You*, Patrick and Jenny, in their married life. *The Russian Girl* (1992) presents a Russian poet, a lecturer in Slavonic Studies. The story is based on Amis' conversation with a Russian poet Yevtushenko, whom he once hosted in Cambridge. Amis' semi-autobiographical *You Can't Do Both* (1994) is set in Britain between the Wars and depicts the life of Robin Davis, born, like Amis, in Southern London and his subsequent progress through Oxford and lectureship in a provincial university. His last, unfinished, novel is *Black and White*, a story of an unconventional attraction between a white homosexual man and a black heterosexual woman. Amis' models were those of eighteenth century writers and also the nineteenth century realists, who combined fiction with social commentary. Amis' novels are usually satirical, dosed with with a great deal of verbal humour and the narration is conventional, with the story sometimes told from shifting points of view. Amis also tried his hand at detective fiction publishing *The Riverside Villas Murder* (1973), the pastiche of a detective story. **Pastiche** is an extended imitation, a patchwork of words, sentences or passages from various authors, a work written in the style of another writer. He was also a poet (see later in this chapter), a writer and a critic. Among his critical works are *Rudyard Kipling and His World* (1975), a biography of Kipling.[2] Amis was interested in science fiction, of which he edited some anthologies, e.g., *Spectrum: A Science Fiction Anthology* (co-edited with Robert Conquest) and *The Golden Age of Science Fiction* (1981). Amis was a conservative monarchist all his life and he was knighted in 1990.

John B r a i n e (1922 – 1986), of working class origin, from a small town in Yorkshire, did not receive a university education. The success of *Room at the Top* (1957) established Braine as an Angry Young Man and enabled him to devote himself solely to writing. The novel, set in an English factory town, is the story of a young man, Joe Lampton, who is of working class origin and whose only dream is to raise his social status. He attempts this by finding a nice girl, the daughter of a local businessman, to marry. The novel is a study of English class system and various human relationships as Joe has an affair with a married woman. Although he loves her, he opts for marriage with another woman, who can offer him a good social position and work in her father's business. Joe Lampton returns in the next novel, *Life at the Top* (1962), which concerns the boring and uneventful life of the money-owner. The same character returns in *The Crying Game* (1968) and *The Vodi* (1959), the latter being the somewhat autobiographical story of a young man struggling with tuberculosis. *The Queen of a Distant Country* (1972) is the memoir of a woman who helped the main character, a writer, in his literary career. Braine has a good flair for realistic novels with a lot of picturesque details; these well-written books are interesting as documents of a certain literary epoch. His other works include *The Jealous God* (1964), *Writing a Novel* (1974), *Finger of Fire* (1977), *One and Last Love* (1981) and *The Two of Us* (1984).

Another writer and playwright loosely connected with Angry Young Men is Keith W a t e r h o u s e (b. 1929). In 1959, Waterhouse published *Billy Liar,* a story about a boring small town English society in which the hero, Billy, injects a little life by courting three girls at one time and making up different stories of his life for each. Although he is clearly an example of an anti-hero, he does not have the drive to rise beyond his social class as other Angry Young Men have. Billy lives in a fantasy world, in which his family is perfect and his town exciting. *Billy Liar in the Moon* brings Billy back as a grown-up waiting for his first child. The novel shows contemporary urban desolation. Other novels by Waterhouse are *There is a Happy Land* (1957), *Jubb* (1964) and *Everything Must Go* (1968), *Office Life* (1968), *Maggie Muggins* (1981) and *Unsweet Charity* (1992). As a playwright, Waterhouse collaborated with Willis H a l l (b. 1929) on many stage, screen, and television plays, adaptations and musicals, including the adaptation of *Billy Liar* (1960), *Celebration* (1961), *All Things Bright and Beautiful* (1963). Waterhouse also wrote a screenplay of Stan Barstow's (see below) *A Kind of Loving* (1960). In 1994 he published *City Lights*, the first part of his autobiography.

A different kind of class criticism one finds in the work of Angus W i l s o n (1913 – – 1991). Angus Frank Johnstone Wilson studied history at Oxford, worked in the British Museum Library, and during the war, worked for the Foreign Affairs Ministry. His realistic social writing presents a picture of contemporary England based on his knowledge of human beings and their socio-psychological conflicts. Wilson is interested in the moral dilemmas of the individual, and the question of honesty and responsibility towards oneself as well as others. He started with a collection of novellas, *The Wrong Set* (1949) and *Such Darling Dodos* (1950). They are satirical and arrive at moral judgements on the patterns of life he sees around him. In 1952 his first novel, *Hemlock and After*, appeared. The text concerns the problems of a writer, Bernard Sands, who attempts to create a retreat house for writers. The work draws on his homosexual experiences. Wilson's biggest success was the novel *Anglo-Saxon Attitudes* (1956), the story of Gerald Middleton, a well known professor of medieval history, who leads an empty life with a family he is unable to communicate with. The irony is that as a historian he is bound to tell the truth but his professional success masks his personal failures.

In *The Middle Age of Mrs. Eliot* (1958), Wilson consciously returns to the tradition of the English nineteenth century novel. A woman whose husband has just died gradually regains the ability to experience deep feelings again. She refuses the protected and comfortable life her family offers preferring to live alone and reacquaint herself with the world around her. *The Old Men at the ZOO* (1961) pictures the future during a Third World War. *The Late Call* (1967) responds to the then current fashion of Freudianism and explores the problem of homosexuality. Wilson was probably the first writer to admit his homosexuality. The novel explores the spiritual desolation of life in the English Midlands, and is narrated from the perspective of a retired hotel manager. *No Laughing Matter* (1967) presents a panorama of changes over a period of several decades (1912 – 1967). It shows how a family's faith in their way of life is shattered under the pressures of everyday reality. *As If by Magic* (1973) mixes the happy world of the Hippie culture and homosexuality with the anti-novel formula. One of the characters is painfully aware that she is only a character in a novel, and therefore unable to do much about changing the course of action. She also tries to run away from all the hippie mythology and symbols. Wilson's last work, *Setting*

the World on Fire (1980), is a novel based on the Greek myth of the God Faeton, the son of the Sun. It is also the story of an old house belonging to the aristocratic family of Tothill. This novel is the most problematic as it links the rather complex issue of the memories of the war with Wilson's experimental treatment of mythology in the light of the dying epoch of aristocracy. In his works, he links satire with elements of the grotesque. On the one hand, he believes in the cultural importance of myth, yet on the other, he presents it in a grotesquely negative way with all the social conflicts sharply underlined. Wilson was knighted in 1981. In 1985 he moved to France but returned to England in 1987. Wilson's other writing include studies on *Zola* (1950) and *Dickens* (1970). His *Diversity and Depth in Fiction: Selected Critical Writings* appeared in 1981. He also authored a play, *The Mulberry Bush*, in 1955.

The **working-class novel** is represented by Alan Sillitoe (b. 1928) and Stan Barstow (b. 1928). Sillitoe is a writer without a university education, frequently compared to D.H. Lawrence who also came from Nottingham. His childhood was shadowed by the 1930s depression and the family's financial problems. Pensioned off by RAF, he began writing. In 1958, encouraged by Robert Graves, he published *Saturday Night, Sunday Morning* (1958), the story of a young worker, Arthur Seaton, who lives day by day, contenting himself with such simple pleasures as drinking and womanising. The book depicts the weekend of Arthur, who superficially reminds one of the characters from John Braine's and Stan Barstow's novels. *The Loneliness of a Long Distance Runner* (1959) is a collection of stories. The title story introduces a character who is a resident of a correctional house and has a good chance of winning a marathon, but gives it up as a way of rejecting conformity in a corrupt world. As he trains, he finds a new form of freedom, yet, he does not want to become the governor's protégé which is why he boycotts the race as a way to defy authority. Smith, whose name underlines his anonymity making him somebody and nobody at the same time, is a criminal only in protest against a corrupt society.

Other interesting works are his political fable *The General* (1960), and *Travels in Nihilon* (1971), a dystopian fantasy. His trilogy—*The Death of William Posters* (1964), *A Tree on Fire* (1967), *The Flame of Life* (1974)—examines the position of the working class in the modern industrialised society. In 1964, Sillitoe published his autobiographical novel, *The Key to the Door* (1961). Sillitoe is also a master of smaller forms such as the novella and the short story which are included in his collections, *The Ragman's Daughter* (1963) and *Guzman Go Home!* (1968). His most recent publications include *The Widower's Son* (1976), *The Lost Flying Boat* (1983), *Down the Hill* (1984) and *The Broken Chariot* (1998), the story of Herbert Thurgarton-Strang, who wants to take revenge on his parents for sending him to boarding school. Throughout his miserable childhood in the public school as well as later when he breaks free from it, Herbert sees his life as Phaeton's, the son of the sun god and a mortal woman. Phaeton is split between his divinity and his humanity which gives rise to his ultimate death, a death that brings his metamorphosis and ultimate immortality. Herbert hates his parents who sent him into exile and when he begins working in a factory and becomes Bert Gedling the distance between his two selves widens. Bert–Herbert becomes a working-class writer in search of identity. Parts of the book are fascinating because the writer is, through fiction, describing a version of his own life. At the end, when he has achieved financial success, and after the death of his father, Herbert is able to see himself as whole, Bert the writer and Herbert the heir to Thurgarton-Strangs. In *Birthday* (2002), his characters from *Saturday Night, Sunday Morning* reappear, namely Arthur Seaton, his wife Avril and his younger brother, Brian. Arthur lives in East Midlands, his wife is dying, and both Arthur and Brian miss the old days. *Marmalade Jim and The Fox* (1984) is a story for children.

Stan Barstow was born into a Yorkshire mining family. He wrote many novels depicting Yorkshire life, but he is best remembered for his first book, the working class novel entitled *A Kind of Loving* (1960). The novel follows the career of an office worker, Vic Brown, who is forced to marry his pregnant girlfriend, while at the same time portraying the changes in popular culture, television and media inaugurate in a conservative northern town. *A Kind of Loving* was followed by *Watchers on the Shore* (1966) and *The Right True End* (1976). The three books are called *The Vic Brown Trilogy*. His second trilogy describes a family's fate during World War II and comprises *Just You Wait and See* (1986), *B-Movie* (1987) and *Give it Up This Day* (1989).

One of the writers that influenced the literary arena in the fifties and continued writing through the nineties was Iris Murdoch (1919 – 1999). Moreover, her fiction marks a significant departure from the realistic forms employed by the Angry Young Men movement. She wrote a book on Sartre, *Sartre, Romantic Rationalist* (1953), in which she agrees with existential philosophy but criticises Sartre for stressing the alienating factor in life. In *Under the Net* (1954) she introduces a young man, Jake Donahue, a writer and a translator, who goes through an incredible series of adventures. Although he seems to be a dissident, an intellectual drifting anti-hero and therefore resembles the Angry Young Men protagonists, Murdoch's characters inhabit a world which is quite removed from those found in the works of Amis or Wain. Indeed, her works are primarily **philosophical novels**.

In *Under the Net* there are numerous references to Sartre and early Beckett as well as Camus, whose fiction she praised (Bradbury 1994: 329). What is more, in her essays from 1950 – 1959 she wrote about the existentialist hero (*Existentialists and Mystics*, 108 – 115). The protagonist of *Under the Net*, Jake Donahue, after being thrown out of the house of his girlfriend, embarks on a series of adventures as he has to search for new accommodations, money and food as well as the truth about himself and the world. The action is primarily realistic, set in London and Paris, although at times the events are happening in a surreal city of mime theatre, or film studio. An important part is played by a dog film star, Mister Mars, as the book considers the nature and limits of language, the relationship between word and silence, act and image, and figure and referent (Bradbury 1994: 329). The title of the novel is taken from Ludwig Wittgenstein (1889 – 1951),[3] a philosopher whose works were concerned with the nature of language and its relationship to reality. He claimed that when we speak we employ language games, still there are no unified rules to such games; yet, there is only a network of "overlapping and criss-crossing" similarities between games, not some common feature running through all games. Jake Donahue's mentor, Hugo Belfounder, is based on Ludwig Wittgenstein, whose antidote against language games is

silence. Jake is a writer concerned with his own silence, hence his involvement with the absurd (and surreal) quest. At the end of the novel, Jake finds the truth by becoming an original writer instead of a translator. All his adventures are based on happenstance, yet in the overall pattern, all such coincidental accidents have a set place in the process of Jake's education. Although at first glance there is a resemblance to the picaresque novel of John Wain, Murdoch writes a symbolic prose focused on philosophical allegory.

In her essay "Against Dryness" (*Existentialists and Mystics*, 287 – 295), written originally in 1961, she contrasts the nineteenth with twentieth century literature:

> It may readily be noted that if our prose fiction is either crystalline or journalistic, the crystalline works are usually the better ones. They are what the more serious writers want to create. We may call it the ideal of "dryness" (…)
>
> (291 – 292).

She discussed the idea of a character, which in the modern fiction is journalistic, presenting human beings through comprehensible world and empirical facts, while the modern novel should in fact attempt to recover a new **moral philosophy**, the need to sustain "the sovereignty of good." Moral philosophy or **ethics** is concerned with what is morally good and bad, right and wrong. The term is also applied to any system or theory of moral values or principles, both prescriptive and descriptive. Murdoch always claimed that a novel should primarily portray characters as human beings entangled in certain moral choices. All her novels subscribe to that pattern. In *The Flight from the Enchanter* (1955), she takes up the dilemma of freedom in human relations. In this book, whose main theme is the dynamics of power and powerlessness in sexual relationships, she portrays people who want to dominate others, and how the victims have to learn to liberate themselves from such power. In her next novels, *The Sandcastle* (1957) and *The Bell* (1958), she moves away from Sartrean existentialism towards an exploration of her characters' reactions in the face of the unpredictable.

Iris Murdoch uses literary models in her writing quite frequently, as in *The Time of the Angels* (1966) and *A Fairly Honourable Defeat* (1970), which both clearly refer to Shakespeare's plays. *A Severed Head* (1961) introduces the motifs of sexual desire, psychoanalysis and a variety of possibilities which can exist in the relationship between the victim and the victimiser. It is a sharp comedy that describes different ideas and patterns of love. It is mixture of humour and sadness presented with great skill in its use of language. Her novels of the sixties are even more clearly about ideas, they are certainly more "artistic than realistic." *The Time of the Angels* introduces a priest who loses his faith, and the ability to discern between good and evil, becoming prey to evil forces. *The Unicorn* (1963) is a parody of the eighteenth century Gothic novel, especially Jane Austen's *Northanger Abbey*, in which the characters pile up bad experiences by playing out various fantasies. Murdoch's claim is that suffering does not ennoble, but only brings on aggression. Many of her novels have, at first glance, a very traditional plot that seems simple, but behind that simplicity we find a deeper philosophical context. Some of them are too obviously moralising, like *The Nice and the Good* (1968) and *Bruno's Dream* (1969). Other novels of the sixties are *An Unofficial Rose* (1962), *The Italian Girl* (1964), *The Red and the Green* (1965). The latter is a mixture of historical realism, set as it is against the background of the 1916 Easter Rising in Ireland, and a complex allegorical love story.

In her novels of the seventies, Murdoch turns to human relations outside the family, probing the individual's stance within society *An Accidental Man* (1971) is the complex story of a man who is prone to accidents and blames fate for his misfortunes. Fate and accident make up the texture of the novel. In *The Black Price* (1973), at first glance, the central problem is the love story between an older man, Bradley Pearson, and a young girl, Julian, the daughter of his best friend. This cliché might as well be a product of the imagination of an impotent writer (Pearson) whose sick fantasies substitute for the creative process. Murdoch though, raises the question of the confluence of fiction and reality in the writer's mind and challenges the reader to find a way to discriminate between truth and lies. The story is in fact a meditation of *Hamlet* and the most meta-fictional of Murdoch's novels, which includes contradicting voices of characters presenting their respective self-deceptions. Murdoch's Booker Prize winner, *The Sea, the Sea* (1978), has more in common with crime stories and thrillers. The novel draws on *The Tempest* as it portrays an ageing theatre director, analysing the issues of self-discovery and self-deception as one has to face the reality and see through the created illusion.[4] *The Sacred and Profane Love Machine* (1974) is the story of an adulterous triangle situated between the charms of morality and the excitement of sin. Blaise Gavender has a wife and a lover and looses it all. The book is a morality play restructuring simple melodrama to depict the battle between sacred and profane love. Her other books of the seventies include *A Word Child* (1975) and *Henry and Cato* (1977). In 1980s and 1990s Murdoch wrote *Nuns and Soldiers* (1980), *The Philosopher's Pupil* (1983), *The Good Apprentice* (1985), *The Book and the Brotherhood* (1987), *The Message to the Planet* (1989), *The Green Knight* (1993) and *Jackson's Dillema* (1995).

In *The Green Knight* she spins an intrigue of murder to once again stress the connection between literature and morality. The complex interrelation between the contemporary novel and the drama of family (again similar to her other novels but most significantly *The Italian Girl*, are presented with an enchanted impenetrable extended family structure) and friends is interwoven with the medieval romance *Sir Gawain and the Green Knight* and the pre-Christian motif of the Green Man, fearful and mysterious.[5] In *Jackson's Dilemma*, Murdoch's most elusive novel, one finds a similar pattern of a stranger invading the familiar territory providing catalytic force to the love/hate entanglements of the circle of family and friends. Murdoch is interested in creating independent characters whose problems are akin to those of a more general audience. In her novels, she frequently uses first person male narrators so as to detach herself from her characters even more. Her novels can be described as psychological detective stories that portray complicated and sophisticated sexual relationships, combining comedy with the tragic elements woven in the philosophical symbolic narratives. Murdoch's philosophical works include *The Sovereignty of Good* (1970) and *The Fire and the Sun: Why Plato Banned the Artists* (1977).

In 1956 Murdoch married John B a i l e y (b. 1925), who became a professor of English at Oxford and also published fiction. They had the childless but happy union of two academics.

William G o l d i n g (1911 – 1993) published his first novel, *Lord of the Flies*, in 1954. The novel initially was received rather coolly. It was deemed too allegorical and too unrealistic and failed to gain immediate popularity. The story is a re-make of R.M. Ballantyne's *The Coral Island* (1858) which describes the adventure of three brave British boys who, after landing on a desert island, transform it into a little Britain rationally governed by British law. The natives have little to say and accept the superiority of British civilisation as the boys eventually fulfil their "white man's mission." Ballantyne presented three adolescent characters deprived of adult supervision, who nevertheless maintain their civilised manners. Golding's novel, by contrast, is a denial of the superiority of those values, and presents these supposedly superior values in a degenerate form. The work is a vision of the innate human aggression and evil that can surface in extreme conditions. The lost boys divide into two smaller groups: the dreamers and poets who guard the fire and the men of action who hunt for food. The groups prove unable to work together for the common good as the boys turn on each other with cruel and frightening violence. Golding knows exactly what boys are like, and his compelling imagination and vivid realism describe the disintegration of their untried and precarious civilisation to its bloody climax. Piggy is intelligent but short-sighted and weak. Simon's insight untangles the puzzles of the most important symbols on the island. Ralph, the eldest, becomes the chief, and Jack, the chief-hunter. The juxtaposition of good and evil and black and white, as inherent elements of the human soul, makes the book a most absorbing and instructive tale. This novel sets forth Golding's major preoccupation with man's sinful nature and the lack of primordial innocence.

Golding's next novel, *The Inheritors* (1955), is a denial of the optimistic belief in the progress of evolution. His Neanderthal man is a primitive whose great respect for life causes him to give in to the more intelligent but aggressively evil new race. The Neanderthals demonstrate their primal connection with the earth Oa, which is the mother giving birth and taking back her children. *The Inheritors* attempts at reconstructing the language of Neanderthal man who thinks in images rather than abstract thoughts. The book captures the origins of speech and sin. *Pincher Martin* (1956) is the story of a survivor who recollects his life in the second before he dies. *Free Fall* (1959) is also told in flashbacks, it reflects existential philosophy in a form based on stream of consciousness. The novel moves through contemporary artistic community whereas the flashbacks relate a Gestapo interrogation in a prison camp, where questions of the very nature of being and consciousness, sin and guilt, body and soul, are examined. *The Spire* (1964) is an allegorical story of the building of a church. It is the ambition of a priest Dean Jocelyn to finish the building of a spire to honour God, despite the fact that the construction lacks solid foundations and is paid for by all the lives he does not count. The book is an allegory of human pride, which, although seemingly directed towards a higher spiritual cause, still retains an inherent pettiness of intention.

Golding's *Darkness Visible* (1979) is a novel about England filled with Miltonic allusions (Bradbury 1994: 328). *The Paper Man* (1984) is a novel about a writer who after the great success of his best selling novel searches for immortality through alcohol and sex

and is plagued by an American academic. His *Rites of Passage* (1980), winner of the Booker Prize, reiterates or returns to the theme of a trip, seen as an allegory of life's journey. The action takes place at the end of the nineteenth century on a ship sailing to Australia. The main character takes up his journey with a view to learning new values. He dies of shame because of an unwilling homosexual encounter. Again, Golding probes human conscience examining guilt and sin in a disturbingly fascinating manner. Golding's writing is both symbolic and allegorical. His greatest successes are his novels, which make no pretence towards realism or objectivity. His views of humanity are very pessimistic, which perfectly reflect the atmosphere of uncertainty felt in the fifties and sixties. Golding's other novels include *The Pyramid* (1967), *The Scorpion God* (1971), *Close Quarters* (1987), *Fire Down Below* (1989) and an unfinished novel set in Ancient Greece, *The Double Tongue*. The novel tells the story of Pythia's life, the priestess of the Delphi oracle. It appeared posthumously in 1995. Golding also wrote a play, *The Brass Butterfly* (1958), the collections of essays, *The Hot Gates* (1965) and *A Moving Target* (1982). He was awarded the Nobel Prize for literature in 1983.

Doris L e s s i n g (b. 1919), as Doris May Taylor. She was born to British parents in Persia and was taken to South Rhodesia when she was five. She spent her childhood there on a large farm and first came to England in 1949. She brought with her the manuscript of her first novel, *The Grass is Singing*, which was published in 1950 and became an outstanding success in Britain, America, and in many European countries. The book describes the life of a woman in Southern Rhodesia, now Zimbabwe, who leaves her parents' farm to taste freedom in the town. She then marries another farmer, Dick Turner, and is once again trapped in the bush, which she hates, in the farm she does not understand. Alienated and unhappy, she turns to the black cook, Moses, for comfort and affection, but her frustrations gradually doom her to tragedy. When Tony, a young man from England, arrives on the farm, she sends Moses away, but he returns and kills her. A powerful statement against injustice, racism and hypocrisy, the book established Lessing's international reputation as a novelist. At first glance, Mary is a martyr, a white woman murdered by a native. However, in the eyes of both the Black population as well as the White settlers Mary breached the unwritten law by allowing such an intimacy to take place.

For her collection of short novels, *Five: Short Novels*, she was honoured with the Somerset Maugham Award. Among her other celebrated novels are the five-volume *Children of Violence* series (1952 – 1969), beginning with *Martha Quest* (1952), *A Proper Marriage* (1954), *A Ripple from the Storm* (1958), *Landlocked* (1965) and *The Four Gated City* (1969). The main character is Martha Quest, whose features remind us of Lessing herself with her quest for an identity, her liberation from social and geographical limitations and her struggle with her own internal conflicts. Martha Quest, the name itself suggesting the search for a new identity, tries to move away from the old ideas of society and from the second-class position society imposes upon women. Thus, the novels were hailed as embodiments of the nascent feminist ideas. *The Golden Notebook* (1962) is a transition to the experimental novel, written in the tradition of Bildungsroman. It concerns the novelist Anna Wulf who experiences a writer's block as she desperately tries to write a novel.

Fearing madness, Anna records her experiences in notebooks marked by different colours. The black notebook denotes her problems as a writer, the red notebook addresses her political life, the yellow one discuses her relationships and emotions, and the blue one narrates ordinary events. However, it is the fifth notebook, the golden one, that is the key to her recovery and self-discovery. The notebooks are an attempt to impose order on the chaos of the world she lives in. Anna had faced the trauma of having her book read very differently from her intention, in a brush with a television producer (Maslen 1994: 19). Thus, diverse readings of the same subject preoccupy Anna's mind as she begins to deal with her notebooks. The book is largely concerned with the problems of writing and the impossibility of touching the problems and conflicts of an individual within the framework of the realistic novel. The novel is an attempt to write honestly about women's lives and beliefs and the pressures the twentieth century political and social life imposes upon them. It can also be read as a parody of the life of a "lady author" who notes in her journal how essential it is "to have clean linen on one's bed everyday" (Showalter 1999: 310).

Lessing's next three books are experimental novels. *A Briefing for a Descent into Hell* (1971) is the story of a patient brought to a psychiatric hospital who embarks on a journey to "hell" through the fragments of his memories and hallucinations. His narrative is interwoven with the narrative of the doctors who through their notes and observations symbolise the state of contemporary civilisation. After publishing *The Summer Before Dark* (1973), she wrote *Memoirs of a Survivor* (1974), which introduces a futurological vision of the world after the ultimate disaster. *Memoirs* reformulate Bildungsroman and autobiography weaving together apocalyptic representations of the outer world with glimpses of the protagonist's inner life (Maslen 1994: 30).

Lessing's interest in science fiction finds expression in her allegorical works, *Conopus in Argos: Archives* and its four parts, *Shikasta* (1979), *The Marriage Between Zones Three, Four and Five* (1980), *The Making of the Representative for Planet 8* (1982) and *Documents Relating to the Sentimental Agents in the Volyen Empire* (1983).

She then returned to realistic narrative with novels originally published under the pseudonym Jane Somers. They were *The Diary of a Good Neighbour* (1983) and *If the Old Could* (1984); the latter is a study of old age. She has concerned herself with urban terrorism in the disturbing *The Good Terrorist* (1985), a novel concerning socialism and anarchism, and *Prisons We Choose to Live Inside* (1987). In 1988, she published *The Fifth Child*, a novel, which on the surface recreates the Victorian ideal of happiness with a young couple, four children and the family gathered in a large Victorian house. When Harriett Lovatt gets pregnant again, she is not unhappy but when the child is unusually big and difficult she begins to wonder what she is going to give birth to. Her pregnancy and the early years of her child, Ben, seem indeed to be a horror. Ben is unlovable and not loved, and he is feared by children and adults alike. Large, ugly, violent and uncontrollable he does not fit the family, nor does the family fit him. Only with those who are outside conventions can Ben, who is both a threat and a victim, find acceptance (Maslen 1994: 47). Lessing sees Ben as a dystopic defiance to all concepts of the progress of civilisation. She endows him with a regressive gene frequently referring to the primeval violence that is manifested in his character. Both *The Fifth Child* and the earlier *The Good Terrorist* demonstrate the inability of social institutions to deal with elements that refuse to conform to society's norms and rules, thereby challenging our concepts of what is proper and what is not. Lessing wrote *Ben in the World* (2000) as a sequel to *The Fifth Child*. In 1996 she wrote *Love, Again,* a novel about an elderly woman in love. Lessing wrote plays with *Play with A Tiger and Other Plays,* being published in 1996. Her most recent novel is *The Sweetest Dream* (2001). She also published a volume of autobiography entitled *Under My Skin* (1994).

Lawrence Durrell (1912 – 1990) wrote mostly about the eastern Mediterranean where he spent most of his life. He started with poetry, which included collections *A Private Country* (1943), *Cities, Plains and People* (1946), *On Seeming to Presume* (1948) and *The Tree of Idleness* (1956). It is hard to recapture the immense excitement that greeted the publication of Durrell's *Alexandria Quartet: Justine* (1957), *Balthazar* (1958), *Mountolive* (1958) and *Clea* (1960) in the late 1950s. The device of narrating the same events from different points of view provides an intriguing framework for the story set in Alexandria, a place of love, liberated sex and romance. "His blend of lush romanticism and existential soul searching stands at a far remove from current post-modern critical sensibilities" (Boone 1990: 316). The novel is set on the eve of the Second World War in Alexandria, an Egyptian city that once had the world's greatest library. However, the four characters are more interested in carnal knowledge of one another and each presents a different perspective on the events in which they are involved in one way or the other. Their stories give only relative accounts of certain incidents, but together they offer a complete but complex picture. The main characters are Darley (Durrell himself) and Justine, the wife of Egyptian millionaire, Nessim. They become lovers and Justine gives Darley her diary. He sends it to the doctor, Balthazar, who returns it with his commentary. Mountolive is a British diplomat; he gives insight into the political intrigues in Egypt, in which Justine as well as Nessim are involved. Clea, becomes Darley's wife and at that point, reveals some the other aspects of the previously related events. With Justine as the femme fatale, Durrell combines Einstein's relativism and Freudianism with a Romantic aesthetic decadence together with a mysticism of the flesh and gender, in the style of D.H. Lawrence. Fused together, all these elements make his works very popular.

In 1936, twenty-four years old Durrell wrote *The Black Book*, which was to be the forerunner to *The Alexandria Quartet*. It was published in Paris in 1938, and banned in England for obscenity as the book using the motif of found diary, describes the sexual experiences of a number of different characters. It was eventually published in England in 1959. Durrell also wrote poetry, most notably *Quaint Fragment: Poems Written Between the Ages of Sixteen and Nineteen* (1931), *Pied Piper Lovers* (1935), *The Ikons* (1966), *The Vega and Other Poems* (1973). His other novels include *Panic Spring* (1937), *Bitter Lemons* (1957), Durrell's account of the war in Cyprus, the cycle entitled *The Revolt of Aphrodite* comprising *Tunc* (1968) and *Nunquam* (1970), and the posthumously collected *The Avignon Quintet* (1992) including *Monsieur* (1974), *Livia* (1978), *Constance* (1982), *Sebastian* (1983) and *Quinx* (1985). His final work was *Caesar's Vast Ghost* (1990).

Durrell spent a great deal of time in the eastern Mediterranean and published books on Greece, e.g., *Prospero's Cell* (1945) and *Bitter Lemons* (1957).

Gerald Durrell (b. 1925), Lawrence's younger brother, is a travel and natural history writer. He made his debut in 1951 with *The Overloaded Ark* and continued with many books on natural history, including *Birds, Beasts and Relatives* (1969), *Beasts in my Belfry* (1973), *The Stationary Ark* (1976) and *How to Shoot an Amateur Naturalist* (1984).

Nigel Dennis (1912 – 1989), who wrote *Cards of Identity* (1955), takes up one of the central themes of existential philosophy namely the problem of identity. When the book first appeared, in 1955, Britain was going through dramatic cultural changes, including the emerging literary movement of the working class dramatists. In his grotesque story, the characters take up different identities, thus stressing the instability of the modern world in which people are unable to resume their pre-war lives and cannot find themselves in the post-war reality. They live in their memories of the past glory. All the principal characters are con-artists, some of them on a high philosophical level. In fact, their everyday "performances" endorses the claims of microsociology of Erving Goffman (1922 – 1982), presented in his most influential volume, *The Presentation of Self in Everyday Life* (1956). Dennis also wrote a play, *The Making of Moo* (1957), in which he takes a position opposed to institutionalised religion. His next play, *August for the People* (1961), presents a conflict between an aristocratic landowner and common men. In 1966 Dennis published *A House in Order*, a short Kafkesque novel. He also turned his novel *Cards of Identity* into the play in 1956.

The greatest experiments with fiction were those conducted by Samuel Beckett (1906 – 1989). Born in Dublin, in 1928 Beckett moved to France to study and teach. While in France Beckett started writing in French claiming that for him a foreign language required more discipline in formulating one's thoughts. A self-imposed exile, he wanted to dissociate himself from his Irish background. At the time, he was both a friend and a secretary to Joyce; both writers shared the preoccupation with language, words and meaning. In Paris he started writing poetry and critical works: *Belaqua*, *Dante. Bruno. Vico... Joyce* (1929), his long poem, *Whoroscope* (1930), and an essay on *Proust* (1931). His early works, *Le Kid* (1931), *More Pricks Than Kicks* (1934) and *Murphy* (1938), did not bring him any success.

Later, he started writing the novels: *Murphy* (written in English in 1938, author's French translation in 1947), *Molloy* (Fr. 1951, Eng. 1959), *Malone Dies* (Fr. 1951, Eng. 1959), *The Unnamable* (Fr. 1953, Eng. 1959) and *Watt* (written in English, first published in Paris in 1958, in London 1964). His novels are typical examples of the anti-novels or what is called ***roman nouveau***, the new novel. As an heir to Modernism, Beckett was committed to exploring new concepts and representations of the world. The new novel goes beyond the realistic representation and established conventions of earlier fiction. For Beckett literature was no longer considered realistic, and since it was accepted as fictional, it could reflect only a subjective, authorial point of view. A fundamental conflict also exists between the means of expression and the novel's expressiveness. The illusion that art creates is transformed into an aesthetic experience that through the acceptance of its artificiality, reflects itself and, in a way, inverts falsity and truth. The protagonists are not capable of discerning fictitious worlds from their own apprehendable universe. They are both creators and creations condemned to a constant search for identity. The characters of Beckett's novels remind one of two-dimensional medieval paintings, rather than the rounded characters of typical nineteenth century realism. Moreover, the world of Beckett's characters is deprived of warmth and feelings. People are always alone and cannot communicate with others.

A closer examination of Beckett's works shows that there is a close relationship between the characters from his novels and those from his plays. *Molloy* consists of the dual quests: that of the old and crippled Molloy for his mother whom he both loves and despises, and that of Moran for Molloy. Molloy's pursuit is a kind of Freudian regression, while Moran's quest is more a search for the self. It remains unresolved at the end whether Moran becomes, or simply finds, Molloy. The blending of the two characters is more probable since Beckett's characters, like Vladimir and Estragon in *Waiting for Godot* (see later in this chapter), frequently portray the duality of human nature. Molloy is confined to his mother's room where he writes his absurd story about the search. Malone, dying like Hamm in *Endgame*, is immobilised and, sequestered in the room, reduced to eating and defecating. *The Unnamable* is only a consciousness, deprived of recognisable bodily form that carries his monologue through a labyrinth of thoughts. It is the pure consciousness of a writer who does not know the purpose of the writing, yet he has to write out of some strange imperative that compels him to create. The Unnamable does not know why he has to go on with both his life and his stories, or that his life is his stories. No one can ever be sure whether his fictions are the recollections of the past or exclusively the products of a sick mind. "Perhaps it is liquefied brain," says the Unnamable, talking to himself, without any desire to do so, while tears flow from his immovable eyes.[6)]

Beckett is also the author of short stories. He wrote *Comment C'est?* (1961; Eng. *How It Is?*, 1964) in which he creates characters who know that they are fictional and struggle with the inefficiency of language. The preoccupation with language here is equally significant as in Beckett's plays and novels. In 1958, Beckett published *Stories and Texts for Nothing* in France (in Eng. 1967). In 1976, Beckett published *Fizzles*, in French and English. Beckett was awarded the Nobel Prize for Literature in 1969.

The Novel of the Sixties

Bernard Bergonzi, in the book *The Situation of the Novel* (1972), accused English authors of provincial attitudes. According to him, the English novel was pseudo-intellectual. The novels of young English writers

> (...) conveyed a general feeling of flatness and banality in the writing, and a complete unawareness of the problems of constructing a novel. Here again, one can refer to English ideology. Novel writing is seen as a visible and understandable tradition, the niceties of which can be picked up as one goes along (...). English novels tend to be, in John Bailey's formulation, a kind of nature, in which one effortlessly participates, without will and without directing intelligence
>
> (Bergonzi 1972: 68).

The new **experimental novel** originated with Samuel Beckett and his anti-novel. It is subjugated to the same basic principles as the drama of the absurd. As linguistic absurdity results from the inefficiency language, there is a constant search for a transparent language which could better depict reality. In unrealistic settings and without logically developed action, the characters of a novel are the self-conscious creators of fiction. Robert Scholes, in *The Nature of the Narrative* (1978: 82 – 159), introduces the notion of plot as being essentially fictional. John Barth's article, "Literature of Exhaustion," was published in 1967. Barth, an American writer, exposed the crisis of contemporary fiction and re-laid foundations for the rise of a new prose, no longer based on cause and effect or governed by any rules of logical development. He promoted intertextuality and the necessary rewriting and revision of already existing works. Barth claimed that literature in its classical form had exhausted itself and the only way to revive it was to create something new out of what has already been created. He advocated the repetition of an infinite circle of motifs in an eternal linguistic game, which ultimately becomes a labyrinth of no return, and both the reader and the writer can find themselves lost in the funhouse. Another American writer, Raymond Federman, published his seminal essay "Surfiction" in 1975. His theory challenged tradition and even avant-garde writing such as Beckett's or Borges'. Surfiction was designed to explore the infinite layers of irrationality functioning in the unconscious. The novel did not merely reproduce, but rather created meaning, as a new reality arose that bore no resemblance to the old.

These postulates were accepted on both sides of the Atlantic and the novel lost its realistic appearance and became an exercise in form. Yet, in the English novel of the sixties, the experiment had a rather limited range, never going beyond certain accepted standards. John Fowles probes the novel form and the notion of fiction, while at the same time writing a very good, coherent and readable novel. The same is true of the eighties' writers such as Ian McEwan or Angela Carter. In England, therefore, the novel was not dead; on the contrary, it has acquired a transcendental quality through its often mundane topics that synthesise human experience of the times. England experienced the renaissance of realist and experimental fiction twenty years after American Postmodernism, in the eighties and nineties, when the writers born in the fifties began publishing.

The works of David S t o r e y (b. 1933) illustrate the transition between the novel of the 1950s and the novel of the 1960s. In 1960 he published *This Sporting Life*, about a young man who is part of a rugby team. It is an autobiographical tale in which Storey depicts his origins in the working class family of a Yorkshire miner and his experiences playing rugby to support his studies in Art School. Storey continues the work of Alan Sillitoe portraying the working-class hero Arthur Machin who makes it big in the world. Professionally successful, Arthur cannot however foresee the surfacing conflicts of the physical and the aesthetic, the body and spirit, and the most important conflict between the masculine and the feminine because Arthur gets emotionally involved with his landlady. Storey's next novel, *Flight into Camden* (1961), concerns a young girl who is a miner's daughter and has an affair with a married teacher. Here the conflict is highlighted by an apparent generation gap and a rebellion against puritan morality. Storey is not, however, a typical representative of the novel of the Angry Young Men. In his writing he is closer to Dostoyevsky and D.H. Lawrence. In *Radcliffe* (1963) he pays attention to myth and symbol. The symbolic unity of classes is seen through the homosexual relationship between the son of an aristocratic family and the son of a worker. Such a union can, however, easily turn into destructive conflict. Storey's *Pasmore* (1972) is the story of a young university lecturer facing a chaotic, disintegrating world, who suffers from a nervous breakdown and struggles to resolve a ruinous marriage. *Saville* (1976), the winner of the Booker Prize, is an epic account of the life of a South Yorkshire mining village. Storey later novels include *A Prodigal Child* (1942) and *Present Times* (1984). In 1992 he published *Storey's Lives: Poems 1951 – 1991*.

Muriel S p a r k (b. 1918) writes traditional realistic novels with elements of fantasy that are usually concerned with moral problems. Born in Edinburgh, Spark worked as a typist in the Intelligence Service during the war and for some time lived in Africa. She started her career with poetry and for a time she worked in the *Poetry Review*. In 1957, she published her first novel, *The Comforters*, and followed it in 1958 with *Robinson*, and in 1959 with *Memento Mori*. *The Comforters* is a Catholic novel, as Spark converted to Roman Catholicism in 1954, although some parts of the novel are situated in London bohemia. The book does not pertain to be a realistic narrative, rather it weaves Catholic, occult and bohemian themes to offer and anti-realistic narrative. In most of her novels one can feel a distance from the reader and a lack of any emotional identification with the characters. The motive of a philosophical search is combined with of principle of construction of experimental prose. *Robinson* toys with the castaway motif of Defoe's *Robinson Crusoe*. In Spark's book, Robinson is the name of the island as well as the name of the solitary proprietor of the island. January Marlow, who narrates the story, is "plane crashed" on Robinson together with two other passengers. All of them are frustrated and bored waiting for the pomegranate boat to come to the shore and save them. Robinson advises January to write a journal and "stick to facts," while she observes him, her two companions and a boy Miguel, who plays the role of Man-Friday, but in fact is the adopted son of Robinson. After a number of traumatic events, when they are rescued, January tells the press that her stay on the island was just "wonderful" and they got along "wonderfully."

The Ballad of Peckham Rye (1960) is a satirical presentation of the small community of Peckham Rye which is invaded by an outsider, in the person of the devilish figure Dougal Douglas, who stirs everybody and everything, only to disappear after a short time. *Memento Mori* is a grotesque piece merging reality with fantasy, in which some old friends receive a mysterious phone call in which a voice tells them they should remember they are going to die. A police investigation can find nothing and usually only one person's voice is heard on the recording while the mysterious interlocutor remains silent. In the end the message turns out to be a universal moral unheard by anyone who is not in the magic circle.

One of her most popular books is *The Prime of Miss Jean Brodie* (1961). Miss Brodie is a self-centred nymphomaniac who usurps God's laws by thinking she can create people anew. A group of girls in a girls' school, which she calls *crème de la crème*, blindly admires her and obeys her wishes. Brodie's fascism ultimately proves to be her downfall as

she is reported for conveying fascist ideology to the girls. Sandy Stranger, the one who betrays Jean, is her best creation. She ends up in a cloister, another authoritarian organisation, so as to repent for her betrayal. *The Mandelbaum Gate* (1965) dealt with the current political situation, and in particular the situation of the Jews. *The Public Image* (1968) is the story of a film star, or rather, the universal story of the creation of a film star. It presents the identity crisis of a person who runs away into a world of illusion and falsity. *The Driver's Seat* (1970) is the story of a woman who wants to commit suicide by provoking her own murder.

The most interesting work arguably is *Hothouse by the East River* (1973), whose action is located in New York but the characters constantly drift back to their wartime experiences in the Intelligence Service. The book is full of autobiographical references and Spark returns to the past as a way of annihilating it. At the end of the story, we discover that everyone has been killed by a bomb and that their present life was but an illusion. Many of Spark's writings have the quality of fable or parable in which tragic and comic elements intermingle. *Loitering with Intent* (1981), set in the late forties and early fifties, tells the story of a group of elderly upper class friends who form an autobiographical society in order to write their memoirs. They make a pledge not to publish any of the memoirs within the next fifty years so as not to hurt anybody living. Narrated by a young woman, Fleur Talbot, who is hired to be the secretary of the association, the novel spins a thrilling intrigue of Fleur writing her own novel in which some members of the autobiographical society feature, and the events which unfold after her manuscript is stolen with all the complications this entails. The book mixes the factual with the fictional, as in the words of the chairmen of the association, "truth is stranger than fiction." Her other works include *Girls of Slender Means* (1963), *The Take-Over* (1976), *The Abbess of Crewe* (1974) which deals with the Watergate affair, *Territorial Rights* (1979), *The Only Problem* (1984), *A Far Cry from Kensington* (1988), *Symposium* (1990) and *Reality and Dreams* (1996). She wrote a play, *Doctors of Philosophy*, in 1963. She also published her autobiography, *Curriculum Vitae*, in 1992.

Another Scottish writer is Jessie K e s s o n (1916 – 1994). Kesson was brought up in an orphanage and never attended university. She combined her writing career with a variety of odd jobs ranging from cleaner to artist's model. She left Scotland in 1954 to live in England. Her most famous novels are *The White Bird Passes* (1959), *Another Time, Another Place* (1983), *The Glitter of Mica* (1963) and *Where the Apple Rippens* (1985). Most of her novels contain autobiographical hints. For example, in *The White Bird Passes* the heroine, Janie, rejects a menial job because she wants to write poetry. In *The Glitter of Mica* she succinctly captures the oppressiveness of a rural community in Scotland. Isolated and inward looking, the parish of Caldwell is not ready for the ideas brought by Helen Riddel, the daughter of the head dairyman. Helen is forced to chose between her old life and the chance for a change but, unfortunately, dies in an accident. For Kesson, silence and understatement is very important in rendering emotions. She frequently uses the "empty space" to fill out emotions.

In the works of David C a u t e (b. 1936) and John B e r g e r (b. 1926) the facts of history are given a fictional framework. Caute is the author of *Camarade Jacob* (1961), a novel assessing the times of Cromwell from a Marxist point of view. *The Decline of the West* (1966) is a naturalistic account of the fall of imperialism in Africa. In 1991, he published *The Women's Hour*, a novel capturing contemporary problems, describing the professor of Media Studies and Green Party Councillor, Sidney Pyke, who is accused of raping a feminist, Dr. Bess Hooper, in the university swimming pool during the sanctified "women's hour." Whether he is guilty or not is yet another question, as Pyke has a conspiracy theory that he was framed because he offended radical feminist groups, his wife, his mistresses, local dog lovers and even the Minister of Higher Education. Caute plays with the contemporary anti-hero, spinning the tale of international media conglomerates and national politics constantly under pressure from various "pressure" groups. His latest book is *Fatima's Scarf* (1998) which recounts the story of a Muslim novelist in a Yorkshire town, who offends the Muslim community and has his book burnt in public. The novel weaves many contemporary British preoccupations connected with Muslim religious practices.

John Berger, a novelist and a critic, began writing in the late fifties, publishing *A Painter of Our Time* (1958), *The Foot of Clive* (1962) and *Corker's Freedom* (1964). *Corker's Freedom* toys with existentialism and its preoccupation with the issues of the freedom and imprisonment of a human being bound to an inescapable existential situation. In 1972 he published the novel entitled *G*, which employs the Don Juan motif and discusses the problems of the revolution in 1898 in Milan. The novel uses history in a postmodern manner to show its fictitiousness and irrelevance to the life of an individual human being. *G* won the Booker Prize. Berger's other works include *Once in Europa* (1989), a collection of stories and *Keeping a Radezvous* (1992), a collection of essays and poems.

Brian S. J o h n s o n (1933 – 1973), a poet, dramatist, novelist and theatre director, was an ardent supporter of avant-garde literary movements and an advocate of new forms, himself an admirer of Joyce and Beckett. He refused to call his novels experimental, claiming that the term "experimental" is a code word for unsuccessful (Bałutowa 1983: 263). His novels, however, definitely defy conventional forms of construction and narration. *Travelling People* (1966) limits action to the minimum in order to concentrate on the details of presentation using a camera eye technique. *Albert Angelo* (1964) is the tragicomic story of a young architect who is forced to teach in school. The scenes from the lessons are written in two columns. His lecture is contrasted with an internal monologue he conducts with himself as he observes his pupils. Johnson quite openly admits that his works are based on his own experiences. In *Trawl* (1966), the main hero is Johnson himself. *The Unfortunates* (1969) consists of twenty unmarked and loosely connected pieces, stressing the chaotic, absurd and illogical sequence of our life. It is his most celebrate "novel in a box" the structure, which acording to Johnson captures the way the mind works. It was published in sections, which were supposed to be shuffled and read in no particular order. *House Mother Normal* (1971) is narrated by the inhabitants of an old people's home, most of them in various states of mental disintegration. *Christie Malry's Own Double Entry* (1973) is Johnson's most accessible work. It is the story of a simple man, a clerk in a bank, who learns the principle of Double-Entry Bookkeeping and in this ways tries to make even with society, taking financial recompense for life's unpleasant events. All accounts are to

be settled in full and Double-Entry Bookkeeping is a way of ordering and comprehending the world for Christie as he organises his perceptions of the wrongs done to him, and the possibilities for justice and revenge. *The Old Lady Decently* (1975) is a posthumously published work about his mother and the first part of an unfinished trilogy. Although biographical, the book puts family affairs in the larger context of the fall of the British Empire.

John F o w l e s (b. 1926) is the author of several very successful novels: *The Collector* (1963), *The Magus* (1966), *The French Lieutanant's Woman* (1969), *Daniel Martin* (1977) and *Mantissa* (1982). *The Collector* is a psychological thriller, narrating the story of Miranda, a student of Fine Arts, who is kidnapped by a man called Clegg. Clegg has a butterfly collection and has her as the prize of his collection. Miranda is his object of desire not in the physical sense but rather as an object as opposed to a human being. She does not understand Clegg's obsession with collecting, and tries every way possible to free herself but nothing works and she finally dies. From her diary we learn that she herself was a prisoner of convention and the ready-made precepts for life of a mysterious existentialist poet named in her diary G.P. In this way, we see the novel as a study of alienation and imprisonment, and Miranda's death as liberation. The double narrative offers the story from both points of view that of the collector and that of his collected object, his prisoner. *The Collector* deals with possession and enchantment and leads us to the more mythical and fantastic *The Magus,* which is a study of fiction and its relationship with reality. The novel plays with various levels of intertextuality, with the main intertext being Shakespeare's *The Tempest.* **Intertextuality** is the term coined by critic Julia Kristeva in 1966, which designates various relationships between a text and other texts. Texts often refer to other texts, and such texts are called intertexts. Texts may also refer to themselves as texts. Various literary works are absorbed and transformed in a given literary work, they can comprise a certain cultural heritage, but intertextuality can also denote very clear literary allusions.

In *The Magus*, Nicholas Urfe, whose name refers to the French writer Honoré d'Urfé (1567 – 1625), the author of pastoral romances, e.g., *Astrea* or *Diana,* accepts a job offer from the eccentric inhabitant of the Greek island of Phraxos. Nicholas tries to heal his wounds after a failed love affair and is happy to leave England. Thus, the story begins quite realistically. Yet, as we proceede, we enter a world of fantasy and enchantment created by Conchis, the magus—Prospero. On the island Conchis creates a live theatre for people. Nicholas who, at first, is completely objective and detached, becomes increasingly involved with the spinning of the story within the story, entangled in his affair with Julie, an actress. She first plays an incarnation of Conchis' late fiancé, then a patient in a schizophrenic ward only to reveal herself as Conchis' prisoner. We never know who anyone really is as everything seems to be a fabrication of some sort. Nicholas Urfe, who is morally bankrupt, has to learn to relate to other people, and he also has to learn to discern his own lies from the truth. Fowles raises the question here whether or not we are the creators of the illogical and irrational stories of our own lives.

The third novel, *The French Lieutenant's Woman*, is really a theoretical study of the realistic novel. Under the cover of a realistic nineteenth century story, Fowles searches for methods of plot development and character creation. In the famous chapter thirteen, he asks himself the question:

> – Who is Sara, out of what shadows does she come? [asked at the end of chapter twelve] I do not know. This story I am telling you is all imagination. These characters I create never existed outside my own mind. If I have pretended until now to know my characters' minds and innermost thoughts, it is because I am writing in (just as I have assumed some of the vocabulary and 'voice' of) a convention universally accepted at the time of my story: that the novelist stands next to God. He may not know all, yet he tries to pretend that he does. But I live in the age of Alain Robbe-Grillett and Roland Barthes; if this is a novel, it cannot be a novel in the modern sense of the word
>
> (Fowles 1969: 96 – 97).

Again, the story is about playing certain roles because Sara Woodruff, was a governess and not a French lieutenant's woman. She created an image for herself to attract the interest of Charles. At the end, in a truly Postmodern manner, we are offered three different endings, three alternative solutions to the situation. The reader as a participant in the creative process is entitled to choose one; that which suits him or her best. The book's repetitions and permutations, as well as its inserted factual material, serve to convince the reader of its objectivity, while at the same time denying its own status as novel. Fowles constantly reminds us that what we are reading is just a story he has written and nothing more. Both *The French Lieutenant's Woman* and *A Maggot* (1985) involve long stretches of historical parody, of the styles of the nineteenth-century novel and of eighteenth-century formal writing, respectively, while at the same time playing upon the differences between them (Connor 2001: 141 – 142).[7] *A Maggot* revolves upon an eighteenth century murder mystery composed of trial interrogations.

In 1974, Fowles published *The Ebony Tower*, a novella and a collection of short stories, including his translation with an introductory essay of Marie de France's medieval *lai* "Eliduc." The interrelation of the title novella and Marie's text shows Fowles' medieval nostalgia. "The Ebony Tower," set in Brittany, not only invites an intertextual transaction between Marie's text and Fowles' story but also makes specific references to "Eliduc" whose action was also set in Brittany. Presenting an old painter involved with his two muses and a young painter-critic also involved with a wife and prospective lover, Fowles uses Marie's theme of love and sacrifice. The atmosphere of enchantment, the figures of two elusive women and David's struggle with himself not to succumb to an extramarital affair reminds one strongly of Marie's text forming an archetypal pattern. In "Enigma" Fowles offers the story of a man who one day went missing. Within the reconstruction of his last day by family and friends there are many gaps, and in fact no one truly knew him. A father, a husband, a friend, John Marcus Fielding turns out to be an enigma.

Daniel Martin (1977) is a Bildungsroman about a modern screen artist who, after lengthy deliberations about his own greatness, finally finds the true values of his life. Fowles fills the book with scenes from the protagonist's childhood and his life as a successful writer. The book has a traditional narration stressing the social context of Daniel Martin's life. *Mantissa* (1983) is a grotesque sexual fantasy intermingled with some theo-

retical discussions. In the book Fowles examines the modes of contemporary writing. He tells the playful story of the writer immobilised in a hospital bed, visited by a muse who knows all about fictions. *The Aristos* (first published in 1964 and revised in 1980) is Fowles' self-portrait through ideas. In 1998 Fowles' collected essays, *Wormholes. Essays and Occasional Writings*, appeared.

Anthony B u r g e s s' (1917 – 1993) works are reminiscent of the Angry Young Men Movement. He started writing after the Second World War with the novel *Time for a Tiger* (1956). For some time he worked in the Far East, an area he uses as the background for some of his earlier works. *Time for a Tiger*, *The Enemy in the Blanket* (1958) and *Beds in the East* (1959) were published together as *The Malayan Trilogy* (1972, reissued as *The Long Day Wanes* in 1982). In 1962, he published his greatest success of the sixties, *A Clockwork Orange* (1962), whose main hero is a young thief similar to Greene's character from *Brighton Rock*. Burgess writes about socially marginal people to stress his rebellion against the establishment. In the juvenile corrective house the hero goes through an experimental treatment which renders him completely helpless and non-aggressive. When he gets out, he can no longer protect himself and suffers. An interesting aspect of the novel is the language, which Burgess invents as the Newspeak of future generations, a mixture of Russian and English. This grim dystopia is enlivened by the social satire offered by the author. Burgess is also a great comic writer, as can be seen in works such as *Nothing Like the Sun* (1964), about the love life of Shakespeare. In the novel we find Shakespeare the young man and husband. We also see Shakespeare, the poet and the dramatist in London, in love with the Dark Lady, in Burgess' version a Creole. Through Burgess' writing, Shakespeare, the brazen figure, becomes alive with his youthful dreams, scribbling poetry against his father's shouts and falling in love with the theatre and with women.

Burgess returns to the Renaissance themes in *A Dead Man in Deptford*, published posthumously in 1993. The novel recreates the events that led to the mysterious assassination of Marlowe in a tavern in Deptford. Built on several voices, the monologues of the people connected with Marlowe, the novel commemorates Marlowe's murder. His *Any Old Iron* (1989) and the collection of short stories, *The Devil's Mode*, also from the same year, are playful renditions of history, literature and contemporary social satire. In the former King Arthur's Excalibur is recovered and causes some discussion in the cynical faithless society of today. In the latter, we encounter Shakespeare on tour of Spain, meeting Cervantes and Debussy in London who get acquainted with the Rossettis, while Sherlock Holmes discovers yet another murder mystery. One of the most interesting stories in *The Devil's Mode* concerns Atilla the Hun. Burgess tries to recreate the motives that made Atilla devastate Rome and in effect destroy the Roman empire.

In *Inside Mr. Enderby* (1963), *Enderby Outside* (1968) and *Enderby's Dark Lady* (1984), he mixes the "serious" problems of art and literature with rather trivial physiological problems. The book presents a portrait of the post-Joycean artist as lecher-poet, obsessed with art, death, language and his own insides (Bradbury 1994: 375). His most experimental work is *M F* (1971), an interesting meta-novel based on experiments with language. Both *Abba, Abba* (1977) and *Mozart and the Wolf Gang* (1991) are playful meditations on art and literature. In *Abba, Abba* Burgess presents Keats and an Italian poet Giuseppe Gioacchino Belli and wonders what would happen had the two indeed met in Rome and influenced each other's writing. *Mozart and the Wolf Gang* mixes a number of literary forms, including a film script and a short story. Here we are presented with two artists, Mozart and Burgess; Mozart is writing his famous Symphony no. 40 and Burgess tries to render Mozart's music in words. Burgess' other works include *The Wanting Seed* (1962), *Napoleon's Symphony* (1974), *The Clockwork Testament* (1974), *Earthly Powers* (1980), *The Kingdom of the Wicked* (1985), a novel about early Christianity and the posthumously published *Byrne* (1995), a picaresque verse-novel. Among Burgess' other writings are *Here Comes Everybody* (1965) and *Joysprick* (1973), studies of James Joyce, and *You've Had Your Time* (1990), his autobiography.

Jerzy P e t e r k i e w i c z (b. 1932) was a Polish poet before the war. He stayed in England and had his debut there in 1953 with the novel *The Knotted Cord*, a largely autobiographical novel about his childhood in Poland. *Loot and Loyalty* (1955) is a satirical work on Polish emigration. He gained popularity with the novel *Isolation: A Novel in Five Acts* (1959), the story of a perfect romance adopting the conventions of romantic love rather than the liberated sexual adventures so prevalent in the sixties. *The Inner Circle* (1966) is a dystopia of the period, which depicts the past, present and future in symbolic terms.

Malcolm B r a d b u r y (1932 – 2000), a well-known literary critic, is also a novelist and a skilful satirist. His *Eating People is Wrong* (1960) is a satire on relations at British universities. *Stepping Westward* (1966) portrays the adventures of an Englishman at university in the USA. Both novels follow and rework the campus novel of Amis' *Lucky Jim* type. In *The History Man* (1975), a seemingly liberated middle class couple becomes fascinated with changes in morality. They hate conformist attitudes but, in the end, not wanting to be different, accept the revolution just like everyone else. Its major character, the sociology lecturer, epitomises Bradbury's response to the 1960s academic culture.

Bradbury is a master of portraying people from his own environment and using a realistic setting to sharpen his satires. In *Rates of Exchange* (1982), shortlisted for the Booker Prize in 1983, Dr. Petworth, a typical middle class academic, is sent to a small central eastern country known in history as a battlefield of freedom. The fictitious country could be Poland, which Bradbury visited, the Czech Republic or the Slovak Republic, in the summer of 1981, when the action is set. All three were equally dangerous, but arguably Poland was the most exciting. Funny and entertaining, the book nevertheless makes fun of the unintelligible language (one of the Slavic languages) and customs of the country, being as much a **campus novel** as a satire on the British Council cultural travel programme.

In 1992, Bradbury published *Dr Criminale*, again shortlisted for the Booker Prize. The book reworks the campus novel linking it with the quest (not unlike David Lodge's *Small World*, see later in this chapter), the picaresque tradition and even the spy thiller. A young journalist, Francis Jay, makes an unforgivable mistake at the Booker Prize ceremony, he makes a fool of himself. Determined to save his career and himself in the eyes of the media world, he embarks on a quest for the most elusive figures of the nineties, Dr. Bazlo Criminale, a philosopher, political theorist, writer and, above all, a mysterious charismatic

figure influencing academic circles throughout the world. Whether Hungarian, Jewish, or British, Bazlo Criminale's origins remain unknown, but Jay finds himself entangled in international intrigues connected primarily with Eastern Europe (visiting Poland in the seventies and eighties must have made an unforgettable impression on Bradbury). What Francis finds is the personality of a chameleon and a survivor, a man driven not only by his academic ambitions but primarily by his lusts and desires. Bradbury's final novel, *To the Hermitage* (2000), moves between two time-frames, the contemporary with the writer embarking on the Diderot Project which is recreating the fictitious journey of Diderot, the first encyclopaedia maker, who went to Russia to entertain Catherine, the powerful monarch. The book is a commentary on the contemporary notions of history, the history which is all chaos and confusion, as much as it is on the historical significance of an individual life.

Between 1970 and 1995, Bradbury was a professor of American Studies at the University of East Anglia, where his students were, among others, Ian McEwan and Kazuo Ishiguro. Bradbury's scholarly publications include *The Modern American Novel* (1983) and *Dangerous Pilgrimages: Transatlantic Mythologies* (1995), a study of Anglo-American literary and historical relations. His other novels include *Who Do You Think You Are?* (1976), *All Dressed Up and Nowhere to Go* (1982), *Cuts* (1987), *Why Come to Slaka* (1991).

Drama

The theatre of the fifties continues the realistic trend of the pre-war drama with John Boynton P r i e s t l e y (1894 – 1984) providing a link between the dramatists of the inter-war period and the forties primarily on acount of his interest in the social aspects of the theatre. Priestley first adapted his own novel, *The Good Companions* (1931), and then wrote sixteen plays. These works ranged from the largely eclectic farce, *When We are Married* (1938), to the completely unrealistic allegory, *Johnson over Jordan* (1939). In his other plays, *Dangerous Corner* (1932), *Time and the Conways* (1937), *I Have Been Here Before* (1937) and *An Inspector Calls* (1945), he tries to revitalise the drawing room drama with infusions of a mysterious other reality. He experiments with the intrusion of something intangible that destroys our comfortable reality and brings out truths people would rather ignore. Likewise, Emlyn W i l l i a m s (1905 – 1987) produced some interesting pieces that attempt to come to terms with the problem of realism in modern theatre. His thrillers, such as *A Murder Has Been Arranged* (1930), *Night Must Fall* (1935) and *Someone Waiting* (1953), are clearly well-made though not necessarily fully realistic pieces. He also wrote a semi-autobiographical piece, *The Corn is Green* (1938), about a young Welshmen and the influence of a schoolmistress who encouraged him to study. Williams developed his own, primarily rhetorical, theatre with no pretence to any kind of experiment.

One of the most popular dramatist in the "pre-experimental era" after the war, was Terrence R a t t i g a n (1911 – 1977) who represents traditional realistic drama before the emergence of Osborne. He is concerned with the lack of communication between people, but in a different way from that of the existentialists. *The Winslow Boy* (1946) was an attempted revival of the well-made drawing room drama, with a family secret, which finally undergoes a dramatic reversal at curtain time. "(...) it has for all its merits the sight of the slight stiffness and mechanical quality of a test piece, admirable but not really impassioned" (Taylor 1967: 151). *The Browning Version* (1948) is a story of a schoolmaster who, throughout his entire life, was trying to convey his love for the classics to his students and failed entirely. The teacher has a reputation for being the "Himmler of the Lower Fifth" and looses contact with his pupils. His personal relationships are in pieces, but a small gesture on the part of one of the boys (he receives a book of poems by Browning), returns to him his faith in life. *The Deep Blue Sea* (1952) was generally regarded as Rattigan's best play. The characters are in various ways mentally and emotionally crippled and the heroine is treated by her husband as one of his possessions. For him, she is a desirable house decoration. Her lover, though he does love her, does not attempt to understand her, so at the end: "(...) she is left in one spiral further down, nearer the deep blue sea which, when you find yourself between it and any devil, can begin to look so dangerously inviting" (Taylor 1967: 154). After *The Deep Blue Sea*, there were lighter pieces like *The Sleeping Prince* (1953) and *The Final Test* (1954). In 1960, he dramatised the adventures of T.E. Lawrence, or Lawrence of Arabia, in the play *Ross*, a well-made adventure piece with a somewhat loose and fragmentary construction. *Man and Boy* (1963) shows his mastery as a drawing-room drama writer. *Nelson: A Portrait in Miniature* (1966) is his television play showing Nelson not as a national hero, but as a man with all his doubts, uncertainties and little idiosyncrasies. From the very beginning, Rattigan searched for laws governing the world of a well-made play. He is, however, so heavily indebted to literary tradition that despite the popularity and critical acceptance of his plays, they do not bring anything new to the development of drama.

Another popular author was Noël C o w a r d (1899 – 1973) who was an actor, dramatist and composer. His plays of the 1920s, which matched the contemporary mood of smart sophistication, firmly established his popularity. His continuing production of plays, revues, musicals, operettas, and films, spiced with wit and sweetened with sentimentality, added to it. Among his best-known plays are *Private Lives* (1930), a comedy about boredom and insecurity, *Design for Living* (1933) and *Blithe Spirit* (1941). *Bitter Sweet* (1929), an operetta, had a long run in London and New York. Coward wrote typical middle class dramas, using standard layouts and rather conventional language throughout the forties as well after the Second World War. In the 1950s, he wrote a number of plays, which enjoyed success: *Relative Values*, *Quadrille, South Sea Bubble, Nude with Violin*. His *Song at Twilight*, produced in 1966, was an unexpected success. The story concerns a writer, a practising homosexual, who tries to hide behind the veneer of an affair with a famous actress. Although it is not a particularly deep play, it was intelligent enough to be a success in a post-Angry Young Man (see below) and post-Beckett era. The recurrent theme of his plays is the romantic triangle in a world of witty, articulate people who are conscious of the world outside the drawing room and the influence it might have on the world inside it.

Among other dramatists was Denis Johnston (1901 – 1984), a playwright, critic and director of the Dublin Gate Theatre. His most famous plays are *The Moon in the Yellow River* (1931), *A Bride for the Unicorn* (1933) and *The Scythe and the Sunset* (1958). He also wrote many radio and television plays as well as some critical works, such as *In Search of Swift* (1959).

John Whiting (1917 – 1963) concerned himself with the question of responsibility for war in *Marching Song* (1954), a tragedy set in some unspecified country in which a general has to shoot the children who try to stop tanks. He is then charged for the defeat and commits suicide. Whiting's *Saint's Day* (1947 – 1949) is also a tragedy, and as Whiting himself notes in the introduction, the play relies upon Websterian accumulation of details. The theme is self-destruction and the interaction of people. *A Penny for a Song* (1951) is a light comedy which deals with the idea of Christian charity.

Brendan Behan (1923 – 1964) was an eloquent Irish working class alcoholic who spent some time in corrective school and served time in jail for the attempted murder of two detectives. Behan was sentenced to Borstal, a correctional facility for young offenders in Britain, for his participation in an IRA operation in Britain. His life was that of an underdog who challenged authority. He gave expression to his views in *The Hostage* (1958), a tragicomic story about the IRA, set in a Dublin brothel. The play pokes fun at Republicanism which, of course, was to undergo a radical re-surgence in the late 1960s primarily on account of the failure of the British administration to deal effectively with the violent Protestant reaction to the Civil Rights campaign of the late sixties. The IRA of the fifties was, by contrast, rather ineffectual organisation, and Behan could not have foreseen the violence which escalated from the seventies onwards. *The Quare Fellow* (1956), an earlier play, subtitled "a comedy-drama," is set in an Irish jail in which a man is about to be hanged. Behan's realism shows a lot of affinity with John Gay's *The Beggar's Opera*, and emphasises the difference between realism (or almost naturalism) of the constructed reality of the all too sweet West End plays. Behan's other plays include *Moving Out* and *A Garden Party*, both radio plays broadcast in 1952, and later staged as a two-act play in 1958. They illustrate Behan's own family adventures when they were moved from their tenement rooms to a new suburban municipal housing estate. *The Big House*, another radio play, was broadcast by the BBC in 1957 and *Richard's Cork Legs* was first performed in 1972; the latter play was edited with additional material by Alan Simpson.

John Mortimer (b. 1923), formerly married to novelist Penelope Mortimer, is another playwright was also a barrister. He stresses the distance between the contemporary world, Victorian ideals and the Darwinian philosophy of natural selection. Mortimer observes the weak with truly human sympathy. In *The Dock Brief* (1957), broadcast on radio and television, the main character is an ageing solicitor who prepares the defence of a murderer, but at a decisive moment becomes speechless and is unable to defend his client. His literary works oppose censorship. He is known to a wide public as the author of many successful television plays, including his series about an eccentric barrister Horace Rumpole of Bailey in a collection of short stories, *Rumpole of Bailey* (1978). An autobiographical volume, *Clinging to the Wreckage*, appeared in 1982. His dramatic works comprise *What Shall We Tell Caroline?* (1958), *The Wrong Side of the Park* (1960), *Two Stars for Comfort* (1962), and *A Voyage Round My Father* (1982), a play based on memories of his father. The text was adapted for television. He also adapted Robert Graves' *I, Claudius* for television (1972) and Evelyn Waugh's *Brideshead Revisited* (1981) and his own novel *Paradise Postponed* (1986, the novel was published in 1985). His other novels are *Charade* (1949), *Summer's Lease* (1988), *Dunstar* (1992) and *The Sound of Trumpets* (1998).

Christopher Fry (b. 1907) was the pen name of Christopher Harris who gained popularity as a writer of comedy. While he started in 1939 with the play *The Boy with a Cart* (the play was not produced until 1950), his best plays appeared between 1945 – 1955. In the late 1940s, his drama was praised as a sign of the revival of poetic drama. His mystical and religious plays, *The Firstborn* (1946), *Thor, with Angels* (1949) and *A Sleep of Prisoners* (1951), are frequently compared to those of T.S. Eliot. He wrote comedies, e.g., *A Phoenix Too Frequent* (1946), *The Lady's Not for Burning* (1949), a verse comedy set in the Middle Ages, and *Venus Observed* (1950), a romantic comedy. *The Lady's Not for Burning* tells the story of Jennet Jourdemayne accused of murder by witchcraft and Thomas Mendip who falls in love with her. The comedy is heightened when assumed corpse turns out to be alive. *The Dark is Light Enough* (1954) is a companion piece, which develops the themes presented in his earlier works. It concerns an imaginary incident in the Hungarian Revolution of 1848 – 1849, against the Austro-Hungarian Empire. This play, however, was less popular. Fry writes in verse, combining the best traditions of the English comedy of both Congreve and Wilde. He also wrote a number of tragedies, but tragedy is not his greatest achievement. After 1970, his popularity seemed to diminish as his plays were deemed too traditional and conventionally theatrical to survive the strong wave of the realistic Angry Young Men movement and the anti-realistic Theatre of the Absurd. Fry also wrote several screen plays and successful translations and adaptations of Jean Anouilh, such as *Ring Round the Moon* (1950), *The Lark* (1955) from Anouilh, and *Duel of Angels* (1958) and *Judith* (1962) from Giraudoux and *Cyrano de Bergerac* (1975) from Rostand. His other stage plays include *Courtmantle* (1961), a historical play set during the reign of Henry II, and *A Yard of Sun: A Summer Comedy* (1970).

The Angry Young Men

The Angry Young Man movement revived the stale bourgeois realistic drama introducing a breath of fresh air in the form of thematic and linguistic variety. The group did notbelong to any particular dramatic school but they were loosely connected by their liberal-leftist political views, which were reflected in their plays. The drama of the period is based on the same premises as the previously discussed novel. The new generation looked not only angrily at the past, but also at their own proletarian background. They owe their education to the welfare state, yet because of the deeply rooted class system, they cannot fully upgrade their existence. Hence, their disgust and rebellion towards the establishment and snobbery of the British upper classes. The old systems of values and the ideals of British imperialism led the

Angry Young Men to portray English society as hypocritical and its values as inappropriate to contemporary reality. Such a portrayal of the working class or the lower middle class, with an emphasis on domestic realism, is sometimes referred to as **kitchen sink drama**. This movement was also a reaction against the drawing-room drama of Rattigan and Coward. Dramatists such as John Osborne, Arnold Wesker and John Arden gained immense popularity because their works appealed to the majority of their generation. Using a more realistic form of dialogue than the so-called stage idiom, their drama brought a new type of realism to British theatre, based on authentic experiences and the problems of the young.

Shelagh D e l a n e y (b. 1939) is best known for *A Taste of Honey* (1958) which she wrote after seeing Rattigan's *Variations on a Theme.* She considered Rattigan's play bland and trivial. Her drama was accepted by a famous director Joan Littlewood; it was considered the landmark of a new school of **kitchen sink realism**. Littlewood shared Delaney's conviction that drama should be about ordinary people not the genteel middle-classes of Rattigan's plays. The kitchen sink plays move their action from the drawing room to the kitchen portraying their characters performing the mundane actions of everyday life. Two years later, she produced the screenplay for the film version. Since then she has written a number of plays, like *Did your Nanny Come from Bergen?* (1970) and *St. Martin's Summer* (1974) and radio plays such as *So Does the Nightingale* (1980). She also produced a collection of short stories, *Sweetly Sings the Donkey* (1963).

The Angry Young Men movement began with the production of John O s b o r n e's (1929 – 1994) *Look Back in Anger* in 1956, a play about the problems of the new generation. Jimmy, a university graduate, runs a sweet stall in the market and is most of the time unhappy and irritated for no explicit reason. His rebellion is acted out through the psychological abuse of his wife. His wife takes everything rather patiently, more patiently than her upper class upbringing would require. For Jimmy, she is the epitome of the "oppressors" and the fact that her father never truly accepted Jimmy as her husband does not help their marriage. The situation becomes even more complicated when the household is interrupted by the visit of another female guest. In short, the play is an explosion of the frustration of the young generation estranged from their fathers' working class and unaccepted in the snobbish middle class. Despite its social content, the work is constructed as a well-made play with a well constructed climax and a slightly sentimental conclusion.

The Entertainer (1957) is a music hall piece with a Brechtian structure of a succession of scenes. The degeneration of the Rice family has generally been taken to symbolise that of the British Empire, underscored by Brechtian songs. In *Epitaph for George Dillon* (with A. Creighton, 1958) and *The World of Paul Slickey* (1959) Osborne continued with the use of Brechtian songs in a realistic drawing-room drama. *Luther* (1961) was Osborne's greatest success, a drama about a rebel priest. Osborne's eloquent and powerful language creates a portrait of defiance that achieves epic significance. *Inadmissible Evidence* (1964) concentrates on a sexually frustrated individual who looks back at his life with more despair than anger. The protagonist, Bill Maitland, is a solicitor at a law firm, who contemplates the nature of existence, but seeing only his own grim mediocracy. *A Patriot for Me* (1965) concerns the problems of homosexuality being gradually discovered. An Austrian officer is

> (...) thereby compelled to be a patriot for himself rather than for his country. Suicide is mandatory when his espionage is discovered. Since Lord Chamberlain banned the play, its public notoriety obscured Osborne's adroit combination of lavish staging with the chronicle form
>
> (Cohn 1971: 15).

In 1968 Osborne produced two plays in London, *Time Present* and *The Hotel in Amsterdam,* both set in the contemporary world of the theatre. Osborne also wrote plays for television, such as *A Subject of Scandal* (1961), whose main character, George Hoyloake, is a young teacher who was the last person to be imprisoned in England for the crime of blasphemy. Osborne's significance lies not so much in the experimental elements of his plays, but rather in his dramatisation of rebellion and the construction of the characters who are convincing either through their uniqueness or mediocracy. Osborn won an Academy Award for his screenplay of *Tom Jones* (1963).

Another playwright connected with this movement is John A r d e n (b. 1930), who wrote under the influence of Bertold Brecht. His theatre is a social type of drama, with poetic devices modelled on Brecht's, like the songs in *Live Like Pigs* (1958). In this play he depicts the conflict between a beggar family and a so-called respectable middle-class family. In the course of the play, the audience is no longer sure whose values are better. He also wrote *The Waters of Babylon* (1957), a poetic drama about municipal corruption and prostitution. Its chief character, Sigismund Krankiewicz, is a Pole who attempts to rig a municipal lottery in order to pay off another Pole who has blackmailed him into participating in a bomb plot. In 1959, *All Fall Down* concerned the building of a mid-Victorian railway. It was followed by *Sergeant Musgrave's Dance* in the same year. This is a macabre play about a deserter from the colonial army who plots revenge on the inhabitants of a small town. Set during Queen Victoria's reign, it is highly critical of the values of the British mission in the colonies. *The Happy Haven* (1950) and *Armstrong's Last Goodnight* (1964) were Arden's plays of modern life dealing with the nature of violence. The actors in this play wear masks and a setting is reminiscent of a hospital or a home for the elderly. This tale about life in such a home features an experiment to produce a scientific rejuvenator, as the doctor in charge uses the inmates as involuntary guinea pigs. His other plays include *The Workhouse Donkey* (1963), *Left-handed Liberty* (1965), *To Put It Frankly* (1979) and *Don Quixote* (1980). In 1982 he published the novel, *Silence Among the Weapons*, which was followed by *Books of Bale* (988) and *Jack Juggler and the Emperor's Whore* (1995). John Arden is married to Margaretta D'A r c y, with whom he has written several plays, including *Vandaleur's Folly* (1978) and *The Little Gray Home in the West* (1978).

Arnold W e s k e r (b. 1932) came from an impoverished Jewish family to become a writer whose communist views are clearly visible in his plays. The trilogy, *Chicken Soup with Barley, Roots* and *I'am Talking about Jerusalem* (1960), shows the young generation trying to liberate itself. It represents society in terms of the aspirations and disillusionment of one family's struggle to establish a valid conception of a good life in a world of ignorance, political inequality and personal weakness. Wesker's portrayal of Ronnie Kahn is strongly autobiographical. Wesker deals with Jewish working-class life, the nature of Socialism as well as with the cultural poverty of the masses. *The Kitchen* (1957) provides

a picture of men in society, where the owner of a restaurant stands for the world of established order. The head chef and assistant chefs are men invested with a little brief authority and who live in non-committal limbo. The assorted cooks work and grumble and in a small way dream, but lack any sort of impetus to do anything for themselves.

Chips with Everything (1962) presents a similar order in which the Wing Commander is not only frustrated and distressed, but downright vindictive. The story is about the son of a good aristocratic family who tries to break the rules of military hierarchy in the squad in which he serves, but ends up preserving the power structure. His subsequent plays include *The Four Seasons* (1965), *Their Very Own and Golden City* (1966) and *The Friends* (1970). *The Merchant* (1977) takes up the story of the Shakespearian character Shylock in a manner that constitutes an attack on anti-semitism. *Caritas* (1981) is the story of a fourteenth century anchoress who realises that she has mistaken her vocation. In 1982 he produced *Annie Wobbler*, in 1986 *When God Wanted a Son,* in 1996 *Circles of Perception* and in 1997 *Denial*. His latest plays are *Groupie* (2001) and *Longitude* (2002). *Longitude* is based on the best-selling book by Dava Sobel, and tells the story of John Harrison, a self-educated genius from rural eighteenth-century Lincolnshire, who devised a clock and a compass but being nobody he was denied due recognition. A recurrent theme in Wesker's writing is the chaotic undermining of order by both intelligent, articulate and indeed inarticulate, individuals struggling against a resistant social order. His plays frequently show people trying to escape the determinism of their lives and whose endeavours to live outside the established order invite conflict and end in disaster. Wesker experimented with one-actor theatre in *The Mistress* (1991) and *Letter to a Daughter* (a play for one woman, 1992). In 1994 he published his autobiography, *As Much as I Dare*.

The Theatre of the Absurd

The **Theatre of the Absurd** emerged in the late 1950s, derived from Albert Camus and so named by Martin Esslin in his book, *The Theater of the Absurd* (1961). While the application of this term tends to label many dramatists of the early fifties without due regard to their later works, it is widely used and works well for a lot of the work they produced in the fifties and sixties. Esslin stresses that "absurd" originally meant "out of harmony" in a musical context. Hence its dictionary definition: incongruous, unreasonable, illogical, in common usage absurd also means "ridiculous" (Esslin 1991: 23). In the *Myth of Sisyphus* in 1942, Camus defined the absurd as the territory emerging from man's determination to discover purpose and order in a world, which steadfastly refuses to evidence either. For Ionesco and Beckett, this paradox of man's actions, aspirations and emotions is merely ironic. Redemption is no longer available from God but is delivered by a deaf mute to a collection of empty chairs. The human qualities of perseverance and courage no longer function except as a means of commenting on man's impotence. This trend owes a debt not only to existentialism but also to the theory of relativity, which denied any possibility of presenting reality in literature in an objective way. Absurdity was also a reaction to Nazi terror and

with its individual and general acts of the utmost violence, which was a negation of what the modern civilised world stood for.

This theatre also has affiliations with the **Theatre of Cruelty** of Antonin Artaud, who in the 1940s had proposed a new type of non-realistic drama. Its basic purpose was to attain an intellectually active artistic experience of theatre as opposed to the passive reception inherent in realistic plays. The "cruel" plays of Artaud defy the logical realistic action of the well-made play, instead stressing images, and the emotions these images evoke. The "absurd" plays of Beckett and Pinter display the common features of a world marked by entropy in which communication is an impossible illusion. The individual is usually depicted as deprived of any sense of existence and is usually immobilised by imprisonment or is physically crippled. The characters are victims of a metaphysical predicament, which makes them immobile. They are forced to make constant choices, yet no choice is ever good. Such a predicament produces a vicious circle of freedom and imprisonment. As much as they try to be active, they become ever more passive. Such material demanded that plays abandon plot, plausible character and rational language. Neither the time, nor the place of the action are ever clearly stated. The characters hardly have any individuality, and their utterances are sometimes reminiscent of Joycean stream of consciousness, which in effect precludes empathy or any kind of communication as the characters remain closed in alternative streams of consciousness. The audience cannot identify with the characters but are there to observe.

In Beckett's theatre, the apparent illogical nature of exchanges is constructed with the help of meaningless clichés and mechanical repetitions of stereotypical phrases. Speech is used to deride language. Moreover, the dialogue often becomes distanced from the real happenings of the play. The function of language is not to communicate, but simply to enable the characters to exist by prolonging the performance as if the Cartesian *cogito ergo sum* (I think so I exist) had been replaced by *dico ergo sum* (I speak so I exist). In Pinter's drama, seemingly logical dialogue hides unspecified threats, as if apart from the action on stage, there was an undercurrent the audience is not familiar with. Pinter's plays are sometimes referred to as the theatre of menace. The Theatre of the Absurd is an intellectual type of theatre with the force of a poetic drama that does not attempt to give answers or conclusions to contemporary problems. In contemporary criticism, the Theatre of the Absurd is sometimes treated as a misnomer, applying only to the plays of Beckett and not to Pinter.

Samuel B e c k e t t (1906 – 1989), a dramatist, wrote most of his plays in French first, translating them into English later. His most famous "absurd" plays, *Waiting for Godot* (written in French 1953, in English 1955) and *Endgame* (written in French in 1957 and in English 1958), share an existential background of absurd reality. They present a picture of humanity without values or hope, and endings in which the world has drowned in meaningless silence. In *Waiting for Godot*, the two tramps wait on the road for an unknown character who promised them he would come. The second act is exactly like the first and, in both, "nothing happens," but the dialogue sparkles with slapstick comedy and serious philosophical and literary divagations at the same time.[8)] Evoking an altered and distorted Christian mythology, the play stresses Beckett's atheism, which grew out of his Irish back-

ground. Vladimir and Estragon abuse one another for fun and to pass the time, their linguistic acrobatics calling forth Wittgensteinian language games, serious and diverting at the same time. Beckett frequently describes people deprived of memories, using it as an essential sign of a lack of individuality. The two main characters can be symbolically treated as an exemplary human beings, with Vladimir representing the intellectual side and Estragon the physical. Vladimir tries to remind Estragon of the time some years earlier when they were picking grapes in Macon country. Estragon insists he has never been there: "I've puked my puke in Cacon country" (caca being a childish word for excrement in French). Cacon country functions as proof of the dissolution of civilisation and is understood not only as the deterioration of ideas but also of physical disintegration. The play introduces three more characters, Pozzo and Lucky (whose "absurd" monologue is a parody of Joyce's stream of consciousness),[9] and the boy, who comes twice to tell Vladimir and Estragon that Godot is not to be expected on that day. When the absurdities of modern life begin dominating the life of a particular human being, one simply loses the will to act and "does not move." Time is always circular in Beckett's plays; habits, actions, days, hours repeat themselves incessantly. But time is also presented through cycles, cycles of human life, women "give birth astride the grave," people are born and die within the repetitive life cycles. This is highlighted in the pantomimes, *Acts Without Words I* and *II*. In *Waiting for Godot*, all four characters live in a kind of Dantean *Inferno*, dead to God and his Grace and beyond time.[10]

A similarly dying world is depicted in *Endgame*. Here entropy highlights both spiritual and physical impairment. Hamm, the intellectual, is blind and practically immobile, while the craftsman, Clov (or clown), is emotionally sterile. Hamm cannot see and cannot stand while Clov cannot sit. Together they constitute a metaphor of the theatre. The play is a meta-theatrical commentary on the nature of performance and the repetitive quality of the theatre. Hamm has to perform every night even through he does not want to; on the other hand, they also play out the last days of their life in a dying world. Both seem to be annoyed by the fact that they can still remember life from before the catastrophe. Bits and pieces that they recall from their past aggravate their anger. Only for Hamm's father does "yesterday" function as a pleasant remembrance of a time when they had more teeth, and maybe, a little less suffering. Hamm's parents seem to accept their immobility as they hold on to the memories of yesterday. Descartes' theory is evoked and parodies in terms of emotion, when Hamm concludes that if his decrepit father is crying then he is living, and again the characters live, or better, perform their play/game in a kind of entropic inferno, reminiscent of Dante's hell, yet significantly contemporary.

Another play about immobility, repetition of life's little habits and memories is *Happy Days* (1961). In the first act, Winnie, a woman of fifty, is buried in the sand up to her waist; in the second act, she is covered up to her neck. She passes her days constantly talking, recalling, fantasising, and telling stories. Her husband, Willie, reads a newspaper and almost does not talk at all. In this play Beckett toys with the reservoir of European literature more than in any other play. Winnie quotes and misquotes the masterpieces of European literature, but her sharp exclamations provide a more acute contrast to the misery of her situation. Willie and her own voice are the only proofs of her existence. "You are, therefore I am" is the new rendition of the famous Cartesian maxim. Yet, of all the sentences she utters, so few seem to be her own. Her speech then, in the linguistic reality of the play, is tested against the background of the fictive world. She creates an enormous intertext out of all the citations and references.

Krapp's Last Tape (1958) is a one act play in which an old man attempts to recall his past through the use of a tape recorder. The word "last" in the title calls up the notion of an ending or dying, just as in *Endgame*. The entropy of the outside world is rendered symbolically as a darkness that parallels Krapp's ageing and as the constant oscillation between light and darkness is reminiscent of Krapp's entering the world of today, and the world of the past and his memories, listening to his recorded younger voice. Krapp is one of Beckett's characters who seems to have some traits of a real person, however real a character entangled in life's little absurdities can be.

Beckett's later works tend towards minimalist drama. *Come and Go* (1966) is heavily anchored in the intertexts of Shakespeare's *Macbeth* and Eliot's *The Love Song of J. Alfred Prufrock* and plays with the theatrical convention of entrances and exits, suggesting that on a larger scale, human life is based on the same principle. The title of the play directly refers to the cycle of life in which individuals come and go.[11] The three women evoke the three witches from *Macbeth's* first scene, but in *Macbeth* the characters talk about their next meeting, while in Beckett's play they talk about their last encounter. The three women share a secret, which one of them is not supposed to know as they always appear in pairs on stage. *Play* (1963) is a play on Dante as well as on the stereotypical situation of a love triangle. Three ghostly characters present their monologues of recollections of their past lives. The imperative to speak is exerted here with the placement of a spotlight on the character, as if the monologues were again the repercussion of questioning and the extraction of the truth through both mental and physical torture. *Not I* (1972) presents a search for identity that begins with the denial of it. The major "character," Mouth, constantly stresses that it was "her, not I," who did something. Her words seem to encompass all human experience. She ranges through a loveless, premature birth, survival by silent list-shopping at the supermarket, the presence and awareness of tears in the palm of her hand, a silence under court room questioning and a five times evoked April morning when the late spring speech erupted (Cohn 1973: 215). *Catastrophe* (written in French in 1982, published in London in 1984), dedicated to Vaclav Havel, is a political play about "making the new man" as well as a play about the theatre and the artistic creation of a character.

Beckett's constant preoccupation with the theoretical issues of the theatre resulted in the gradual elimination of certain previously crucial elements in playwriting. He eliminates dialogues based on communication between characters, logically developed action and, finally, even actors' bodies (Mouth is supposed to be only the lips not the full face), ending with the complete denial of words. In *Breath* (1969) one can only hear human breath symbolising the whole of human life. In two pantomimes, *Act Without Words I* (1956, performed 1957) and *Act Without Words II* (1959, performed 1960), again clowns move about the stage in an accelerated manner signifying the cycles of human life from

birth to death. His other plays are *Rough for Theatre I* (1976), *Rough for Theatre II* (1976), *Footfalls* (1976), *That Time* (1976), *A Piece of Monologue* (1979), *Rockaby* (1982), *Ohio Impromptu* (performed in 1981, published in 1982) and *What Where* (performed in 1983, published in 1984). Beckett also wrote television and radio plays: *All That Fall* (1957), *Embers* (1959), *Words and Music* (1962), *Rough for Radio I* (1976), *Rough for Radio II* (1976) *Film*, *Cascando* (1964), *Film* (1967), *The Old Tune* (1963), *Eh Joe* (1967), *Ghost Trio* (published in 1976, performed in 1977), *but the clouds....* (1977), *Quad* (broadcast in 1982, published in 1984) and *Nacht und Träume* (broadcast in 1983, published in 1984). Beckett directed some of his plays,[12] and actively participated in the preparations for, and indeed many of the productions of his television plays.

Esslin classified Harold P i n t e r (b. 1930) and Norman Frederick Simpson (see below) as two other English exponents of the Theatre of the Absurd. Pinter's work, however, presents a different aspect of the Theatre of the Absurd. He links absurd plays with seemingly realistic social comedy. The main feature of his plays is menace, an unknown danger, uncertainty, human isolation and the absolutely incomprehensible motives of human behaviour. In a way, however, Pinter is indebted to Beckett for limiting the number of characters on stage, and for his unspecified places of action with violence just underneath the thin surface of the dialogue. His first two one-act plays are *The Room* (1957) and *The Dumb Waiter* (1957). In both Pinter demonstrates the characteristic traits of his poetics. In *The Room* the action set in a solitary room, and terror mounts as the stranger arrives. In *The Dumb Waiter* (1957), two people (hired assasins) are waiting for a sign to kill the third person. They are sitting in an basement apartment, which once must have been a kitchen to the restaurant above. The play, however, does not portray ruthless agents but people who do their job like everyone else. They do wonder: "Who clears up after we have gone?" and the play is about the personal interaction of two characters who are contracted to kill the next person coming in through the door. They receive mysterious instruction through the seemingly unused dumb waiter, to kill the next person who enters, and as Gus leaves to get a glass of water, he is the one who is killed. "*The Dumb Waiter* brilliantly fulfils Ionesco's postulate in completely fusing tragedy with the most hilarious farce" (Esslin 1991: 238).

In *The Birthday Party* (1958), two strangers barge into a seaside boarding house and torment the hapless Stanley by questioning him in an almost Nazi manner. They force him to attend his own birthday party, though he claims it is not the day of his birthday. A Kafka-like atmosphere of terror permeates the whole play as Stanley remains passive towards their abuse. We see the destruction of the victim from the victim's point of view. The official language of Goldberg and McCann stands for the principles of state and social conformity. They refer to their task as the "job," which deprives the crime of all sense of reality. Stanley rents a room in the house of Meg and Petey, who treat him like a child. While Goldberg and McCann abuse him physically, Meg abuses him emotionally. Life in the house is subject to constant negotiations as one would expect any family in which authority or its absence lead to an incessant power struggle. Similar verbal and physical violence is depicted in *The Caretaker* (1960). The unpredictable Mick behaves violently and erratically toward Davis, the stranger his brother Aston has brought home.[13] Mick can be

sadistically brutal, but Davis alternates between the devious and the pathetic. There are frequent allusions to affluent society's materialism and cruelty to its casualties. Pinter's undoubted achievement here is that he combines social commentary with the Theatre of the Absurd.

The theme of family violence returns in *The Homecoming* (1965) as a couple return to visit the husband's family and by the end of the story the wife decides to remain on adopting the role of a whore to both the brothers and their father, a nagging aggressive, ex-butcher. Ted goes back home to America alone, nobody needs him. Ruth stays to be the mother and the whore, but ultimately, she stays because everybody needs her.[14] Such a turn of events is as unacceptable as it is unforeseeable and without any obvious sign of comprehensible motivation. The play explores the depths of nameless menace, obsession and jealousy, family hatred and mental, disturbance, as well as a commonly felt misogyny. *Old Times* (1971) oncerns a husband, a wife and a woman friend who exchange memories during which the wife suddenly remembers seeing her friend dead. *No Man's Land* (1975) and *Betrayal* (1978) show how difficult it is to break with certain well-established conventions concerning narrative and plot. The latter play deals with the story of an adultery told backwards, which, however, does not explain anything but only re-asserts how little is understood about the problem itself. Yet, if the drama had developed chronologically, his viewers would either sympathise with, or dislike the characters, by reversing the order audience's empathy is extended to all three characters (Batty 2001: 3).

Mountain Language (1982) is one of the most political of Pinter's plays, which goes back again to the problem of organised institutionalised violence. The play is composed of four brief scenes set in a political prison in the capital city of an unnamed country under dictatorial rule. The plot explores the dynamics of power rendered through the use of a certain language. The mountain language, the language of common people, is forbidden in the country, shifting stress on the use of non-verbal means of expression. There are a lot of "places of indeterminacy" in which silence substitutes for words. All of these plays are especially notable for portrayal of the inability of people to communicate with one another by means of words, thus his dialogues realistically produce the nuances of colloquial speech.

After *No Man's Land* and *Betrayal*, he wrote no full-length plays until *Moonlight* (1994). His latest play is *Celebration* (2000). Pinter's short plays include *A Kind of Alaska* (1982), inspired by neurologist Oliver Sacks' case histories collected in *Awakenings* (1973). Pinter wrote a number of shorter plays for the stage, radio and television. He also adopted novels for television, such as *Turtle Diary* (1985) from Russell Hoban, *Heat of the Day* (1989) from the novel by Elizabeth Bowen, *The Comfort of Strangers* from Ian McEwan's novel and *The Handmaid's Tale* (1990) from Margaret Atwood's novel. He is the author of several screenplays which include *The Servant* (1963), *Accident* (1967), *The Go-Between* (1971), *A la Recherche du Temps Perdu* (1977), *The Last Tycoon* (1974), and *The French Lieutenant's Woman* (1981).

Norman S i m p s o n (b. 1919) began his career with *A Resounding Tinkle* (1957), a play describing a disruption of middle-class normality. Similar preoccupation is demon-

strated in his most successful play, *One Way Pendulum* (1959), which was an attempt to understand the classical account of the role of logic in the development in dramatic action or plot. His farcical characters operate in a surreal world where no logic applies. One of the family members, in his search for someone to mourn, kills a number of people to make his wish come true. Because of its absurd grotesque, it can be likened to the Theatre of the Absurd, but Simpson's fantasies sometimes seem to go too far to remain within the parameters of that trend.

Loosely connected with the Theatre of the Absurd, but sharing the same preoccupations with the relationship between reality and language is Tom S t o p p a r d, born in 1937 as Thomas Straussler in Zlin, Czechoslovakia. Stoppard is the name of his English stepfather, which Tom adopted after escaping to England from Singapore via India in 1946. In 1966, he wrote *Rosencrantz and Guildernstern are Dead*, in which he plays with the conventions of Elizabethan and contemporary theatre and mixes the language of contemporary drama with that of Elizabethan times. Stoppard changes the perspective from which the events are told, making the play and inversion of *Hamlet*. Whenever there was an entrance in Shakespeare, there is an exit in Stoppard (Uchman 1998: 47). The questions bring no answers, and only give rise to further questions, and this is the logic of this play. Both protagonists are from the very beginning "dead," that is unable to live a realistic stage life. Such a logic makes the play closer to the principles of the Theatre of the Absurd, where uncertainty is a normal state and the relative quality of truth is the consequence of the relative nature of reality itself. That is why the essence of reality is tested and both protagonists constantly wonder as to what is real (Uchman 1998: 51). The Absurd Theatre constantly toyed with the idea of artistic representation and the connection between art and life. Here, once the customary order is suspended, the audience following the characters enters into the sphere of art. The constant references to acting and playing make the play an elaborate allegory of artistic representation, which as in Beckett's *Endgame* signifies performance as well as the fictitious mode of being of the characters. Similarly, death is not reality itself but theatrical illusion (Uchman 1998: 67).[15)]

Death is also the subject matter of *The Real Inspector Hound* (1968), the piece which plays with the identity of the protagonists and the repetitiveness of certain schemes within the dialogues. The main stage object is the dead body of a man, which no one seems to notice even when the police announce there was a murder in the vicinity and everybody should beware. Hence, the play is a theatrical reworking of the detective story principles characteristic of a "whodunit." Again, we deal with the multiple levels of reality and illusion as stressed by the employment of disguise and on-stage play. The on-going affairs within the household, and conventional theatrical devices like disguise and a return after years of absence seem to bring Stoppard's play closer to the realistic well-made play. It is, however, the same conventionality and the frequent and almost unlimited use of stereotypes that makes the play a vivid mockery of all such well-known theatrical practices.

After Magritte (1970) is yet another mystery piece, multiplying visual and verbal traps. The play's characters, not unlike Beckett's, have difficulties with communication. Their inability to describe reality by means of language, and the inherent illogicality of that language creates a comic, even farcical effect. The language games seem to be evocative of Wittgenstein, whose life's work was the investigation of the representational power of language. The title of the play refers to the name of the Belgian painter, René Magritte (1898 – 1967). Magritte's paintings dealt with the nature of reality frequently using realistic details to portray unreality, e.g., "La Condition Humaine" (1933) which plays with frames, a window and glass pane and the multifold reflections of inherently unknowable existence. After Magritte, who attempts to render reality in pictorial form, Stoppard, too, shares the belief (see Wittgenstein, in a part on Iris Murdoch) that language cannot veritably represent reality.

Jumpers (1972) starts with the building and collapse of a mysterious human pyramid as George, a professional philosopher, grapples with the possibility of the existence of God. *Travesties* (1974) plays with Freudian concepts, and, according to Hunter (1982: 24), is a comedy of ideas in the tradition of Bernard Shaw. *Professional Foul* (1977) is a serious television play, which was Stoppard's contribution to Amnesty International declaration that year 1977 should be Prisoner of Conscience Year. The play deals with philosophical issues, illustrating a change in the scope of Stoppard's more recent interests. *Dogg's Hamlet, Cahoot's Macbeth* (1979) again returns to the Wittgenstenian stance on language, which Stoppard himself asserted in the introduction to the play. Here, Stoppard influenced by Wittgenstein invents a language. *Cahoot's Macbeth* is dedicated to the Czechoslovakian playwright, Pavel Kohout. Stoppard claimed that in the last decades of normalisation, many people were prevented from following their careers, among them writers and actors. *Cahoot's Macbeth* relates the play presented by the Living-Room Theatre, in which everybody who wanted to have Macbeth at home with two great forbidden Czech actors, could invite them to their house and have a performance. Both plays once again rewrite the principles of theatrical representation constantly oscillating between outside reality and theatrical illusion. Sometimes funny, sometimes sad, both texts partake in a perfect intertextual game with the masterpieces of drama. External reality constantly encroaches upon the performed play, stressing the fictional nature of the theatre stripped of the distance between actors and audience, with no stage and no curtain.

Stoppard translated a number of plays by Mrożek, Nestroy, Schnitzler and Havel. In his writings he was influenced by the work of both Polish and Czech absurdists. His *Squaring the Circle* (1984) is a direct attack on the oppressive regimes of Eastern Europe featuring many real personalities from Solidarity, such as Jacek Kuroń and Lech Wałęsa. *In a Native State* (1991), he captures his experiences in India and England. One of his most recent works, *The Invention of Love* (1997), examines the relationship between the famous scholar and poet A.E. Housman and the man he loved his entire life, Moses Jackson, an athlete who did not reciprocate the feelings. Stoppard also wrote a number of screenplays, including *The Human Factor* (1979), *Brazil* (1985), *Empire of the Sun* (1987) and *Billy Bathgate* (1991). In 1998, he won an Oscar for "Best Screenplay" for *Shakespeare in Love*.

The novelist David Storey (b. 1933) is also a playwright who made a name for himself with plays that utilise the convention of the well-made play, such as *In Celebration* (1969), *The Contractor* (1970) and *The Changing Room* (1971). The latter piece depicts the preparations for a rugby match and the mood after winning the game. *The Contractor* presents the audience with the construction and then the dismantling of a wedding marquee, a spectacle which forms the background for the presentation of the relationship between the contractor Ewbank with his university educated son. Storey was much inspired by the spirit of the Second Wave (the seventies), as exemplified in *Home* (1970) and *Cromwell* (1973), which, besides their obvious references to Brecht, clearly retain some properties of the Theatre of Cruelty. *Home* is set in a mental institution, while *Life Class* (1974) in an art college. *Mother's Day* (1975) is a black comedy set in a housing estate. Storey is frequently preoccupied with social themes, including social mobility, thus his plays link naturalism with an almost documentary form of presentation. His later plays include *Sister* (1978), *Early Days* (1980) and *The March on Russia* (1989).

Robert Bolt (1924 – 1995) is one of the individuals on the English scene who does not conform to any trends. His first play, *Flowering Cherry* (1958), encouraged him to devote himself to writing. *A Man for All Seasons* (1960), which was filmed in 1967, won Bolt an Oscar. The play presents Sir Thomas More and his internal struggles after King Henry VIII's change of the official religion. More is presented as a strong man of principles with a thoroughly modern household in which women are treated equally. He does not approve of the King's divorce and decides not to change his views on the problems of the state. The play is an intellectual feat of high order, displaying the intricacies of an acute and cultivated mind. An interesting device in this play is the common man who addresses the audience directly and demands sympathy for himself. He furnishes the spectators with laughs at the expense of moral conviction, but his role is theatrically viable even though it is slightly incoherent dramatically. In 1970, Bolt produced *Vivat, Vivat Regina!* about Queen Elizabeth and Mary Stuart. His other plays include *The Tiger and the Horse* (1960), *Gentle Jack* (1963), *State of Revolution* (1977), and the children's play *The Thwarting of Baron Bollingrew* (1966). Bolt also wrote the screenplays for *Lawrence of Arabia* (1962), *Dr Zhivago* (1965), *Ryan's Daughter* (1970), and *The Mission* (1986).

Peter Shaffer (b. 1926) began his career with a domestic drama *Five-Finger Exercise* (1958). He wrote *The Royal Hunt of the Sun* (1964), an epic drama based on Pisarro's audacious conquest of Inca-ruled Peru in 1533. In this play Pisarro is a great soldier and a shrewd man who first befriends the Incas and then tricks them into giving him their gold. At some point Atahuallpa asks what the difference is between God and the Sun as God, since for white people the Sun is moved by God around the Earth whereas for them the Sun-God moves around the Earth. The play questions the legitimacy of invasion in the name of religion, viewing it as a cover for the lust for wealth and fame. There is, in fact, no royal hunt of the Sun because Atahuallpa is captured by trickery. Pisarro breaks his word to the Inca king because he fears his followers. When the king surrenders, he is killed, and the followers prove themselves to be ruthless gold-hunters. Shaffer, however, gives Pisarro credit for being conscious of his wrongdoing. At the end of the play, he is a broken man and dies soon after his friend, Atahuallpa, is killed. The play was filmed and made into an opera. *Equus* (1973) studies the battle between a boy who has blinded the horses on a farm and the psychiatrist who is trying to find out why he did it. The psychiatrist discovers that his own life is impoverished in comparison to that of the boy who still has the ability to feel passion and wonder. He realises that if he cures the boy of cruelty, he will take away also the passion for life the boy still possesses. Shaffer's other plays include *Black Comedy* (1965), *White Lies* (1968), *Amadeus* (1979), *Lettice and Lovage* (1987), and *The Gift of the Gorgon* (1992). His twin brother, Anthony Shaffer (b. 1926), is also a playwright, and his best known work is the thriller *Sleuth* (1970).

Edward Bond (b. 1934), like Robert Bolt, searches for inspiration in the works of the masters of English drama, writing plays on social problems in the tradition of Brecht. *Pope's Wedding* (1962) and *Saved* (1965) both show the emotional sterility and intellectual poverty of working class life. In *Pope's Wedding* we are faced with a group of farm boys whose lives and interests are anchored in their social situation. Based on the routine work, which is of no interest to them, they are interested in money, sex and beer. Their passivity as regards to their own lives manifests itself in anger and violence towards others. Likewise, in *Saved*, a group of young people stone a baby to death, this act being but an expression of emptiness of their lives. Such hostility is not premeditated, but rather is the momentary upsurge of negative emotions. *Saved* used a non-standard idiom, thus highlighting physical violence through verbal aggression. It was considered to be one of the most violent plays since Jacobean drama. Its physical and verbal violence are heightened by openly sexual exchanges, as in the initial scene of Len and Pam, two young people in the house in which Pam lives with her parents. She brought Len to the room to have sex with him and the scene imitates seduction scenes. Later Len becomes the lodger in Pam's house, and although at some point Len suggests marriage, Pam is not interested. When Pam gives birth to a baby, whose father is Fred and not Len, the social-sexual situation becomes even more complicated. *Saved* defies the moral principles of a well-made play in which marriage is the ultimate goal of heroines. The lack of affection between the younger and older generation (Pam's parents) is yet another aspect of the degeneration of human relationships and traditional values.

Bond's *Early Morning* (1968) is a deliberately grotesque fantasy about the persistence of "Victorian" values. Set in the times of Queen Victoria, featuring historical figures such as Queen Victoria, Prince Albert, Prime Minister Disraeli, and Florence Nightingale, the play is nevertheless closer to absurdist-symbolist dreamlike *Ubu Roi*. In the play, Queen Victoria (ubu-reine) has Siamese twin brothers, but only George is successor to the throne. Prince Albert and Disraeli plot against the Queen but the coup fails and Prince Albert is poisoned by Florence on behalf of Victoria with whom she has a lesbian relationship. Further problems multiply as Arthur shoots George and refuses to be severed from him and as George dies, Arthur becomes insane and wanders with the skeleton of his brother attached to his body. The entire absurdity of the Victorian world is stressed through the reversal of established and well-known relationships. Thus, Victoria is no longer a devoted wife and

mother, and Prince Albert is not an ideal husband. Although most of the characters strive to attain some form of freedom, they nonetheless entangle themselves even more. Both *Saved* and *Early Morning* were banned by the Lord Chamberlain. Bond also wrote *The Narrow Road to the Deep North* (1968) which is a Brechtian comedy set in an imaginary Japan, and *The Sea* (1973) set in a small town on the East of England, which echoes *The Tempest*. Other plays are *Black Mass* (1970), *Passion* (1971) and *A-A-merica!* (a two part play comprising *Grandma Faust* and *The Swing*, 1976).

Bond is certainly one of the most consistent authors in his view of dramatic art, which he calls the rational theatre, openly admitting Brechtian influence. For Bond, literature is a social art, the social expression of thought which uses the social medium of language. It is also the interpretation of human life. In the preface to *Lear*, Bond states:

> I write about violence as naturally as Jane Austen wrote about manners. Violence shapes and obsesses our society, and if, we do not stop being violent, we have no future. People who do not want writers to write about violence want to stop them writing about us and our time. It would be immoral not to write about violence
>
> (1978: 3).

What is more, Bond added an essay "On Violence" presenting his views on the origins and causes of human violence with particular stress on violence in contemporary society. In this essay he also asserted his leftist views, claiming that left-wing political violence is justified when it eventually creates a more rational society. Bond concludes, "violence is not a function of human nature but of human societies" (1978: 17). *Lear* (1971) is a macabre re-writing of the Shakespearian myth in which violence is multiplied, for instance, blindness for Bond is a dramatic metaphor of insight. *Lear* is a multi-layered modern tragedy involving relationships between parents and children, as well as complex power structures. In *Bingo, Scenes of Money and Death* (1974), Bond has the ageing Shakespeare commit suicide out of despair and remorse that he was not capable to oppose the procedure of enclosures in Stratford. His plays about contemporary Britain also draw on some social conflicts apparent in the contemporary world.

Edward Bond considers literature as a social fact, which is always an expression of historical circumstances, since the world as seen by the writer is, in a certain way, imposed by his social condition. Yet, the social determination of literature is not mechanical. Bond is a Marxist and for him literature is a means of illustration of the social situation and a factor that should contribute to its change. Art in general is an expression of what people are (Rulewicz 1987: 127). In 1975, he wrote *The Fool*, a dramatisation of the life of the insane romantic poet, John Clare. In 1978, Bond produced *The Woman*, the first play to be presented at the National Theatre, but in the eighties and nineties, his left-wing didacticism fell out of fashion. His last plays include *Restoration* (1981), *September* (1990), *Coffee* (1995). He also wrote libretti for Hans Werner Henze's *We Come to the River* (1976), *The English Cat* (1982) and the ballet, *Orpheus* (1979). Bond also wrote screenplays for *Blow-Up* (1967) and *Laughter in the Dark* (1969), and the radio play, *Badger by Owl-Light* (1975). In 1987, he published his *Collected Poems*.

Similarly to Edward Bond, Peter B a r n e s (b. 1931) shows socialist sympathies in his work. His first play was *Sclerosis* (1965) in which he attacked British colonialism. The play was followed by *The Ruling Class* (1968), an even fiercer attack on the upper classes. His plays took up a number of historical and moral themes. *The Bewitched* (1974) deals with the Spanish succession, *Laughter!* is about the Holocaust. His *Red Noses Black Death* (1985) is one of the most striking and most complex intertextual use (and abuse) of the moralities. The play demonstrates how rulers retain their power and privileges at the expense of the ruled. Barnes has Pope Clement say: "Submission and belief [are] the twin poles of the world" (II, iv). Critical of the period as it is, the play dramatizes a very medieval way of overcoming submission and subverts social hierarchies through laughter. The question of whether it helps to alleviate suffering remains unanswered. The historical reality of the fourteenth century was connected with death. The aftermath of the Black Death was terrifying. The overwhelming presence of death was, however, contrary to what Barnes demonstrates in his play, also a sign of everlasting life. For a true Christian life on Earth was but a transitory suffering. Similar to *The Pride of Life* and *Everyman,* death made earthly authority powerless. Degeneration and mutability is a part of life. In Barnes' play, Death treats all men as equal: "if there is life after death, why bother to die?" (I, I). In act one, Father Flote, inspired by God, as he believes himself to be, forms the Red Noses, a religious brotherhood of joy, Christ's clowns, God's fools (I, iii) to cheer the hearts of men with masques and merriment. Red Noses propagate laughter and happiness to all in the new world. They do not wish to change the *status quo* but the formation of a group (here the fictitious one; in reality any religious or secular brotherhood poses a threat to the official structures) has to be legalized by the Pope. The opposite of the Red Noses[16] are the Black Ravens, the slaves who bury corpses and sell the infected pus to those who believe it will save them. The Black Ravens (also fictitious group) want to destroy the existing order. This, in fact, echoes the Peasants' Revolt. There is yet another group whose actions swayed Europe at the time of the Black Death, the Flagellants who turned against themselves. All three groups play an important part in this complex commentary on medieval theatre. In the first part of Barnes' play, there is a parody of *Everyman*, and in the second, the parody of the nativity play. The parody of *Everyman* diverts people's minds from the reality of death. In Barnes' play, Everyman's baby throws a spoonful of porridge and hits death with his rattle. Death agrees to let Everyman bring a companion—if you can find a friend dumb "nough." Everyman and Death play dice for Everyman's life ("Shall I make it truly interesting and play for money as well?" (I, x)). The nativity scene derides secular and religious authority. The Three Kings ask Jesus to remember that they did bend their knees before him, so that later Jesus' followers would bend their knees in front of the secular authority. This in fact mirrors the guilt motto recited by a gold merchant: "We live by the golden rule, those that have the gold make the rules" (I, vi). In such a framework it is all the more important to stress that the study of symbolic forms needs to be understood in the context of the social and political differentiation of unequal power.

The clear Brechtian influences on Barnes' drama are buttressed by his skillful weaving of the cultural and historical context of the fourteenth century into the play, which once

again supports the view that the reading of moral plays combines the social as well as the religious aspects of medieval culture. Barnes' models are the Jacobean dramatists, who he had adopted for the contemporary stage. He also worked for radio presenting a series of monologues entitled *Barnes' People* (1981, 1983, 1986).

Joe Orton (1933 – 1967), like Bond, is also interested in delving into social problems. He, however, writes more in the tradition of Shaw. His social criticism is grim (taking after Pinter's drama of menace) as well as humorous like Stoppard's *Entertaining Mr. Sloane* (1964) is a dark comedy about a young man, Sloane, who intrudes into the life of a brother and sister by killing their father. But the siblings are so fascinated by him that they cover up the murder to share his favours between them. *Loot* (1966) is a macabre burlesque with a woman's body as the central stage object. These plays are black and violent and their emphasis is on corruption and sexual perversion. The two plays, *The Rufian on the Stair* and *The Erpingam Camp*, were performed for the first time together in 1967 and gained Orton fame as a great satirist. The former features a couple and the young man who intrudes upon them to incite argument and ultimately, to carry out revenge on the husband for the accidental death of his brother, whom the husband killed with his truck. The latter play is set in a holiday camp where, as a result of an audience participation event in questionable taste, a rebellion breaks out and a man is martyred. His last play is *What the Butler Saw* (published 1969), a brilliant farce set in a psychiatristic nursing home. Incest, blackmail, and rape are essential to the plot, but the overall effect is at once genial and comic. Orton's humour, though definitely black, reveals a great deal about society and thus is therapeutic enough to be both educational and entertaining. Orton also wrote television plays, *The Good and Faithful Servant* (1967) and *Funeral Games* (published 1968). Orton was murdered by his male lover, who then killed himself.

Peter Nichols (b. 1927) achieved success with *A Day in the Death of Joe Egg* (1967), the story of the parents of a spastic child. His two main interests relate to social and historical themes, realised in plays such as *The National Health* (1969), *The Freeway* (1974), *Privates on Parade* (1977) and *Poppy* (1983) and domestic issues as featured in such plays as *Down Forget-Me-Not Lane* (1971), *Chez Nous* (1974), *Born in the Gardens* (1980), *Passion Play* (1981), and *A Piece of My Mind* (1986). *The National Health* is set in a hospital ward, presenting its day-to-day life. Authentic dialogue and its realistic setting make the play lifelike, and yet at the same time, the accumulation of details allows the writer to transcend conventional realism. In 1984 Nichols published his autobiography, *Feeling You're Behind*.

Alan Bennett's (b. 1934) career as an actor and playwright began in 1960 with *Beyond the Fringe*. His next two plays, *Forty Years On* (1968) and *Getting On* (1971), are political comedies and *Habeas Corpus* is a farce. *Forty Years On* is a kind of pageant set in a boy's school, which uses the technique of the play-within-a-play to dramatise crucial moments in twentieth century English history. Bennett is preoccupied with British history, as exemplified in plays *The Old Country* (1977), *An Englishman Abroad* (TV 1983, stage 1988) and *A Question of Attribution* (stage 1988, TV 1991). In 1992 he wrote *The Madness of King George*, a play raising questions about the monarchy. His other work includes

Talking Heads (TV 1988, stage 1992). He wrote the screenplay for *Prick Up Your Ears* (1987), a play based on John Lahr's biography of Joe Orton. His *Writing Home* (1994) is a collection of diaries and miscellaneous prose.

Simon Gray (b. 1936) is a playwright and a lecturer in English. He has written a number of novels and television plays including *Sleeping Dog, Death of a Teddy Bear* (for which he won the Writers' Guild Award), *Pig in a Poke, Man in a Side-Car, Two Sundays* and *Plaintiffs and Defendants.* His best known plays, *Butley* (1971) and *Otherwise Engaged* (1975), are about the problems and contradictions of middle-class and academic life. His other plays include *Close of Play* (1978), *The Common Pursuit* (1984) and *Hidden Laughter* (1990).

Alan Ayckbourn (b. 1939) is one of the most successful of contemporary comedy writers. He takes the traditional form of the middle class comedy and in such a setting has his characters behave somewhat absurdly. With *Relatively Speaking* (1967), he began the series of farces about the middle-class anxiety and neurosis. His other plays from that period are *How the Other Half Loves* (1969) and *Absurd Person Singular* (1972), which show the horrors of human beings who are completely tied up in themselves and their social habits, while *Absent Friends* (1975) shows the thoughtless cruelty family members enflict on each other. His plays are aimed to entertain frequently "mocking the manners and morals of middle class protagonists, who have been presented as limited, class-conscious, ridiculous and embedded in everyday banalities which they cannot overcome" (Wiszniowska 1997: 382). Such is the trilogy *The Norman Conquest* (1974), comprising *Table Manners, Living Together* and *Round and Round the Garden*. Ayckbourn's plays move from light comedy towards more serious social drama as they present people with all their idiosyncrasies, needs and hopes. His other plays are the trilogy *The Norman Conquests* (1974), *A Chorus of Disapproval* (1985), *Body Language* (1990), *Haunting Julia* (1994) and *Things We Do for Love* (1998).

Peter Terson (b. 1932) is the pen-name of the dramatist Peter Patterson who began his career in 1960s with *A Night Angels Weep* (1964), *The Mighty Reservoy* (1964) and *Mooney and his Caravans* (first seen on TV in 1966 before its stage production 1968). In *Zigger Zagger* (1967), he presents a group of football fans and hooligans. The problems of young people appear also in *The Apprentices* (1968), *Spring-Heeled Jack* (1970) and *Good Lads at Heart* (1971). *Strippers* (1984) is his play set in areas of high-unemployment in which women strip for money.

Caryl Churchill (b. 1938) is one of the most interesting playwrights of the contemporary stage, frequently linked with **women's** or **feminist theatre**.[17] She began professional writing in 1962 with *The Ants*, a radio play. Her second play broadcast was *Lovesick* (1966), which presents the attempts of Dr Hodge, a psychiatrist, to cure various illicit relationships by the therapy of aversion. Dr Hodge is absolutely incapable of treating various forms of human sexuality (including homosexuality), and at the end all the patients relapse to their sexual deviations, although in the changed circumstances while he is left alone and in need of treatment. Churchill wrote another radio play on mental illness in 1972. *Schreber's Nervous Illness* takes up the problem of a schizophrenic patient, whose case

Freud described in 1911. Her source material was Schreber's memoirs, first published in 1903 and translated in 1955. *The Hospital*, written in 1972, is an unstaged play which also examines madness. *The Judge's Wife* is Churchill's first drama broadcast on television in 1972, a play naturalistic in style, dramatising crime and punishment motifs. Because the same actor is used to play two roles (one of Churchill's characteristic devices), one is not sure who really killed the judge.

From the seventies onwards, Churchill was frequently perceived as a feminist playwright. Her television play, *Turkish Delight* (1974), and the radio play, *Perfect Happiness* (1973), raise questions about class, gender and bourgeois domesticity enacted through women (Aston 2001: 18). *Owners* (1972) was Churchill's first full-length stage play, presenting a critical analysis of Western capitalism and its preoccupation with ownership shown from the perspective of the relationships between landlords and tenants. Using the role reversal (the landlord is a woman and the tenant is male), *Vinegar Tom* (1976) and *Light Shining in Buckinghamshire* (1976) explore socialist-feminist preoccupation with the gaps within the seventeenth-century history presenting them through the prism of contemporary times. The play is a good example of 1970s feminism, which tried to reverse phallogocentric order by bringing women and women's bodies into focus, analysing the heretofore unspoken of topics, such as menstruation. In the seventeenth-century scenes, Churchill presents single women marginalized in the community and subsequently accused of witchcraft when they do not give in to male desires. The accusations of witchcraft project evil on women stressing their lack of status in a patriarchal and capitalist society. Married women, like the character Betty who cannot conform to society's norms, are treated for hysteria, "a woman's weakness."

Cloud Nine (1978) is a play about sexual politics that deals with time and the transformations people undergo. Churchill draws parallels between sexual oppression, and portrays stereotypical sexual behaviour as a game no one can escape. Opening in Victorian Africa, she explores gender, class, and race by changing the assigned roles. For example, Betty (the ideal Victorian wife of Clive, the master) is played by a man because she wants to be a man, and Joshua, the black servant, is played by a white man because he wants to be white. Cross-gender and cross-racial casting reverses black and white dynamics, and the sanctity of heterosexual marriage. *Act Two*, set in 1970, makes all the problems which surfaced in the previous part strikingly contemporary. *Top Girls* (1982) is yet another feminist work. In *Objections to Sex and Violence* (1975) Churchill states her left-wing views.[18]

Her other plays include *Three More Sleepless Nights* (1980), *Fen* (1983), *Softcops* (1984), *Serious Money* (1987), *Icecream* and a companion piece *Hot Fudge* (1989), *Lives of Great Poisoners* (1991), *The Skriker* (1991), *Hotel* (1997) and *Far Away* (2000). She also collaborated with David Len in preparing *A Mouthful of Birds* (1986). Her *Mad Forest* (1989) is a dramatisation of the 1989 Romanian Revolution. *Hotel* is a musical piece (with music by Orlando Gough and direction/movement by Ian Spivak). It is a play in two parts. The first part is set within eight rooms of a hotel where fourteen people—tourists, couples, business people—spend an ostensibly ordinary night. Their stories are presented as a collage of words, voices, music and choreographed movement. In the second part, a dance piece, we see two nights happening at the same time. Two people find different ways to disappear, while a diary found in the hotel room tells of another extraordinary disappearance. In all of her plays Churchill is concerned with both the historical and contemporary representation of women's lives and shows the situation of women as well as their entanglements in diverse social relations.

Pam G e m s (b. Price in 1925) received a degree in psychology and did not began writing until her forties. She raised four children and had a variety of odd jobs. Her first play, *Dead Fish* (1976), was performed at the Edinburgh Festival and when it moved to London, was renamed *Dusa, Fish, Stas and Vi*. In the play, Gems presents four different types of women determined to survive in a male dominated world similar to Nell D u n n's (b. 1936) *Steaming* (1981), the play whid had an all-female cast. Her other works include *Queen Christina* (1977), *Piaf* (1978), *The Treat* (1982) and *Aunt Mary* (1982). She adapted several dramas for the English stage, including Chekhov's *Uncle Vania* (1979). *Stanley* (1976) was a success on Broadway and in London. Dunn was primarily a working class writer. Her sketches of day-to-day life eventually formed a book, *Up the Junction* (1963). Her novels include *Poor Cow* (1967) and *My Silver Shoes* (1996).

In 1968, some of the rigorous theatre censorship was lifted which coincided with the succession of the Conservative Party in 1979 (the Conservatives ruled until 1997) and with the rise of various contesting and protesting movements. The independence from Lord Chamberlain's office enabled various theatre groups to break previous taboos regarding language and representation. Fringe theatre offered possibilities for playwrights and directors.[19]

David H a r e (b. 1947) began his career in 1975 with the play *Teeth 'n' Smiles,* which uses the university as its setting and follows the progress of a pop group. *Fanshen* (1975) is the presentation of an alternative social system, namely that of revolutionary China. Hare is sceptical about British power politics and frequently utilises the motif of power play in his works. His other plays are *Plenty* (1978) and *Map of the World* (1983). Between 1990 and 1993 Hare wrote three plays — *Racing Demon* (1990), *Murmuring Judges* (1991) and *The Absence of War* (1993) — all of which provide a commentary of contemporary Britain's politics. Howard B r e n t o n (b. 1942) was a leading exponent of political drama. He began with *Christie in Love* (1969) and *Revenge* (1969). In *Magnificence* (1973), he explores the topic of urban terrorism and the structures of political power. Similar preoccupations are shown in *The Churchill Play* (1974) and *The Weapons of Happiness* (1976). In *The Romans in Britain* (1980) Brenton draws a parallel between the Roman occupation of Britain and the British occupation of Northern Ireland. *The Genius* (1983) concerns the possibilities of nuclear disaster. Similarly, the plays of Howard B a r k e r (b. 1946) looked at British society from the point of view of outsiders: twin gangsters in *Alpha, Alpha* (1972), pimps in *Claw* (1975) and a criminal in *Stripwell* (1975). Barker frequently reverses roles and audience's sympathies. In *The Hang of the Gaol* (1978), the prison governor is an arsonist. *The Love of a Good Man. No End of Blame* (1981) and *Scenes from an Execution* (originally a radio play, 1984; staged 1988) dramatise the lives of the characters commonly treated as the margins of society. Barker also published a number of essays

such as *Fortynine Asides for a Tragic Theatre* (1993). Trevor G r i f f i t h s (b. 1935) is another socialist playwright using his art to promote left-wing ideology. *Ocupations* (1970) is set against the fervour of Italian Marxists. *The Party* (1973) is a political debate play. In 1975, he produced *Comedians*, which uses the school play setting to present various British social attitudes.

The seventies, the "protest years," were also fruitful in Scotland and Ireland. In Scotland, John Mc G a r t h (b. 1935) began writing in the sixties with *Events While Guarding the Bofors* (1966). The play was later filmed as *The Bofors Gun*. He continued writing for the 7:84 Theatre Company (1971), which he founded, and later for the Scottish 7:84 Theatre Company (1973). In 1973, he produced *The Cheviot, The Stag and the Black, Black Oil* which utilised the principles of the "committed" theatre, detailing the Highland Clearances as well as many contemporary Scottish problems. His later Scottish works include *The Game's Bogey* (1974) based on the career of the Glasgow socialist and republican John Maclean, and *Little Red Hen* (1975) reviewing Scottish nationalism of the 1970s from the perspective of the hopes raised in the 1920s. Donald C a m p b e l l (b. 1940) produced his first play, *The Jesuit*, in 1976. It was a work about the imprisonment, torture and death of a Roman Catholic martyr, John Ogilvie. His other plays are *Somerville the Soldier* (1978), *The Widows of Clyth* (1979), *Blackfriars Wynd* (1980), *Till All the Seas Run Dry* (1981) and *Howard's Revenge* (1985). Campbell also wrote poetry, collected in *Selected Poems* (1990). Chris H a n n a n (b. 1958) had his plays first produced at Edinburgh's Traverse Theatre. They include *Klimkov: Life of a Tsarist Agent* (1984), *Elizabeth Gordon Quinn* (1985) and *The Orphans' Comedy* (1986). *Elizabeth Gordon Quinn* presents a woman who, although poor, veils her poverty in a haughty idiom and refuses to admit her poverty. Liz L o c h h e a d (b. 1947), a playwright and a poet, wrote her most famous play, *Mary Queen of Scots Got Her Head Chopped Off*, in 1987. In the play, both Queens are conditioned by the same male attitudes and political circumstances. Lochhead uses the device of doubling, as the Queens have maids, Marian and Bessie, the beggar urchins Mairn and Leezie, while the modern children Marie and Wee Betty demonstrate the continuity of prejudice, sexism, harassment and cruelty (Walker 1996: 270). Her other plays include *Dracula* (1985) and *Quelques Fleur* (1991). Her poetry was collected in *Dreaming Frankenstein and Collected Poems* (1984). Bill B r y d e n's (b. 1942, real name William Campbell Rough) *Willie Rough* (1972) is a portrait of working class confusion and bravery set in a shipyard during the First World War. His *Benny Lynch: Scenes from a Short Drama* (1974) presents the decline of a Scottish boxer. In 1984 he became BBC Scotland's head of television drama. John Mc K a y's (b. 1964) first play, *Dead Dad Dog*, premiered in 1985. The play humorously treated the father—son relationship at the same time commenting of Scotland's insistent preoccupation with it. McKay's other plays include *Hellbent on Christmas* (1988), *Stubborn Kinda Fellow* (TV 1989), *Onan* (1989) and *Up with Bob and Jessie* (1990). John B y r n e (b. 1940) celebrated Glasgow and its dialect in *The Slab Boys Trilogy* (1982). His other plays include *Writer's Cramp* (1977), *Cara Coco* (1980), *The London Cuckolds* (1986), *Your Beatin' Heart* (1990) and *Colquhoun and Macbryde* (1992). Glasgow speech was already used by Ena Lamont S t e w a r t (b. 1912) in her

plays, *Distinguished Company* (1943), *Men Should Weep* (1947), *Towards Evening* (1975) and *High Places* (1987). Another Glasgow writer is Tony R o p e r (b. 1941), who after working as a miner and a shipbuilder, stormed the stage with *The Steamie* (1987), which won 1987 Glasgow Award.

In Ireland three names dominate the contemporary scene: Brian Friel (b. 1929), Thomas Murphy (b. 1935) and Thomas Kilroy (b. 1934). F r i e l began writing in 1960s. His first play, *Philadelphia, Here I Come* (1964), described the lack of communication and unspoken affection between a father and a son. His other plays are *The Loves of Cass McGuire* (1966), *Lovers* (1967), *Crystal and Fox* (1968), *The Freedom of the City* (1973), *Volunteers* (1975), *Faith Healer* (1979), and *Translations* (1980). The last one is set in 1833, when the English army was given the task of translating into English Gaelic place names in order to make maps of the region. *Translations* presents the linguistic crisis which is responsible for the disappearance of Gaelic. On a larger scale, he also investigates the language of politics as well as the politics of language related to the disintegration of culture. Friel preoccupies himself with the sense of failure permeating the Northern community; the failure which resulted in emigration, violence, an inability to express affection. Friel also wrote short stories, collected in *The Saucer of Larks* (1962), *The Gold in the Sea* (1966) and *The Diviner* (1983). The work of Thomas M u r p h y is far from the issue of Northern crisis, but he writes about individuals through the prism of the small town. His first major work, *A Whistle in the Dark* (1961), deals with an Irish immigrant family in Coventry whose despair is manifested in violence. His other plays discuss various domestic and national problems. They are *Famine* (1968), *A Crucial Week in the Life of a Grocer's Assistant* (1969), *The Morning after Optimism* (1971), *The Sanctuary Lamp* (1975), *The Blue Macushla* (1985), set in a night club, presents a satire on Irish politics. *The Gigli Concert* (1983) and *Bailegangaire* (1986) are his later plays. "Murphy's conception of freedom is Dionysiac; his conception of repression is totalitarian. The ferocity of the collision between them has often led him to into exaggeration and melodrama" (Deane 1994: 247). Thomas K i l r o y, a novelist and a dramatist, started writing for the theatre in 1968, producing *The Death and Resurrection of Mr Roche* (1968). His other plays include *The O'Neill* (1969), *Tea and Sex and Shakespeare* (1976), *Talbot's Box* (1977), which is a kaleidoscopic presentation of life and death of a Dublin "worker's saint," Matt Talbot. Kilroy reproduces the Dublin of Joyce with all its Joycean imprints, bigoted attitudes towards sex and religion and lack of courage to change one's life. His recent play is *Double Cross* (1986). He published a novel, *The Big Chapel*, in 1971.

The newest theatrical trend, which originated in the nineties, is **In-Yer-Face Theatre**. The phrase "In-your-face" means something blatantly aggressive and provocative, and such epithets best characterises the In-Yer-Face Theatre, which seeks to break all the linguistic taboos and does not shun nudity, sex and violence on stage. The two most celebrated playwrights are Sarah K a n e (1971 – 1999) and Mark R a v e n h i l l (b. 1966). Kane's last play, *4.48. Psychosis* (staged 2000), and Ravenhill's *Shopping and Fucking* (staged 1996) are good examples of the theatrical endeavour of the youngest generation of British playwrights.

Sir John Betjeman (1906 – 1984) stands as the bridge between pre- and post-war poetry. In his youth, he came into contact with the group of young poets led by W.H. Auden, yet he was not much influenced by their artistic endeavours. His first volume of verse, *Mount Zion*, came out in 1931. It was followed by *Continual Dew* (1937), *Old Lights for New Chancels* (1940), *New Bats in Old Belfries* (1945) and *A Few Late Chrysanthemums* (1954). In 1960, he published the autobiographical volume, *Summoned by Bells*. In 1972, he succeeded Cecil Day-Lewis as Poet Laureate. Betjeman was technically conservative, relying on regular rhythms and rhymes. His choice of topics makes him closer to the poetry of Georgians and later Larkin, than that of Auden, as he frequently contemplates the stance of Christianity in contemporary life and depicts the English landscape in his poems. His later collections included *High and Low* (1966), *A Nip in the Air* (1974) and *Church Poems* (1981).

Another "in-between" poet is Basil Bunting (1900 – 1985). A friend of Ezra Pound, he started publishing his verses in the 1930s. During World War II he served with the British forces in Persia, working as an interpreter. Later he worked as a journalist in Newcastle until his retirement. His most famous poem is *Briggflats* (1966), one of the best autobiographical modern poems characterised by the mixture of English and Persian vocabulary. Roy Fuller (b. 1912), in his first collections, contrary to Betjeman, showed the influence of Auden. His *The Middle of a War* (1942) and *A Lost Season* (1944) reflect his wartime experience. *Epitaphs and Occasions* (1949) highlight his left-wing sympathies. In the fifties, he became increasingly interested in individual psychology, and the poems in *Counterparts* (1954) demonstrate Fuller's experiments with syllabics. His poems of the fifties frequently adopt an apocalyptic tone, talking about the wars and revolutions of the past and a cataclysm yet to come (as in "Translations" or "Death"). His other collections include *New Poems* (1968), *From the Joke Shop* (1971), *The Reign of Sparrows* (1980) and *Consolations* (1987). Fuller also wrote novels, including *The Perfect Fool* (193) and *My Child, My Sister* (1965). His son, John Fuller (b. 1937), is also a poet, whose chief interest lies in form, linguistic games and riddles. His recent volumes include *Waiting for the Music* (982) and *The Beautiful Inventions* (1983).

Edwin Muir (1887 – 1959) was a novelist, poet and critic who was born and educated in Orkney. He was the director of the British Institute in Rome in 1949 and professor of poetry at Harvard University between 1955 – 1956. His novels are *The Marionette* (1927), *The Three Brothers* (1931) and *Poor Tom* (1932). His poetry includes *First Poems* (1925), *Chorus of the Newly Dead* (1926), *Journeys and Places* (1937), *The Narrow Place* (1943), *The Voyage* (1946), *The Labyrinth* (1949), *One Foot in Eden* (1956) and *Collected Poems 1921 – 1958* (1960). His poetry escaped modernist trends being characterised by rather simple means of expression without careless and overdone metaphors. Jungian archetypes emerge from his simplicity of form and his approach towards poetic language is closer to the neo-realists of The Movement than to many of his contemporaries. In the poem "The Horses" Muir writes about the search for knowledge which frequently took the form of evil pride. The stories of Faustus or Frankenstein embody that idea. Contemporary man also worships his inventions, the result of which can be a terrifying apocalypse. The poem elucidates the need to restore man's primary bond with nature. At a structural level, the poem is a mixture of strangeness and simplicity, which corresponds to the juxtaposition of the known but forlorn nature, and the unknown, i.e., contemporary science. Unlike MacDiarmid (see below), Muir chose to write English. He explains

> to have a complete and homogenous Scottish literature it is necessary that we should have a complete and homogenous language… Scotland can only create a national literature by writing in English
>
> (Walker 1996: 286).

Muir's poetry influenced poets connected with the **Scottish Renaissance**. He was a socialist, but more than MacDiarmid noticed the negative side of Communism. In "The Good Town" he presents images of the destruction caused by the 1948 Communist coup in Czechoslovakia where he worked with the British Council. Muir translated Kafka, and some of his post-war poems show a Kafkesque perplexity in their observation of the world. He also published his autobiography, *The Story and the Fable* (1940), revised as *An Autobiography* (1954).

George Mackay Brown (b. 1921) is another Scottish poet and novelist born in the Orkney Islands. Brown's poems were influenced by the thirteenth-century Icelandic *Orkneyinga Saga* and by the work of Gerald Manley Hopkins and Edwin Muir. Brown was a Roman Catholic since 1961, mythologising and transforming his cultural heritage and religious experiences. He cherishes Orcadian culture going back to the Vikings and Picts. His early volumes include *The Storm* (1954), *Loaves and Fishes* (1959), *The Year of the Whale* (1965), *Fishermen with Ploughs* (1971), *Winterfold* (1976), *Voyages* (1983) and *Andrina* (1983). In "An Orkney Tapestry" (1969), not unlike Muir, he claims that progress is a rootless utilitarian faith, without beauty or mystery (Walker 1996: 289). He preaches insight into the past, so that we could see the future. Celebrating sacred stones and sacred places of past cultures, he brings their beliefs and customs into focus. His novels include *Greenvoe* (1972) and *Magnus* (1973), a poetical novel about a saint's martyrdom, and *Time in a Red Coat* (1984). He also published short story collections, including *A Calendar of Love* (1967), *The Golden Bird: Two Orkney Stories* (1987) and *The Masked Fisherman and Other Stories* (1989).

Hugh MacDiarmid (1892 – 1978) was the pen name of Christopher Murray Grieve, a poet and critic and also one of the founders of the Scottish Nationalist Party in 1928. MacDiarmid was expelled from the Communist Party in 1938 for being too nationalistic. He rejoined in 1956. Under the pseudonym Hugh MacDiarmid, he became the leader of the Scottish Literary Renaissance (see previous chapter). MacDiarmid wanted to retrieve the tradition of Henryson, Dunbar, Burns, and the Scottish ballads. He was a communist and a Scottish nationalist. Using lowland (Lallans) Scots he wanted to manifest the autonomy of Scottish literature. His poems were collected in *Sangschaw* (1925), *Penny Wheep* (1926), *A Drunk Man Looks at a Thistle* (1926), *To Circumjack Cencrastus* (1930), *First Hymn to Lenin* (1932), and *Second Hymn to Lenin* (1935).

In the 1930s he started to write in what he called "synthetic English" in works like "On a Raised Beach" (from *Stony Limits*, 1934). Poetry belonged to his political and cultural programme which he wanted to be understood by a larger audience. He used his poetry as a propaganda tool. In his pre-war poems in Scots, he links the Scottish traditions with observations of everyday life, and so in "Empty Vessel" he sees a girl singing to her dead baby, in other poems a thoroughly atheist poet petitions to the Almighty to look down upon his weeping Earth. In his later poems, MacDiarmid referred to literary tradition, like that of James Joyce in *In Memoriam of James Joyce* (1955) and *The Kind of Poetry I Want* (1961). In the former, he uses digressions and allusions to create the world of universally understood poetry, while at the same time demonstrating a powerful Anglophobia.

> A large proportion of his work is in the lingua franca, but it is his poetry in Scots that metabolises his idiosyncrasies into the observant, emotional powers of the language he revived to suit his and his country's needs as he understood them
>
> (Walker 1996: 284).

His *Collected Poems 1920 – 1976* were published in 1962. He also wrote some critical works. His autobiography, *Lucky Poet: A Self-Study in Literature and Political Ideas* (1943), expresses his dream of Scottish independence.

Two Gaelic poets, Sorley M a c L e a n (Somhairle MacGill-Eain) (b. 1911) and Ian Crichton S m i t h (Iain Mac a'Ghobhainn) (b. 1928), led the movement of the revival of Gaelic poetry. MacLean began with *Dain do Eimhir Agus Dain Eile* (1943), a book of love poems. One of his most popular post-war poems is "Hallaig," a narrative poem about a town depopulated during the Highland Clearances, which contributed to the change in the clan system and destroyed traditional Scottish lifestyle. "The Choice" (An Toghainn) expresses the conviction that participation within a human community is necessary to achieve personal happiness. His later works include *Ris a'Bhruthaich* (1985), a collection of critical essays particularly concerned with sixteenth and seventeenth century Gaelic songs, and *From Wood to Ridge: Collected Poems in Gaelic and English* (1989). Smith, a poet, translator, playwright and novelist, writes in English and in Gaelic and translates his own and other poets' verses into Gaelic. He is particularly concerned with Highland culture and also with the Clearances, as exemplified in *The Emigrants* (1983). In the title poem from *The Exiles* (1984) he commemorates those people banished to Canada. Likewise, "Australia" is permeated with the spirit of exile. Smith claims that he prefers poetry of tension to poetry of description (Walker 1996: 295). In the "Old Woman" he presents the tension (and fight) between life and death, religion and nature, and the poet and his past. His poems picture a secular universe. Nevertheless, he admires those who can live according to the stern religious rules. Smith's verses were gathered in *Collected Poems* (1992), and his fiction includes *Consider the Lilies* (1968), *The Dream* (1990), *Selected Stories* (1990) and *An Honourable Death* (1992).

Stevie S m i t h (1902 – 1971) was a poet and a novelist who developed her own distinct poetic voice that was not connected with any of the pre-war or the post-war schools. From her first volume, *A Good Time Was Had By All*, published in 1937, to the last poems written just before her death, her style and subjects are completely her own. Her poems seem simple, almost as if written by a child, but this is just a superficial appearance. She sometimes illustrated her poems with line drawings in the style of Edward Lear. She argues with God in the theological polemics "How Do You See the Holy Spirit of God?" She does not spare the people she dislikes, as in "Mrs Blow and Her Animals" where she gives a sharp critical description of human relationships. Her poems are often funny, as in "The Poet Hin," and are sometimes sad when talking about loneliness and our essential isolation as in "Oblivion." A frequent topic of her poems is death, which is not something one should be scared of but rather a welcomed neighbour ("Black March" or "Do Take Muriel Out"). Her *Selected Poems* appeared in 1962, followed by *The Frog Prince* (1966), and the posthumous *Scorpion* (1972) and *Collected Poems* (1975). Smith wrote three novels, *Novel on Yellow Paper* (1936), *Over the Frontier* (1938), and *The Holiday* (1949).

The program of the group of poets usually referred to as **the Movement** has the same realistic foundations as the Angry Young Men Movement in prose, and was mostly published in the 1950s. The term derives from an article by J.D. Scott "In the Movement," published in *The Spectator* in 1964. In 1956, Robert Conquest published an anthology entitled *New Lines,* and the poets included in the anthology were commonly identified with the movement. The main premise of the Movement was that poetry should be readable, that the unique experience of an individual human being should be written for the common reader and not for fellow writers and critics. Hence its essentially anti-modernistic course was directed primarily against the sophisticated modernist style of Eliot. Their poetry was addressed to the man in the street. Simplicity and directness dominated in form and mundane matters and ordinary events commanded their choice of themes. The language of such poetry is equally unsophisticated, as the use of metaphors and other poetic devices is highly limited so as not to diminish the communicative value of the work itself. In some ways, the Movement is reminiscent of the Georgian poetry from the beginning of the century. Slightly escapist and basically provincial, this poetry was addressed to middle class Englishmen who were concerned neither with the great tradition of European culture nor with the huge repository of English literature. The poets wrote for the reader who was interested in the observation of everyday life and the shared experience of everyday living which such poetry could bring him. The main representatives were Robert Conquest, Philip Larkin, Donald Davie, Elizabeth Jennings, Dennis Joseph Enright, Thom Gunn, Kingsley Amis and John Wain.

Robert C o n q u e s t (b. 1917) held a number of academic posts throughout his career, and he was also a literary editor of *The Spectator*. His own verses appeared in *Poems* (1955), *Between Mars and Venus* (1962), *Arias from a Love Opera* (1969). They show him as a typical representative of the Movement, concerned with traditional forms and everyday language.

Philip L a r k i n (1922 – 1985) is usually considered to be the leader of the Movement, and his achievement is among the most highly recognised. He is strongly influenced by Hardy and, like him, looks back to the past with a sense of what has been lost. Larkin turned away from the idea that poetry should express the loftiest emotions, the deepest

feelings and the forces of nature. His subjects tend to be smaller and his language more clearly controlled. In much of his poetry there is a sense that reality is dull and unattractive, yet that living through a dream is impossible. Real happiness seems to lie only in the past, as in Larkin's poem on hearing a bird of spring sing outside his window at the end of winter. Poems like "Church Going," "The Whitsun Weddings" and "High Windows" have casual decorations and colloquial phrases. At the end of such poems one can always find poetic symbolism. Although Larkin's poetry is easily accessible and ridicules Eliot and foreign poetry, his poems are not free from their own modernistic sense of the mythical significance of everyday life. In "At Grass," Larkin uses free verse to describe the triumph of a race horse. He refers to history to draw on past greatness. Yet, the past emerges here as something mysteriously non-existent and seemingly unreal. As Larkin himself observes in a lecture entitled "Robert Graves and the Decline of the Movement":

> It is true that the past can help us. I hope I do not seem to be preaching the gospel of the illiterate naive—but the past cannot help us that much. If it could, there would be no need for a present, indeed, there would be no present
>
> (in: Osterwalder 1991: 63).

Larkin's Modernism is then chiefly anchored in the line of Georgian poetry or going back even further into the school of Keats. Though there was no radical development in Larkin's poetry since he found his own voice, the number of tones he has used varied. The "emotional weariness" in some of the poems can be best defined as an agnostic stoicism in the face of passing time and "the only end of age," death. There are poems in which time and death, the yardstick of time, are seen in an abstract or generalised context; "Ignorance," "Triple Time," "Next Please," "Nothing to be Said," "Going," "Wants," and "Age" are all good examples. They are abstract or generalised in that they do not start from some posited situation, though their language and imagery are certainly concrete—the street, sky and landscape. Larkin has also written less elevated, mostly light poems, such as "Toads," "Toads Revisited," "Naturally the Foundation Will Bear Your Expenses," "Posterity" and "Vers de Societe." Larkin constructed a system in which lyrical expression can be seen both through the sophisticated frame of poetic language as well as without it. Larkin's verses were collected in *The North Ship* (1945), *The Less Deceived* (1955), *The Whitsun Wedding* (1964), *High Windows* (1974). His *Collected Poems*, including some previously unpublished ones, appeared in 1988. He also wrote novels, *Jill* (1946) and *A Girl in Winter* (1947), and a book of essays on jazz, *All What Jazz?* (1970).

Donald D a v i e (1922 – 1995) is the Movement poet who has freely adapted Adam Mickiewicz's *Pan Tadeusz* in *Forest of Lithuania* (1959). In 1952 he published a critical work, *Purity of Diction in English Verse*, which expressed the anti-romantic, anti-bohemian ideals of the Movement. His first book of verse, *Brides of Reason* (1955), was an abbreviated Movement manifesto. The following volume of poetry, *Events and Wisdom* (1964), shows a metaphorical richness that reaches fuller fruition in *Essex Poems* (1969), which portray people in the background of places and their histories. In the last volume, *In the Stopping Train* (1977), he tended away from the attitude towards

the Movement's praise of provincialism and writing philosophical and erudite poems evoking various landscapes of his travels and academic appointments. His poetry is lyrical and contemplative and attempts to reaffirm the positive values still to be achieved in poetry. Davie has written critical works on *Walter Scott* (1961), *Pund* (1964), *Hardy* (1972) and others.

Elizabeth J e n n i n g s (b. 1926) was associated with the Movement because of the quality of her early collections of verses, *Poems* (1953), *A Way of Looking* (1955) and *A Sense of the World* (1958). In her later collections, *Lucidities* (1970), *Growing Points* (1975) and *Moments of Grace* (1979), her poetry is highly personal and confessional, with the intensity of Emily Dickinson's verse. These poems are far removed from the detached tone of the Movement poetry. In "One Flesh," she looks at her parents with the critical eye of someone who understands that people are usually "strangely apart, yet strangely close together." Her poetry shows a steady and persistent contemplative gift, rational but open to mystery, and tender to the point of purity. Her clear lyrical voice is committed to finding a way out of chaos painting the experiences of suffering, loneliness, friendship and religious faith (she was born in a Catholic family). Her other volumes include *Celebrations and Elegies* (1982), *Extending the Territory* (1984), *Tributes* (1989), *Times and Seasons* (1992), and *Familiar Spirits* (1994). She has also published two volumes of critical essays, *Every Changing Shape* (1961) and *Christianity and Poetry* (1965).

Dennis Joseph E n r i g h t (b. 1920) has published almost fifteen volumes of poetry, starting with *The Laughing Hyena and Other Poems* (1953), *Bread Rather Than Blossoms* (1956), *Addictions* (1962), *Daughters of Earth* (1972), and *Sad Ires* (1975). In 1955, he published an anthology, *Poets of the 1950s*, which was the first before Conquest's *New Lines* and delineated the poetry of the Movement. Enright advocated the poetry of civility, passion and order, as opposed to the Romantic "confessionalism." He is also the author of the novels, *Academic Year* (1955), *Heaven Knows Where* (1957), *Insufficient Poppy* (1960) and *Figures of Speech* (1965). In his novels, Enright wrote about his experiences as a British academic in a foreign country. Enright continued with his humane, amusing, commonsensical, wanly indignant notions of the social brutalities and masquerading of a world he knows well—from Thailand to the English Midlands, from Japan to Germany—in a style that is sometimes ironic and biting, sometimes slapdash. His later collections include *A Faust Book* (1979), *Under the Circumstances* (1991) and *Old Men and Comets* (1993). He published novels for children, *The Joke Shop* (1976), *Wild Ghost Chase* (1978) and *Beyond Land's End* (1979) and a number of prose works, including *The World of Dew: Aspects of Living in Japan* (1955).

Thom(son) G u n n (b. 1929) wrote poetry that celebrated men of action, like soldiers, motor-cyclists and tough boys. His poetry displays an admiration of those strong individuals. His poem on the motorcycle gang, "On the Move," exemplifies this, as do *Fighting Terms* (1954) and *The Sense of Movement* (1957). In the 1950s, he sardonically called himself a pasticheur of the late Augustan style, with his tough, cynical and hard edged verse. In the late 1950s he moved to America. After the publication of his third book, *My Sad Captains* (1961), he began to submit will to experience. In the poem "Considering

the Snail," Gunn exhibits the unusual preference for clear, uncomplicated images that are ultimately transformed into philosophical questioning. His untamed, restless energy yields to the powers of nature with a compelling power of words: "(...) I would never have imagined the slow passion to that deliberate progress." Since 1970 he has gradually become more influenced by American poets. *Moly* (1971) and *Jack Straw Castle* (1976) exhibit a more sensuous, yet still tense and well-disciplined style. His other volumes include *Selected Poems 1950 – 1975* (1979), *The Passages of Joy* (1982), in which he acknowledges his homosexuality, *The Man With Night Sweats* (1992), which contains several poems discussing AIDS (he pays tribute to his friends and acquaintances who had fallen victim to the disease), and *Collected Poems* (1994). Gunn has managed to fuse traditional poetic elements with "current affairs," and in his later poems he was not afraid to talk frankly about sexual matters, like in "Carnal Knowledge" or "The Hug." He published his autobiography in 1982.

The poetry of two novelists whose careers began with Angry Young Men novels, Kingsley Amis' (1922 – 1995) and John Wain's (1925 – 1994), clearly shows their sympathies with the Movement. A m i s deals with hypocrisy and pretentiousness in his poems. He also wrote several notable love poems like "Oligodora," "Green Heart," "Waking Beauty" and "A Point of Logic." His "Bookshop Idyll" is one of the standard poems written according to the Movement poetics. In the bookshop, the narrator of the poem compares male and female poetry claiming that women write about love more honestly and openly than men: "Women are so much nicer than men: No wonder we like them". In "A Point of Logic," the poet contrasts the established, finished environment of a house with the unstable domestic situation he describes. Amis' 1960s poems lose their typical Movement irony and detachment and become more personal. They are more concerned with sexuality (being sometimes openly hedonistic) and the conventionality of life. Amis' first collection of poems was *A Case Samples* (1956), followed by *A Look Round the Estate* (1967). His *Collected Poems 1944 – 1979* appeared in 1979, after which he wrote only occasional poems. W a i n had a skill for narrative poems such as *On the Death of a Murderer*, a long poem that utilises Nazi symbolism to describe the death of a young man. The poet's purpose is not to gain sympathy for the young man's actual deeds. On the contrary, there is a section in which his cruelties are described with revulsion. He also refrains from explaining the cruelty through situational determinism and mass psychology. The poem, therefore, relies on the civilised values we are still supposed to share. Wain's verse was collected in *Poems 1949 – 79* (1981).

Anthony T h w a i t e (b. 1930) was usually regarded as an adherent of the Movement but found himself in Larkin's shadow. His critical works on contemporary poetry are probably more recognised than his poems. Thwaite published *Home Truths* in 1957, *The Stones of Emptiness* in 1967 and *A Portion for Foxes* in 1977. In his early poems he clearly asserts his allegiance to the Movement. His most popular poems, however, are *Victorian Voices* (1983), a collection of fourteen dramatic monologues of lesser known Victorian figures. These fourteen dramatic monologues offer a juxtaposition of past and present, bringing Thwaite's poetry closer to Modernism, than, as what was originally thought, to the Movement. His collected *Poems 1953 – 1983* were published in 1984, and enlarged as *Poems 1953 – 1988* in 1989.

One of the most influential figures in contemporary poetry was Ted H u g h e s (1930 – – 1998), and although he made his debut in 1957, with *The Hawk in the Rain*, he was not connected with the Movement. *The Hawk in the Rain* was written under the influence of D.H. Lawrence's *Birds, Beasts and Flowers* (1923) and was concerned with the strong and sometimes violent forces of nature. But Hughes writes with great power of imagination as if from inside the birds and animals who are the subjects of many of his poems. He uses qualities connected with them in traditional stories as well as observation of how they act in real life to build a picture of the essential character of the bird or animal and the part it plays in the natural world. His poems are basically nature poems in that they consider both rural life and the untamed forces of nature. "The Casualty," like many of Hughes other early poems, is about the violent nature of power. Here it is death that attains such power while the man who is falling "out of air alive" is insignificant. His poem "Pike" is about two pikes eating one another. *The Hawk in the Rain* exhibits the same quality that Tennyson referred to as "nature red in tooth and claw," showing in a neo-romantic manner, nature untamed and ferocious. Human life is also seen by Hughes in its brutal physicality. "Hawk Roosting" is about a hawk circling down for his prey.

Similar images one finds in his subsequent collection, *Lupercal* (1960). In *Crow* (1970), the title poem presents two characters: Crow, who is resilient, resourceful, evasive, and built to survive every kind of disaster, and God, sometimes his partner, sometimes his adversary and, often, a passive presence who goes on sleeping while Crow is up to his gruesome tricks. The poem is interesting from a structural point of view, as a series of unmodified narrative accounts of brutally comic events. There are some key words like black, blood, smashed, stabbed, and screamed. After *Crow*, Hughes has continued to write in the spirit of his creation-destruction mythology. Poems like "Prometheus on the Rock," "Lumb's Remains" and others are splendid illustrations. His later collections include *Wodwo* (1967), *Crow* (1970), *Season Songs* (1974), *Gaudete* (1977), *Cave Birds* (1978), *Remains of Elmet* (1979), *Moortown* (1979), and *River* (1983). He succeeded John Betjeman as Poet Laureate in 1984. In 1992, he gathered his later verse in *Rain Charm for the Duchy*. He also published literary criticism, e.g., *Dancer to God: Tributes to T.S. Eliot* (1992), *Shakespeare and the Goddess of Complete Being* (1992) and *Winter Pollen* (1994).

In 1956, Ted Hughes married Sylvia P l a t h (1932 – 1963), an American poet and novelist who moved to England with him. Her first volume of poetry, *The Colossus*, appeared in 1960. In 1963, she published the novel *The Bell Jar.* The novel is the portrait of a woman who is trying to deal with her nervous breakdown. The novel contains many autobiographical overtones. Her most famous collection of poems is *Ariel*, published posthumously in 1965. In many of her poems she transforms her own experience; "Daddy" is the search for the father and an attempt to deal with the guilt of his German origin. In "Lady Lazarus" she reconstructs her first unsuccessful suicide attempts. The "Mirror" is a sad narrative of a woman who is growing old. The mirror functions here as image of self-division and the search for the acceptable and accepted self-image. In many other poems collected

in her later, posthumously published collections, such as "Crossing the Water" and "Winter Trees" (both 1971), she appears to observe the world and her physical surroundings and gives nature a symbolic quality. Much of her poetry, however, is highly disturbing, filled with illness and suffering.

At the end of the 1960s, there appeared something of a poetical movement called the **Group**. *A Group Anthology* appeared in 1963. The Group was an informal circle, a discussion group or workshop of poets who started to meet in the late 1950s and continued through the 1960s, mostly in the house of Edward Lucie-Smith, who then edited the anthology of the Group. The characteristic traits of that poetry were black humour and a specifically naturalistic view of the world. Peter Porter, George MacBeth, Peter Redgrove, Alan Brownjohn and Martin Bell were all part of the Group. From 1965, under the influence of Martin Bell, the Group was transformed into the Poets' Workshop.

Edward L u c i e-S m i t h (b. 1933) is a poet and a critic, who served as the chairman of the Group (1959 – 1965). His own poetry showed a variety of influences. For example, his early verse *A Tropical Childhood* (1961) asserts the Movement's aesthetics. In *Confessions and Histories* (1964), he experiments with dramatic monologue. *Toward Silence* (1968) and *The Well Wishers* (1974) demonstrates the influences of the American Black Mountain School. Lucie-Smith was also interested in the avant-garde poetry, which is evident in his *Primer of Experimental Poetry* (1971). His *Beasts with Bad Morals* (1984) is a collection of comic verse. He also published a number of critical works on nineteenth and twentieth century art, including *Super Realism* (1979).

Peter P o r t e r (b. 1929) is an Australian who went to England in the early 1950s and whose first poems were published in the 1960s. His work, *Once Bitten Twice Bitten* (1961), is often sharply satirical and full of realistic details of material objects and the appearance of things and people. The collection has a deeper and more universal quality since he is always conscious of the presence of death, a force that man cannot resist. His next two collections, *Poems, Ancient and Modern* (1964) and *The Last of England* (1970), provide a satirical picture of London in the sixties. "Life in London, Suburbia" gives his cynical views on city life. Some of his most skilful work in this mingled area of the past and present can be found in his versions of Martial, the Roman poet of the first century, gathered in *After Martial* (1972). His most famous poem is arguably "Your Attention Please" (1962), a grimly flat, mordantly colloquial radio announcement of an imminent nuclear strike that reflects very well the mood of the late 1950s and early 1960s. He can be richer and much more dense in poems such as "Seashores," "Fossil Gathering" and "An Angel in Blythburgh Church." In the 1970s his work becomes more meditative, more urbane and less colloquial. He uses a variety of motifs from classical mythology, opera and literary history to create a complex image of contemporary poetry, examples of which are *The Cost of Seriousness* (1978) and *English Subtitles* (1981). Later volumes include *Fast Forward* (1984), *The Automatic Oracle* (1987), *Possible Worlds* (1989), *The Chair of Babel* (1992), *A Porter Selected* (1989) and *Millennial Fables* (1994).

George M a c B e t h (1932 – 1992) is often a teasing and provocative writer with a strong sense of play and performance, as exhibited in *The Doomsday Book* (1965) and particularly in the game poems, "Scissors Man," "Fin du Globe," "The Ski Murders" and "True Story." Many of his poems are autobiographical meditations, which avoid spectacular tricks. Examples are *The Miner's Helmet, The Drawer* and *On the Death of May Street*, in which the gruesome or ribald joker is totally absent. These poems are steadily grave and flatly undecorated. His other collections include *The Broken Places* (1963), *The Colour of Blood* (1967), *Collected Poems 1958 – 1970* (1971), *Shrapnel* (1973), *Poems of Love and Death* (1980), *Poems from Oby* (1982) and *The Long Darkness* (1983). The last collection comprises more sombre and personal works than previous ones, drawing on his experience from rural Norfolk, to which he withdrew after years of living in London and abroad. His most recent volumes are *Anatomy of Divorce* (1988) and *Trespassing: Poems from Ireland* (1991). Mac Beth also published a novel, *Another Love* (1990).

Peter R e d g r o v e (b. 1932) is a strenuously energetic and even extravagant poet, equally fuelled with violent (but also accurate) notions of science and by his delving into the occult-witchcraft, pantheism, cabalistic and runic elements. His first volume of poetry was *The Collector and Other Poems* (1960). Some of his best work has been in the form of prose-poem monologues, such as "Mr Waterman" and "The Sermon," in which his taste for the grotesque is a definite advantage. His poetry is reminiscent of Ted Hughes and his open-ended nature poems. More recent poems, such as "The Idea of Entropy at Meanport Beach" (1967), have a beautifully intense gracefulness mixed with the grotesque. He strongly relies on visual imagery and a sense of physical presence frequently examining religious and sexual matters. Some of his other collections are *The Force and Other Poems* (1966), *Sons of my Skin: Selected Poems 1954 – 1974* (1975), *The Weddings at Nether Powers* (1979), *The Moon Disposes: Poems 1954 – 1987* (1987, enlarged in 1989) and *My Father's Trapdoor* (1994). Redgrove also wrote novels, including *In the Country of the Skin* (1973) and *The Bookkeepers* (1980), both displaying the quality of poetic prose.

Alan B r o w n j o h n (b. 1931) started his career with *Travellers Alone* in 1954. Since then he has published *The Railings* (1961), *The Lion's Mouth* (1967), *Sandgrains on a Tray* (1969), *Warriors Career* (1972), *A Song of Good Life* (1975) and *A Night in the Gazebo* (1980). His best-known piece is "We Are Going to See the Rabbit," a childlike exercise in the manner of Jacques Prevert. Brownjohn himself has said that a number of his poems tend toward "the condition of fiction," akin in many respects to situations or incidents from a novel or short story in which characters are revealed obliquely or through their own monologues—a girl disc-jokey, a smart young executive, salesmen, antique dealers and politicians. It is as if cross-sections of human relationships and social or work situations are offered for our wry appraisal. His *Collected Poems 1952-1983* appeared in 1983. In 1987 appeared his *The Old Flea-Pit* and in 1990 *The Observation Car*. He has also written for children, *Brownjohn's Beasts* (1970), and published a novel, *The Way You Tell Them* (1990).

Another trend that developed in the late 1950s and in the 1960s was **Concrete Poetry**. The poets connected with this group were primarily concerned with the visual aspects of the poem; they claimed that such poetry begins with the awareness of graphic space as the

structural agent. They acknowledged the influence of the Dada movement and artists like Arp or Kandinky. Their poetry proposed internationalist avant-garde and attempted to break with the past by establishing alternative patterns. The poems of the exponents of the trend sometimes have the nature of ideograms. The leading British practitioners were Edwin Morgan and Ian Hamilton Finlay.

Edwin M o r g a n (b. 1920) is a Scottish poet best known for his experimental poetry. In 1952 he published *The Vision of Cathkin Braes*, in which he mingles traditional forms with experimental and concrete poetry, such as "The Computer's First Christmas Card, December 1963." In "Chinese Cat" he blends concrete and sound characteristics. His later poems, like the collection of *Glasgow Sonnets* (1972), evoke the Scottish urban landscape. In the collection *Instamatic Poems* (1972) as well as the later *Themes on a Variation* (1988) he includes "news poems," which provide poetic descriptions of current affairs. His *Sonnets from Scotland* (1984) are his futuristic vision of the free republic of Scotland. His *Collected Poems* appeared in 1990. Ian Hamilton F i n l a y (b. 1925) is a Scottish poet and artist, renowned for his highly experimental poems and sculptures. Such are *Selected Ponds* (1976). In poems such as "George Herbert's Easter Wings," he expresses affinity with seventeenth-century emblems and poetry.

Ronald Stuart T h o m a s (b. 1913) wrote poetry that first attracted attention in the late 1950s and early 1960s. He began writing in the late forties with *The Stones in the Field* (1946). He then published *Song at the Year's Turning* (1955), *Tares* (1961), *Pieta* (1966), *Not that He Brought Flowers* (1968) and *Laboratories of the Spirit* (1975). His *Selected Poems 1946 – 1968* appeared in 1973. In some ways he falls within the tradition of British poets who have written about country life. In "A Blackbird Singing," he refers to the Romantic idea of the closeness of man and nature, yet, in his rendition both history and nature are real. The bird does not achieve a symbolic significance through reference to his song and its eternal beauty, rather, it does so through the genuine sense of the community of all living things, which enables the poet to identify himself with other forms of life. Thomas has created his own version of the bleak pastoral pondering upon Wales and the Welsh people ("Welsh Landscape," 1955). He writes about the traditional country landscapes—the sheep on the hill, the cottages, a farmer in the fields—and points out a scene delightful only from a distance. When one gets closer, one realises that the sheep are diseased, the cottages are falling into ruins, and the hardness and discomfort of life has given the farmer an illness which will kill him. Thomas was a Welshmen who spent most of his life working as a clergyman in the bleak depopulated hill country of mid-Wales, whose landscape is used in his poems. He is bitter about the struggle of survival that he portrays, with the realities of disease, destruction and decay. However, in his poems there is a sense that the hardness of life can only be made bearable by the love of man and the love of God, since the qualities of the mind are not enough. His later volumes include *Experimenting with an Amen* (1986), *The Echoes Return Slow* (1988), *Counterpoint* (1990), and *Mass for Hard Times* (1992).

Elaine F e i n s t e i n (b. 1930), a poet and a novelist, was one of the first poets of the sixties to bring into light specifically domestic, sexual and specifically female problems seen through the prism of national problems. Such was her collection *In a Green Eye* (1966). Her *Selected Poems* (1994) established her as an important female voice in contemporary English poetry. Her latest collection, *Daylight*, came out in 1997. Feinstein has also translated the work of Marina Tsvetayeva, and has written on Lawrence. Her novels range from the autobiographical *The Amberstone Exit* (1972) to a more widely social-political *The Border* (1984). In 1994, she published *Dreamers*, a popular saga.

Geoffrey H i l l (b. 1932) also searches the past in order to discover the rules of the present. He is a dense and formal poet whose prose poems gained him much popularity. He established himself with the publication of *For the Unfallen* (1959). His two later volumes, *King Log* (1968) and *Mercian Hymns* (1971), extended his readership. The thirty prose poems of *Mercian Hymns* centre on the eighth century King of the West Midlands, Offa. The effort here is not towards any re-creation of the past. Rather, it is a meditative work on history, power, tradition, order and memory, in which the precision of the language and the mysterious reverberations of the past combine to achieve something completely unique. Hill's deeply serious concerns and the ceremonial exactness of his language were already apparent in the poems written before he was twenty: "Genesis," "Holy Thursday" and "God's Little Mountain." His early work shows the influence of Blake and A.E. Housman. These early poems have the quality of rhetorical speech in their attempt to condense metaphor and casual phrases. "The Songbook of Sebastian Arrurruz" purports to be the work of an "apocryphal Spanish poet," a device which distances but does not coldly objectify the moods of regret and sexual desolation. Bitterness, loss and hopeless sensuality conflict in these poems. His long poem *The Mystery of the Charity of Charles Péguy* (1983) is meditation on the life, faith, and death of the French poet Péguy. His *Collected Poems* were published in 1994. Another volume, *Canaan*, appeared in 1996, following the book-length poem, *The Triumph of Love* (1999).

Tony H a r r i s o n (b. 1937) worked in Nigeria and has travelled extensively, a fact which is evident in the poem *The White Queen*. One of the longest poems in *The Loiters*, *Newcastle is Peru*, takes its title from the seventeenth century poet John Cleveland. Harrison's poems are constantly aware of ironies and oppositions, not least in his wry, sometimes bitter recognition of his own cleverness and eloquence as set against his traditionally dour and reticent working class Yorkshire upbringing. The themes in *From "The School of Eloquence" and Other Poems* (1978) are further expanded in *Continuous* (1981) and are Harrison's chief achievement in coming to terms with society, class and language. "They juxtapose Yorkshire dialect and Yorkshire speech with semantic and lexicographical learning, and show the same pertinacious and entertaining brilliance of Moliere, Racine and Aeschylus" (Thwaite 1985: 120). The poem "Them and Us" draws on his memories from childhood and the importance of R.P. for teachers, as if it was language and not a person's abilities that decide about how one's is perceived and how one succeeds in society. Harrison's long poem, *V*, is often compared to Gray's *Elegy Written on a Country Churchyard*, composed during the miners' strike of 1984 – 1985. It is a splendid satire on contemporary society and its views on those who do not conform. The frequent use of the "f..." word heightens the satire by repelling the ordinary reader of poetry. He has also writ-

ten theatrically effective verse translations of Moliere, *The Misanthrope* (1973), Racine's *Phedra* (1975), and *The Oresteia* (1981). All of these works show a great swiftness of rhyme and apt adaptations of colloquial speech. His recent volumes include *Loving Memory* (1987), *The Blasphemers' Banquet* (1989), *A Cold Coming: Gulf War Poems* (1992) and *The Gaze of the Gorgon* (1992).

Craig R a i n e's (b. 1944) poetry is an example of **Martian poetry**. Martian poets came into prominence in 1970s and used the Russian formalist rule of defamiliarisation in their poetry. The term was coined by James F e n t o n (b. 1949), a poet who worked as a war reporter in Indo-China and Germany, and then became a theatre critic. His first collection was *Terminal Moraine* (1972), but his most famous is *The Memory of War* (1982), based on his experiences as a war reporter. Raine published his first collection, *The Onion Memory*, in 1978. The poems, like the title one, endeavour to defamiliarise everyday life objects and activities, and thus reawaken the readers' visual sensitivity. Raine further exemplified Marian poetry in the title poem of his second collection, *A Martian Sends a Postcard Home* (1979), which presents life on Earth as if an alien had tried to comprehend it.

David C o n s t a n t i n e (b. 1944) was influenced by his study of German Romantics and above all by Robert Graves and his approach to classical European literature and art. Such were the poems of his first collection, *Brightness to Cast Shadows* (1980). In his second collection, *Watching for Dolphins* (1983), he stresses mythical connections with contemporary life. His latest poems like "On Oxford Station, 15 February 1997" and "Pity the Drunks" (1998) transform everyday reality into something of mythical proportion.

Ireland's most famous poet is Seamus H e a n e y (b. 1939) who was awarded the Nobel Prize in 1995. Born in Northern Ireland, in his early works he describes the countryside and the natural world in a way that suggests he has been influenced by R.S. Thomas and Ted Hughes, a trait especially visible when he writes about his rural childhood in Northern Ireland and Irish history. He began with *Death of a Naturalist* in 1966, following it with *Door into the Dark* (1969) and *Wintering Out* (1972). Most of the poems of the first two collections, such as "Death of a Naturalist" or "Personal Helicon," recreate rural Ireland through painstakingly collected details. His later "archeological" poems move from private history to the public events of the past and the ways they have influenced the present political and military situation in Northern Ireland. In "Digging" he writes of his father and grandfather and the skill they showed in using a spade when they were working in the fields. He is a writer and his trade is different from theirs, but he hopes to show as much skill with his pen as they did with their spades. Even here, however, there is a sense of threat as he describes how his pen fits between his fingers and thumb as smoothly and lightly as a gun. In his later poems, he describes a life where the use of guns and the suffering they cause are part of everyday reality, and where the graffiti on the walls has a bitter edge. Here, the ironic twist of the question of life after death belies his description of a life where pain and misery have become an integral part of ordinary experience.

Heaney attempts to go beyond the daily events of the life around him, hard and painful though they may be, to discover the forces below his country's history that can bring back life and hope. Heaney's archeological poems draw on the invasion of the Scandinavians and the English and the subjugation of a people and their language. He writes in a way that is political and non-sectarian, but with a strong sense of history. Comparisons have been made between Yeats and Seamus Heaney, but while it may be true that Heaney is the best Irish poet since Yeats, their experiences and concerns are very different. His later volumes include *North* (1975), *Seeing Things* (1991) and *The Spirit Level* (1997). *Opened Ground* (1998) is the latest major collection of his work. His *Station Island* (1984) contains a sequence of poems on Lough Derg and contain a ghostly encounter with James Joyce. In 1984, he published *Sweeney Astray,* which is a translation of the medieval Irish ballad *Buile Suibhe. The Haw Lantern* (1987) includes a sonnet written on the death of his mother. In 1999 he published a translation of *Beowulf.* Heaney also published collections of essays and lectures, *Preoccupations* (1980), and *The Government of the Tongue* (1988), respectively.

Another Northern Irish poet, Derek M a h o n (b. 1941), was born in Belfast and educated in Dublin. In the 1960s, together with Heaney and Michael Longley, he came to be recognised as a poet of the **Northern Group**. His poems were published in the following collections: *Night-Crossing* (1968), *Lives* (1972), *The Snow Party* (1975), *The Hunt by Night* (1982), *A Kensington Notebook* (1984), and *Antarctica* (1985). His *Selected Poems* appeared in 1991. He writes a simple, moving poetry whose force lies in the deep human experience of existence within the political circle of Northern Ireland. He is the poet of urban danger and depravation, widely recognised as one of the most important Irish poets of his generation.

Michael L o n g l e y (b. 1939) is another of the Ulster poets. In 1969, Longley published *No Continuing City.* He has been identified with the Northern Poets. His early works are primarily city poems, yet no verse endorses political violence. In his later work he seeks identification with rural landscapes, but also with classical Greek and Roman poetry and with the poetry of World War I. His *Collected Poems 1963 – 1983* appeared in 1985.

Scottland's bard, Douglas D u n n's (b. 1942), in his first collection of poems, *Terry Street* (1969), took as its base a poor working-class part of Hull (where he studied), a city that appears in some of Philip Larkin's poems. Dunn's verses are quite diferent in spirit and construction lacking the finished and final quality of Larkin. Instead, they have a guarded quirkiness and obliqueness and a hesitant cadence all their own, as in "A Removal from Terry." In his next two collections, *The Happier Life* (1972) and *Love or Nothing* (1974), he continued to write grotesque poems. In the *Barbarians* (1979) he began to re-discover his native country, Scotland, both in terms of class and nationhood. In *St Kilda Parliament* (1981) he returns to memories from childhood, like lifting potatoes among the Irish workers when he was mistaken for an Irish boy. These poems are affectionate, nostalgic and humorous, often verging on being indignant and sly. In 1984 he published *Elegies*, written after the death of his wife from cancer. He also published a collection of short stories about rural Scotland. His *Northlight* (1986) includes an elegy for Larkin. His latest volume is *Dante's Drum-kit* (1993).

After the death of Ted Hughes in 1998, Andrew M o t i o n (b. 1952) was appointed Poet Laureate in 1999. Motion began his career in 1978 with *The Pleasure Steamers*, the

poems showing considerable influence of Edward Thomas. His *Independence* (1981) focuses on the Indian independence of 1947. Motion is an official biographer of Philip Larkin. He has published critical books on Edward Thomas and poems celebrating royal occasions, specifically the 100th birthday of Queen Elizabeth The Queen Mother.

Contemporary Prose Writers

Beryl Bainbridge's (b. 1934) and Edna O'Brien's (b. 1932) works are the bridge between the novel of the sixties and contemporary prose fiction as both began their careers in the sixties and continue until today.

Bainbridge, born near Liverpool, made a name for herself as a novelist presenting the problems of working class women in works like *A Weekend with Claude* (1968), *Bottle Factory Outing* (1974), *Sweet William* (1975) and *Injury Time* (1977), which are black comedies involving unexpected disasters, with heroines who have various accidents. Bainbridge does not hide her feminist views introducing her female characters. In *Bottle Factory Outing*, Bainbridge creates the big dominant Freda and the thin victimised Branda, two working-class English women, who are contrasted with the Italians (not necessarily the cultured Italians of E.M. Forster's novels). The two women are determined to further their respective cause during the factory outing, namely Freda to capture Vittorio, and Brenda to flee from Rossi. The novel departs from the principles of social realism, in favour of grotesque dark comedy as Freda is killed at the end of the story. Similarly, in *Injury Time* (1977) social comedy is demonstrated through the grotesque triangle of Edward, husband to Helen but the lover of Binny, who for one night tries to give his lover the pleasures of married life, and together Edward and Binny throw a dinner party. *The Dressmaker* (1973) is a grim comic tale of love and murder among the sand dunes of the Mersey estuary during the Second World War. Liverpool also provides the setting for her *Young Adolf* (1978), which has young Adolf Hitler working as a waiter in a hotel in the early years of the twentieth century. In *An Awfully Big Adventure* (1989), Bainbridge presents a fictionalised version of her own experiences as an assistant stage manager in the Liverpool Playhouse in the late 1940s and early 1950s. Stella (Beryl) is sixteen. Young and fresh, she observes the theatre life with awe. She falls in love with the homosexual director and is subsequently pursued by a notorious womaniser. Although not free from tragic elements, the text is a dark social comedy, as Stella wants to escape from her middle class existence into the exciting bohemian world of the theatre. *A Quiet Life* (1976) recreates the post-war misery of the upper classes showing a family of four, each of them dealing with the changing world in a different way. The mother escapes by reading novels, the father cries in front of the radio, while their adolescent children sneak out of the house to pursue their own lives and passions.

In the eighties and nineties, Bainbridge turned to history when in 1984 she published *Watson's Apology*, which includes her portrait of a Victorian murderer. In 1986, Bainbridge's publishers decided to publish her juvenile romance of the sea, *Filthy Lucre*. In

1991, she published *The Birthday Boys*, a story about Captain Scott's menacing expedition to the South Pole in 1912. The ominous year 1912, the year of the maiden voyage of the Titanic, was the subject of her next novel, *Every Man for Himself* (1996), shortlisted for the Booker Prize. The action takes place over a few days, as the novel is filled with the conversations, secrets and love affairs all of which will be destroyed in the ensuing tragedy. In 1998, Bainbridge published *Master Georgie*, again shortlisted for the Booker Prize (to date Bainbridge was five times the bridesmaid, but never the bride of the Booker Prize; her other novels were *The Dressmaker* and *The Bottle Factory Outing*, and serving as the Booker judge, she withdrew her work, *Injury Time*). The work is set in Victorian England, in the times of the Crimean war, and the events are narrated by three characters, Dr. Potter, the geologist, Pompey Jones, and a photographer's assistant, Myrtle Hardy. Myrtle is believed to be Master Georgie's sister, although she herself claims to have been an orphan, brought up by the Hardy family. The lives of all the narrators were irrevocably changed when they saw the body of Mr. Hardy, Georgie's father, who died in a prostitute's flat, and had to be removed to save the "honour" of the respectable Victorian middle class family. All of them find themselves in the middle of the Crimean war. Although the narrators talk about Georgie, we never find out much about him, and the photograph Jones takes illuminate and distort the picture simultaneously, so even if the novel is "speaking" to the reader through images, we are still left wanting to grasp more of the characters' reality. Every point of view, or everybody's point of view is still subjective.

Bainbridge's latest experiment with point of view is *According to Queeney* (2001), narrating the events slightly overlooked by Boswell's official biography of Dr. Johnson. In 1764, Samuel Johnson was plagued by ill-health and suffered from melancholy, and was introduced to the family of Henry Thrale, a wealthy Southwark brewer and his wife Hester, Mrs. Thrale. This introduction began a long term friendship, until widowed Mrs. Thrale married an Italian musician and decided to become Mrs. Piozzi. When Dr. Johnson settles in the house of the Thrales, the only person who observes his and her mother's behaviour, is the eldest neglected daughter, Queeney. With the eyes of an innocent child Queeney describes the puzzling relationship between her mother and Dr. Johnson in the context of Georgian London with its stars, such as Garrick, Goldsmith, Fanny Burney and Joshua Reynolds. A history of the unrequited love, passion and rejection becomes alive through the description of everyday life, as the extraordinary becomes visible through the mundane.

Edna O'Brien, an Irish writer, started her career in the 1960s with *The Country Girls* (1960), a book portraying two country girls who leave their homes in search of love and experience in Dublin. In 1962 she published *The Lonely Girl*, and in 1964 *Girls in Their Married Bliss*. The three novels comprise a trilogy, which stands for the female rite of passage novels. The novels openly discuss women's sexual frustrations tracing the disillusionment stemming from the clash between false romantic expectations and the brutal reality of marriage and adult life. O'Brien's *August is a Wicked Month* (1965) and *Casualties of Peace* (1967) also deal with failed marriages. All five novels were banned in Ireland for their treatment of sex. In the 1970s O'Brien continued with *A Pagan Place* (1970), *Night*

(1972) and *Johnny I Hardly Knew You* (1972), also met with unfavourable reviews. The latter was written in the stream of consciousness technique exposing the state of mind of a woman who is going to face trial for murder of her lover. O'Brien has also published a number of short stories, collected in *The Love Object* (1969), *A Scandalous Woman and Other Stories* (1974), *Mrs Reinhart and Other Stories* (1978) and *Returning* (1982). Her later novels include *Time and Tide* (1992), *Down by the River* (1997) and *In the Forest* (2002). The latter tells the story of a mad institutionalised boy Michen and his victims achieving at times the scope of a Greek tragedy.

Margaret D r a b b l e (b. 1939), a younger sister of A.S. Byatt, is a typical representative of the generation making their debut in the 1960s. Her first novel, *A Summer Bird Cage* (1963), paints the portrait of two sisters, the beautiful but evil Louise and the less attractive but intelligent Sara. It is also a story of the liberation of Louise from the negative influence of Sara. *The Garrick Year* (1964) draws on the relationship between two professionals, their love, marriage, children and related responsibilities. *The Millstone* (1965) takes up the topic of unmarried motherhood placed in the social realities of the 1960s. Rosamund Stacey is not only a single mother who was accidentally impregnated by a drunken gay man. Although her infant daughter has to undertake a serious operation, she does not decided to tell her friend that he is the father of her child. Lonely but brave, Rosamund does not desire to share her life with a man but decide to face her family and her friends on her own. In *Jerusalem the Golden* (1967), the heroine, Clara, craves for love and family warmth which is why she decides to leave her home and her mother in the North for life in London. She is "adopted" and "seduced" by the Denham family and must chose between her past and her present. Yet, to achieve happiness, she cannot hold on to the past and to her mother but must sever all the ties that connect her with the North. *The Waterfall* (1969) refers both to classics like *Jane Eyre* and *Mill on the Floss* and also to Freud and his symbolic understanding of human sexuality. Narrated alternately between the first person and third person, the book is the story of a forbidden love between a woman, whose husband left her when she was having their second child, and a husband of her cousin, who has always been kind to her. Here, love plays an important role as an identity-constructing element, and sex and passion are shown as the consequences of ideal feelings. Only after giving love is one able to take it and carry on with life. Drabble contrasts the Victorian ideals of marriage and marital happiness with brutal reality, in which women are left alone when they most need support. And yet the price of happiness is high. Throughout the novel there are references to Victorian novels, and resolutions of impossible situations. The heroine always pays with despair and death for any kind of illicit romance. In *The Waterfall*, Jane and James have an accident after which James has to be rehabilitated and becomes impotent "the little twentieth century death." A criticism of *The Waterfall* appears in A.S. Byatt's *The Game*. Byatt objected to Drabble's using other people's (Byatt's own) experiences.

In *The Needle's Eye* (1972), Drabble creates a rebellious heroine who defies social conventions and, by withdrawing, is better able to observe and understand the shortcomings of each social class. *The Middle Ground* (1980) is more a sociological treatise than a novel about England and its atmosphere in the 1970s. The book was followed by a trilogy *The*

Radiant Way (1987), *A Natural Curiosity* (1989) and *The Gates of Ivory* (1991). *The Radiant Way* explores the lives of three women telling about their gains and their losses. In the last book, the narrative is enriched by the quest for a lost writer and moves from England to Cambodia. Drabble's latest work, *The Witch of Exmoor* (1996), concerns the events surrounding the family as they gather around the witch of the title, Frieda Haxby, who is writing her memoirs, and digging into the family's past. In Drabble's writing, the female characters play a central role. They are not, however, liberated hippies of the sixties, but rather, are learned and intelligent women who still find fulfilment in the role of mother and wife.[20] In 1985 Drabble edited *The Oxford Companion to English Literature*. She has also written *A Writer's Britain* (1979), a study on the interaction of literature and landscape.

Antonia Susan B y a t t (b. Drabble in 1936) began writing in 1964 with *The Shadow of the Sun*, the novel whose title refers to the poem by Walter Raleigh which Byatt uses as a motto to the book. The book deals with the daughter of the famous writer Henry Severell, who has to develop her own personality and come out of his shadow. Passive and unwilling to make any decisions, Anna Severell at seventeen has to leave her parents' house to become herself. Byatt's next novel, *The Game* (1967), features two sisters, Cassandra and Julia. Cassandra is an Oxford don, Julia, a best-selling author. They share childhood memories, including a strange, disturbing Game devised on the basis of a deck of cards as rival armies but expanded to fit their own versions of the Arthurian cycle. We never find out what the Game is about, but it must have been frightening enough as Julia, the younger sister, does not want to talk about it. They also share a friend, Simon, who was the lover of both of them. Years later, through a television program on snakes, Simon returns into their lives and once again shatters the truce between the sisters. Just as in their childhood game Cassandra, now age thirty eight, sees reality in terms of the symbolic: "I live in two worlds," she says in her journal, "one is hard, inimical, brutal, threatening, the tyranny of objects where all things are objects and thus tyrannical. The other is infinite: heaven, through the pane of glass, the Looking Glass world. One dreams of a release into that world of pure vision and knows that what would be gained would be madness; a single world, and intolerable" (p. 141). It is clearly the remains of the Game that are retrieved from the past. While Julia was able to channel her creative abilities into literature, Cassandra re-lives her fictions and also those of unfulfilled love for their mutual childhood friend, Simon. The medieval and the contemporary seem to be mediated through the form of the romance, both in the old and the new meaning of the word.

In 1979, Byatt published *The Virgin in the Garden*, the first novel in the tetralogy following the life of Frederica Potter, two others being *Still Life* (1985) and *Babel Tower* (1996). The novels are set in Yorkshire (the first part in the early 1950s). Young and intelligent Frederica Potter takes part in the performance of the new verse drama, *Astraea*, about Elizabeth I, playing the leading role. In the play, Alexander Wedderburn is to connect the reigns of the two Elizabeths (1558 – 1603 and 1952 onwards).[21] The book, written with the power of Eliot's *Middlemarch*, chronicles the (provincial) life of Frederica's family and friends and intersects with Elizabethan drama and contemporary comedy providing insight into how life and drama are mutually related. The same preoccupation one

finds in *Still Life*, which shows Frederica's Cambridge years, and her sexual and romantic involvement. Her friend and idol, Alexander Wedderburn, is again trying to make a play about Van Gogh, whose art and tragic life imposed upon the world of the novel just as the *Astraea* drama did in *The Virgin in the Garden*. The book also portrays Frederica's sister, Stephanie, who, contrary to their father's wishes, abandoned her studies and got married to the first man she thought she loved. As Stephanie struggles to conform to the image of a perfect mother and wife, and does not find fulfilment either in steady domesticity or motherhood, Frederica finds self-fulfilment in her studies and work. Set against the social background of nascent female self-awareness (the fifties and sixties feminism), the book illustrates the changes in British mentality which took place in the 1950s. *Babel Tower* begins in 1964 and traces the life of married Frederica as she tries to liberate herself from an abusive marriage, and follows her escape and struggle to win the custody over her son. Frederica is a strikingly modern woman, the woman of the nineties not of the sixties. In court she projects herself as a figure of strength rather than one of delicate femininity, but only when she relinquishes her inner power and becomes helpless in front of the justice machine, does she win her child. Parallel to Ferderica's custody trial, there is a trial related to the book, whose fragments are presented alongside Frederica's story. Frederica wants to make a name for herself giving an account of that trial. And once again, as with the previous two books, fiction and reality are intertwined.

So is the case in Byatt's 1990 Booker Prize winner, *Possession*. The book features a lonely "knight" (who is actually an academic) Roland, an heir to *Chanson de Roland* and Browning's *Childe Roland*.[22] And like Browning's Roland he is a rather inadequate knight who "nevertheless goes on," because "naught else remained to do" (Hansson 1998: 89), in the hunt for the manuscript mystery. From the subtitle, "A Romance," one can infer the structural intertextuality and the connection with its medieval predecessor. The letters of Heloise and Abelard are mentioned at the beginning and form a parallel between the illicit correspondence of two poets, Christabelle La Motte with Randolph Henry Ash.

> These texts, of indeterminate status (the hand written two versions of a letter by Randolph Henry Ash, who was modelled on Robert Browning, that Roland finds in the library) inaugurate the romance of the title, romance as quest, romance as love story, and romance as search for the illusive character of desire-as-possession
>
> (Belsey 1994: 85).

The love story motif is twofold, both Victorian and contemporary. The romance is also the much sought for manuscript mystery, the desired outcome of the encounter between Roland, the Randolph Henry Ash scholar and Maud Bailey, Christabelle La Motte scholar.

> All that was the plot of a romance. He was in a Romance, a vulgar and a high Romance simultaneously, a Romance was one of the systems that controlled him, as the expectations of Romance control almost everyone in the Western world, for better or for worse, at some point or another. He supposed that Romance must give way to social realism, even if the aesthetic temper of the time was against it
>
> (Byatt, 1990: 425).

The romance here embraces both the Victorian love story rewritten in the truly post-modern fashion as well as its medieval predecessor. Driving towards the nineteenth century realistic closure, the book, however, leaves its main threads untangled. The contemporary characters pursue and win but uncover only as much mystery as is permitted by the letters, and the rest remains unresolved. Just like the pursuit of the Grail in the Arthurian cycle, the pursuit of the relationship between La Motte and Ash is only partially known, the reminder will continue to be an enigma. On the contemporary plane, we also deal with romance. Here the connection between Roland and Maud Bailey, who turns out to be the descendant of an illicit child of La Motte and Ash. Byatt draws parallels between past and present love stories and combines the elments of medieval quest with the contemporary detective story. Woven into the text are various Victorian and contemporary literary allusions, and contrary to our expectations, neither the Victorian nor the contemporary characters find happiness in the "happily ever after" ending.

In 1992, her other Victorian stories, *Angels and Insects*, two novellas, appeared. Set in Victorian times, the novellas deal with the world of people and the world of insects (in the spirit of Victorian naturalist fascination). They comment on the role of women, the conjugal angels, in Victorian society. Byatt also published a number of short stories, *Sugar and other Stories* (1987), *The Matisse Stories* (1997), *Elementals* (1998). She published a book on Iris Murdoch entitled *Degrees of Freedom* (1965), essays on literature *Passions of the Mind* (1991), *On Histories and Stories* (2000). In 1994, Byatt published a collection of stories for children, *The Djinn in the Nightingale's Eye*, in which she presents five fairy tales with a contemporary twist. For example, "The Story of the Eldest Princess" reverses the traditional fairy tale order according to which the eldest princess is never the one to win and always makes mistakes which the younger does. In 2000, she published her latest novel, *The Biographer's Tale*. The book is yet another tale of the search for truth, as Phineas G. sets out to write the "whole" life of the great biographer, but he is bound to find pieces of the puzzle rather than a coherent whole.

Anita B r o o k n e r (b. 1928) is a novelist and art historian concerned with fine moral discriminations and careful aesthetic distinctions. She grew up in the middle-class Polish-Jewish immigrants' family (her father changed his name from Bruckner). She published a number of books on art before becoming a novelist in her fifties. Her first novel, *A Start in Life*, appeared in 1981. Since then she has produced a book each year. In 1984, *Hotel du Lac* won the Booker Prize. Her fiction is frequently compared to that of Elizabeth Bowen (see above) and to that of Rosamund Lehmann (see previous chapter) and Penelope Fitzgerald's. Brookner's writing concentrates on human psychology and she is insistent that a novel should always have a moral lesson. Rather than experiment, Brookner prefers description and focuses on inwardness, frequently depicting essential human loneliness and helplessness in the world and the emotional impossibility of opening up and reaching out to other people.

Such is the heroine of *A Start in Life*, Dr. Ruth Weiss, who "at forty knew that her life was ruined by literature." Educated and self-assured, Ruth cannot find love and true friendship and finds herself cheated by her lover and by life. So does Anna Durant in

Fraud (1992). Anna is a well to do single woman living with her mother, who always tells Anna, that her time will come, that she will find love and affection in due course. This time does not come. The only person who was interested in marrying Anna, the family doctor, Lawrence Halliday is captured by their friend, Vickie. Mrs. Marsh, a friend of Anna's mother, hopes that her son Nick would be interested in Anna, but this scheme does not work out. When Anna disappears they are all puzzled, and yet Anna simply ceased to exist for them, the Anna they knew, patient, withdrawn and resigned to be her mother's companion. Anna's rebellion is the result of what she feels was a fraud and a lie, so she decides to take her life in her own hands. Brookner's Booker Prize winner's heroine, Edith Hope, a single woman (a spinster) and a writer of romantic fiction, is an embarrassment to her friends as she cancelled her wedding to the man she did not love. In Switzerland, in the title Hotel du Lac, which sometimes strikingly reminds one of the Magic Mountain, she reflects on her life. The story is given through narrative flashbacks as well as through her observations of the other inhabitants of the hotel. The novel self-consciously explores the conventions of romantic fiction while probing into the nature of fiction inspired by female expectations of life and love. It also raises questions as to the on-going debate on women's autonomy and freedom from the traditional structures of marriage and family. Contrary to *Hotel du Lac*, *Family and Friends* (1985) and *Latecomers* (1988) celebrate families, in both books of German descent, presenting ways in which people yearn to have their families' affection and security, while at the same time struggle to be free from any such bonds.

Brookner's other books include *Providence* (1981), *Look at Me* (1983), *A Misalliance* (1986), *A Friend from England* (1987), *Lewis Percy* (1989), *Brief Lives* (1990), *A Closed Eye* (1991), *A Family Romance* (1993), *A Private View* (1994), *Incidents in the Rue Laugier* (1995), *Visitors* (1997), *Altered States* (1998), *Undue Influence* (1999), *Falling Slowly* (2000) and *Bay of Angels* (2001).

Penelope F i t z g e r a l d (1916 – 2000), a novelist, began her career by writing a biography of the Victorian painter, *Edward Burne-Jones* (1975). Her first novel was *The Golden Child* (1978), a spy thriller involving the Secret Service and an exhibition of Egyptian treasure at the British Museum. She earned considerable money from that book but decided against pursuing the spy thriller formula. Her next novel, *The Bookshop* (1977), reflects her own life, as the heroine, Florence Green, decides to open a bookshop, the only bookshop in a small seaside town. Going through a series of misfortunes, she realises that the town never wanted or needed one. Fitzgerald describes the ordinariness and lack of sympathy in a Balzacian manner, portraying her heroine's struggles against everyday obstacles. *Off-Shore* (1979) is a novel sharing much the same atmosphere as *The Bookshop*. Here, a number of characters living off-shore, on Thames' house-boats, struggle to survive. Here we meet quite of cast-off people: Nenna, a faithful and loving but abandoned wife with two girls who run wild in the streets; Richard, ex-navy officer; and Maurice, a male-prostitute, temporarily fencing stolen goods—all of these characters live on the margins of society and yet are more human than those who live on the shore. In 1988 and 1990, Fitzgerald published historical novels, *The Beginning of Spring* and *The Gate of Angels*; the former is set in Moscow at the beginning of the twentieth century, whereas the latter is set in the 1920s and portrays the working-class heroine struggling to obtain education. Fitzgerald also published a fictionalised biography of the German Romantic poet, Novalis, entitled *The Blue Flower* (1995).

Susan H i l l (b. 1942) is a writer whose interest lies in a subtle realism. Her early novels include *The Enclosure* (1961), the story of the disintegration of marriage, and *Do Me a Favour* (1963), portraying the woman writer and her dilemmas of being torn between family life and the need to write. She then continued with *Gentlemen and Ladies* (1968) and *A Change for the Better* (1969). In *Gentlemen and Ladies*, after the funeral of Faith Lavender, the life of a family is shattered as the middle sister Isabel begins to rely on but also dominate her younger sister Kathleen. The novel ends with the death of Isabel. The sisters remind one of the characters of Chekhov's *Three Sisters*, and like Chekhov's sisters they fill their time with never to be fulfilled plans. The book is peopled with a number of characters, who hide their solitude and unhappiness in their daily routines. A similar world is presented in *A Change for the Better* which deals with a closed community living in a seaside town. *I am the King of the Castle* (1970) re-works the motif of childrens' evil already explored in such books as Golding's *Lord of the Flies*. Affected by isolation and loneliness, the characters use violence to let give vent to their frustration. In a large Victorian house, the boy Edmund Hooper bullies another boy, Charles Kingshaw, while Hooper's father and Kingshaw's mother (who became the maid in the house after the death of Mrs. Hooper) unwittingly contribute to the victim's misery, turning an innocent boy into a hunted animal. A simple, seemingly realistic narration is not however without its Gothic elements. That what Hill leaves unsaid, however, is the source of the greatest terror.

Hill's subsequent novels, *Strange Meeting* (1971) and *The Bird of the Night* (1972), deal with male relationships. In the former, whose title comes from the poem by Wilfred Owen, the story is set during the First World War and relates the friendship struck up between two dissimilar characters. *The Bird of the Night* is also about friendship as Harvey Lawson writes an account of his meeting Francis Croft, an artist and a poet, and their life until his suicide, which exerted a powerful influence on Lawson. Francis thought of himself as a bird of the night but could not find a balance between his artistic potential and everyday reality. *In the Springtime of the Year* (1974) a woman struggles to overcome despair after the death of her husband. In 1983, Hill published a Gothic novel, *The Woman in Black*, telling the story of Arthur Kipps, a young aspiring lawyer who is sent to attend the funeral and then prepare the necessary papers of the late Mrs. Alice Drablow. In the small town in which she led a solitary life, nobody wants to talk about her or her haunted house. Nobody wants to tell him who was the withered woman in black he saw at the funeral. Arthur does not believe in ghosts, until he spends a few dreadful hours in the house surrounded by the salt marshes. Reading the papers and letters and talking to people sympathetic after his evening adventure, he then discovers the tragedy of the unmarried sister of Mrs. Drablow and her son, who was brought up by the Drablows, and his subsequent death on the marshes. Still, he does not admit fear, knowing that once he leaves the place he will forget all about it. Returning to his young wife, Arthur begins a new life. He enjoys family happiness and the birth of his son, whom they both cherish until the fatal afternoon in

a park when he sees the woman in black once again but this time she has come to take his child and his wife. The novel is a classical ghost story playing with exact, even realistic descriptions of the surroundings, only to infuse them with the horrors of the past.

Hill's latest book is *The Service of Clouds* (1998), in which Gothicism has been replaced with the terrifying reality of a half-deserted hospital for the old, in which Hugh Molloy spends his time with the dying, trying to compensate for abandoning his mother who died alone. The scenes from the hospital are interspersed with the story of his mother, Flora's life. In this account we see a woman struggling to find a place for herself in the world. She is stigmatised by a number of bereavements, her father dies, and she has to go to work teaching a little boy Hugh, who also dies. Her first love, a Pole Henryjk Tadeusz, leaves and so does a women friend with whom she shares her flat. She finally marries Lawrence Molloy but he also dies leaving her with a small son. Flora, who has changed her name from Florence Henessy to Flora Molloy, does not acquire a new identity simply by changing her name, but rather as her character matures when she is left with her son. As she could not communicate with her mother, her son can neither communicate with her nor with his dying wife. As usual, Hill's language is very economical and her power lies not in what is said but in what remains hidden.

Her other novels include *Air and Angels* (1991), *The Mist in the Mirror* (1992) *and Mrs de Winter* (1993), a sequel to Daphne du Maurier's *Rebecca*, in which Maxim and his wife come back to Manderley but the ghosts of the past still haunt the place and drive Maxim to suicide. Hill's collections of short stories include *The Albatros* (1971) and *A Bit of Singing and Dancing* (1973), and her non-fiction pieces are collected in *The Magic Apple Tree* (1982) and *Family* (1989).

David L o d g e (b. 1935) is a novelist and literary critic who, like Malcolm Bradbury (see above), represents the satirical trend in contemporary prose. His early novels were published between 1960 and 1970 and include *The Picturegoers* (1960), *Ginger, You're Barmy* (1962), *The British Museum is Falling Down* (1969) and *Out of the Shelter* (1970). *The Picturegoers* recalls the atmosphere of the 1950s when going to the cinema was still very popular. For the central characters, Mark and Clare, it is as important as the Sunday morning mass. Clare Mallory comes from a Catholic family and is back home after an unsuccessful attempt at becoming a nun. Mark Underwood is a London University graduate who takes a room in the Mallory household. Himself a former Catholic, he is captivated by the decency and moral standing of the family. In the end he thinks not only of returning to Catholicism but about becoming a priest, which would require sacrificing the love of Clare. The novel aptly captures the atmosphere of the fifties moral preoccupations foregrounding sexual and religious questions.

Lodge's second novel, *Ginger, You're Barmy*, tells the story of British military service and is based on Lodge's own experiences, presenting a kind of revenge on the army. *The British Museum is Falling Down* is a satirical inverted picture of the idealised Catholic family we see in *The Picturegoers*. The novel, like its great model, *Ulysses,* depicts one day in the life of Adam Appelby, a man who is trying to write his doctorate at the British Museum Library. His impotence as a writer is a reflection of his troubles at home. Adam, a Catholic with three children, is terrified that his wife might be pregnant again. "Scholarship and Domesticity are two opposed worlds." Adam goes through a Joyceyan *Odyssey*, wondering through London as well as a labyrinth of literary works. His journey is not deprived of certain humorous moments, many of which are based on linguistic misapprehensions (like Kingsley Anus for Kingsley Amis). Other authors parodied here are such modern masters as Kafka, Conrad, Lawrence, Woolf, Hemingway, C.P. Snow, Baron Corvo, the latter who prompts Adam's fantasy. Adam imagines that he has become pope and issues encyclicals permitting Catholics to use contraception (Bergonzi 1995: 7). The British Museum is Adam's sanctuary of learning and order, the rules of which are to be observed. Adam setting off the false fire alarm goes against the rules and is punished for his transgression. Banished from the safe womb of the Reading Room, he is directed towards the path of vice. The book ends with Barbara's, Adam's wife, interior stream of consciousness, similar to that of Molly Bloom at the end of *Ulysses*. But where Molly says yes, Barbara ends with perhaps. Lodge's next book, *Out of the Shelter*, plays with yet another Joycean masterpiece, *A Portrait of the Artist as a Young Man*. Here, Timothy is a young sensitive boy attending the local Catholic grammar school. The Bildungsroman formula enabled Lodge to show his maturation and symbolic coming out of the shelter of the possessive family.

Lodge's next novels are the so-called academic novels and are writen much in the style of Amis and Bradbury, however, deprived of the Angry Young Men social ideologies. *Changing Places* (1975) is a satire on academic life, set in two imaginary universities, in Britain and in the USA. As two professors, Phillip Swallow (Rummige University) and Morris Zapp (Euphoria State University), exchange their academic posts, they also exchange wives and families. *Small World* (1984) is another intertextual game, in which Lodge tests the reader's knowledge of literature and contemporary criticism. A young Irish scholar, Persse McGarrigle, the knight-errand, meets the girl of his dreams, Angelica, who turns out to be one of the twins and the rest of the book is devoted to the descriptions of his unsuccessful pursuits. His personal quest is linked to that of a pilgrimage-conference, to be attended by literary scholars. The book ominously begins with Eliot's "April is the cruellest month," which, in turn, used Chaucer's Prologue to *Canterbury Tales*. The book is hilariously funny mainly because of the humorous presentation of the characters. Here we meet again Phillip Swallow and Morris Zapp as well as a variety of other characters, like an Italian Marxist, Fluvia Morgana, who is a contemporary version of an Arthurian sorceress, Morgan Le Fay. The contemporary version of the Holy Grail is the UNESCO Chair of Literary Critics, to which many of the eminent professors aspire. In many interviews Lodge stresses that in the seventies and eighties, the world was opened up to international travel because of cheaper air tickets, and consequently, scholars began their international conference wanderings. The book ends with the reconciliation of many themes and characters but Persse sets on a quest again, pursuing another elusive female. Both *Small World* and *Nice Work* (1988) were shortlisted for the Booker Prize. *Nice Work* presents England during the Thatcher years through the adventures of a young woman working at a university on a temporary contract. She is chosen to be the university representative in

a scheme aimed at the improvement of co-operation between universities and industry. The story depicts her problems in collaborating with a head of the local business as well as her struggle to establish her place at the university. Although professionally interested in the industrial novel, Robyn Penrose is completely unprepared to deal with industry. Both for her and for her "scheme-partner," Vic Wilcox, their affair is liberating and the novel again ends with reconciliation between Vic and his wife, and Robyn is given a permanent job at the university.

Lodge's *How Far Can You Go?* (1980) is a kind of treatise on Catholic views on sex and marriage and the effects of the changes in the twentieth century Church doctrine. The title question reproduces the memories of one of the characters, from his childhood years. They used to tease the priest with incessant questions, "how far can you go with a girl?"[23] In 1995 Lodge published *Therapy* a book about a middle aged man who pursues his youthful love in an attempt to salvage his own marriage from boredom. Laurence Passmore, a successful writer, finds Maureen on a pilgrimage to Santiago. The book raises serious questions about love and faithfulness. Lodge's novella *Home Truths* is the drama of three people Adrian Ludlow, a successful novelist, his wife Eleanor and an old university friend Sam Sharp, now a screenwriter in Hollywood and an prying interviewer, whose questions uncover hidden truth about the relationship between Eleanor and Sam. David Lodge's latest book is *Thinks…* (2001), another campus novel, tracing the affair between Ralph Messenger, the director of cognitive studies, and a novelist Helen Reed, who has a year's contract to teach creative writing at the university. Computers and e-mail messages find their way to the social reality just as the air travel did in *Small World*. In the end, both characters go back to their old lives but the experience of togetherness rejuvenates Helen and teaches Ralph not to take women for granted. Lodge has also published numerous books of literary criticism, including *Working with Structuralism* (1981), *After Bakhtin* (1990), and *The Art of Fiction* (1992) which contains short articles of criticism written for a Sunday newspaper.

According to Lorna Sage, Angela Carter's (1940 – 1992) fiction "makes up of the realm of alterneity" (Sage 1992: 168), in that her writing is essentially concerned with the dark side of the human subconscious, which she renders symbolically by stripping away the veils of cultural and social convention.

> She began her writing career as a connoisseur of 1960s cults of "otherness" and was never inclined to think of fantasy (the grotesque, the fabulous) as simply oppositional—a return of the repressed, a kind of annexe to the solid novel
>
> Sage (1992: 168).

Still, her works were hailed by many feminist critics as subversive writing in opposition to the patriarchal tradition. Three of her novels, *Shadow Dance* (1966, later renamed as *Honneybuzzard*), *Several Perceptions* (1968) and *Love* (1971), retain the principles of realism, whereas her other works explore fantastic realms where power relations are inverted and human beings are not what they seem at first. Her second novel, *The Magic Toyshop* (1967), tells the story of a young girl, Melanie, who walks in the midnight garden wearing her mother's wedding dress. Then, she climbs an apple tree and is transported to the Magic Toyshop. The novel is a classic rite-of-passage book, in which the heroine is twice orphaned from her family, first from her middle-class real family (who die in a plane crash) and then from her ogre "uncle," Philip Flower. Adolescent Melanie steps over the border between reality and fantasy. In the much less comfortable toyshop, humans, animals and toys all inhabit the same dimension. Renouncing her uncle, she finds love in the elfin, Finn. Similarly to *Alice through the Looking Glass*, Melanie inhabits a world in which ordinary logic does not apply and she has to learn to play by the rules of the other world in order to survive. She has to walk in the opposite direction in order to go further. *Several Perceptions* tells the tale of Joseph, a decadent and disorientated rebel without a cause. Abandoned by his girlfriend and disenchanted with life he wants not to exist but in the meantime, he performs numerous acts of protest, like freeing a badger from the zoo or sending faeces by airmail to the President of America and finally falls in love with the mother of his best friend, Viv. Being a self-styled decadent, Joseph performs himself, the rebel; he performs the role assumed at the beginning of the story. But surprisingly, he manages to regain innocence through love. Carter claimed that she was politically conscious and very much a product of the activism of 1968.

Heroes and Villains (1969) uses the science fiction convention to portray the world after some sort of disaster. Rational civilisation is represented by Professors living in their protected communities of steel villages, while the Barbarians roam the outside world, and the mutilated Out People live in the ruins of the cities. Such a world strangely reminds one of Mary Shelley's vision as presented in *The Last Man*. Marianne, who is the principal heroine of the novel and whose point of view the reader perceives through, is carried away into the jungle where she watches the savage rituals of the snake worshippers. Marianne consciously and unconsciously indulges in various sexual fantasies. As much as the apocalyptic vision is induced by Carter's representation of the mental landscape of the late 1960s women intellectual—"the glamour of guerrilla underground and various vagrant counter-cultural movements, the siege of university campuses, etcetera" (Sage 1994: 18).

Carter lived in Japan between 1969 and 1972. In 1974, she published *Fireworks*, a collection of stories in which the violent, the sexual and the forbidden foreground the cultural experience. "Master" is a rewriting of *Robinson Crusoe* story with Friday being a woman who first obeys the master only to turn into a carnivorous beast. Similarly in "The Executioner's Beautiful Daughter" the seemingly peaceful coexistence of father and daughter is shattered when we learn that he beheaded his own son for incest (their tribe considers incest as a capital offense) only to exercise his "inalienable right" with his own daughter. At night Gretchen dreams of snakes. "Penetrating the Heart of the Forest" begins as the Gretchen and Hensel tale of two children going into the forest and losing themselves. In Carter's story they do not find the witch's hut but rather the fruit which leads them to forgetting the taboo of incest. "Flesh and the Mirror" demonstrates that our own reflection in the mirror can be artificial and fictional. It re-awakens the myth of Narcissus who recognised himself but fell in love too passionately with himself and therefore was destroyed. Art and literature have to help us to recognise that artificiality. "Reflections" introduces

one of the most potent of Carter's themes, that of androgyny as the narrator of the story wonders into the forest and meets an androgynous creature who is half this and half the other world, dividing and linking the two at the same time. Forests, caves and castles feature abundantly in Carter's fiction, transporting a narrative into the realm of the symbolic.

Androgyny is the subject of *The Passions of New Eve* (1977) which tells the story of Evelyn (sexually very active and even sadistic) Englishmen in America who is transformed into Eve, after the many breasted fertility Goddess decides to turn him into a woman. Repeating the Genesis story (this time through the female-God version) woman is born out of man's body. Still, the theme of metamorphosis is linked with the feminist movement of the 1970s which was in the process of emerging in academia. Eve was Evelyn, while Tristessa, the glamorous star, turns out to be a man, thus the two characters are united. Some of Carter's literary and social concepts are later discussed in a collection of stories, *The Bloody Chamber*, and the collection of essays, *The Sadeian Woman* (1979). Carter is interested in the connection between power and weakness in society. In *The Sadeian Woman*, she offers a profound critique of Marquise de Sade and his idea of two basic cultural stereotypes of women. De Sade, in his *Misfortunes of Virtue*, presented two female types: Justine the oppressed one, and Juliette the oppressor. Carter maintains that De Sade's work, though usually considered perverse, is not offensive to women. She suggests that it reflects a cultural limitation that forces women to choose between the two extremes. Like Justine and Juliette, Carter's women exist either to create the world of men, or to be objects of their desire.

The collection of short stories entitled *The Bloody Chamber* marked Angela Carter's public success. In these revisions of well-known fairy tales, she opens up the world in which all natural laws are suspended. Her rich and sensuous language is often very explicit, and marks the baroque splendour of her writing. In "The Bloody Chamber," the curious bride of the Bluebeard is saved by her mother, her curiosity standing for sexual exploration. Another topic Carter explores is the relationship between reality and fiction. In her fairy tales, she usually introduces two or more versions of the same story, as if playing with the reader's ability to interpret them in different ways, e.g., the Beauty and the Beast story. In "The Courtship of Mr Lyon" the beast is transformed into a human being, whereas in the "Tiger's Bride" the bride becomes the beast. "The Snow Child" presents a version of the Snow White who becomes the sexual fantasy of the Count, who after satisfying the sexual urge destroys the Snow Child. Carter never aspires to give her stories a realistic veneer. The story is always simply a story, as real as a story, just as dreams are real as dreams and are full of real meaning. As a result, her stories can be understood as somebody's fantasy, and fantasies that are stories themselves. As in dreams, the ritual of death is usually deferred, but love and torture, passion and pain are never entirely separated.

An earlier novel, *The Infernal Desire Machines of Doctor Hoffman* (1972), is a Gothic work combined with erotic fantasy told by Desiderio, an agent from the city assaulted by Dr. Hoffman's machines, which deconstruct causality and rationality. Desiderio leads the reader through Hoffman's castle with its laboratory full of plugged-in lovers. He is then seduced by Albertina, Hoffman's daughter, and has to choose between love and duty. Killing both Desiderio and Albertina will free the world of Hoffman's inferno but what will become of Desiderio (whose name so resembles the desired and desiring elements), who is deprived of love? His punishment was his crime so he tells us at the end, when we learn that it was Old Desiderio writing his tale. *The Nights at the Circus* (1984) chronicles the adventures of the feathered lady and her friend/servant/mother dwarf Lizzie. From London to Siberia, Jack Walser, an American journalist, follows Fevvers to give an account of her story and to prove or disprove the authenticity of her wings. Set in the circus, where sad clowns moan their misery, the book explores the world of the carnival, offering a carnivalesque reversal of values. Carter's last novel, *Wise Children* (1991), traces the history of two theatrical families from the nineteenth to the twentieth century. She has also published volumes of stories, *Black Venus* (1985), *American Ghost and other Stories* (published posthumously in 1993) and collections of essays, *Nothing Sacred* (1982) and *Expletives Deleted* (1992). Carter explored the dark side of human psyche. Her prose is often a game with the reader, who must draw on his or her knowledge of the models of our literature and culture. She invites the readers to play with cultural stereotypes and refers them to other well-known texts which are interwoven within the main text.

Alasdair G r a y (b. 1934) is a Scott with a taste for fantasy and grotesque, whose futuristic visionary prose is not devoid of some political comment. Born in Glasgow, where he writes and works, with the publication of *Lanark* in 1981, he created the vision of modern hell. The novel tells the interwoven tales of Lanark and Duncan Thaw in the disintegrating cities of Uthank and Glasgow. Using satire, allegory and science fiction so as to present a vision of the future, life and death, the novel re-invents the works of Dante, Bunyan, Blake, Lewis Carroll, Joyce, Orwell and Huxley as well as the paintings of Hieronymous Bosh. Nightmarish and provocative, the book ends with an epilogue in which Gray lists all the plagarisms upon which this book is based. *Unlikely Stories, Mostly* (1984) not only have Blakean illustrations but also offer a similar visionary philosophy, only this time the setting is an unspecified mythical future. One of the stories, "The Building of the Axel Tree," concerns the attempts to build a tower that will reach the sky, disregarding the cost of human sacrifice in the course of its construction. "Five Letters from the Easter Empire" deals with the problem of fiction and poetic license. It is written by Bohu, the Emperor's tragic poet, whose observations present a cruelly ironic picture of the sterile empire and its rich men. As Bohu describes his new life in letters to his parents, we learn about highly hierarchical society, ruled by a puppet (though apparently absolute) monarch and his courtiers, in which everything happens according to etiquette (even walking in the royal gardens). The emperor has two poets, a tragic poet, Bohu, and a comic poet, Tohu. In order to make the tragic poet's poem a true vision of reality, the Emperor tells him that his parents were killed. Bohu writes a great tragic poem, "The Emperor's Injustice," only to find out that the information was untrue, and that its purpose was to stir his imagination. It is only after the Emperor has read the poem that the real destruction commences. In the letter evaluating the poem the headmaster of modern and classical literature praises the author but urges the Fieldmarshal to make sure that Bohu's parents do not escape the massacre to maintain the poignancy of the official biography of the author. Most of the stories present a vision of the abuse of power and our human response to it. Gray illustrates his books

himself with illustrations in the style of William Blake. *1982 Janine* is a novel set in specific timeframe in the mind of an ageing, divorced alcoholic who passes her time in a hotel room recovering her depressing memories. Adopting a Sternian (for Lawrence Sterne, see Chapter Four) form of narration, the book uses different fonts and includes a blank page.

The Fall of Kelvin Walker (1985) is the portrait of a man with absurd ambitions but whose megalomania is only the surface of his deeply sensitive nature. Kelvin comes to London with no education and no money and is determined to make money. His assertiveness indeed allows him to become the interviewer on a television programme. But when he begins to climb too high and too fast, his bosses destroy him the same way they created him on television, "on the air." In the end, Kelvin goes back home to Scotland where he returns to the university. The book presents the picture of all powerful media with humans as no more than puppets in the media machine.

Poor Things (1992) is a pastiche of Victorian fiction with a mysterious heroine who is a blend of Eleanor Marx and Alice in Wonderland. The book begins with a preface in which the wife of the Sottish Public Health Officer, Archibald McCandless, "Victoria" McCandless, known as Bella Baxter, in a letter to her descendants claims that the book is full of lies concerning her life. The preface contains also a chronology of Bella's and Archie's life. According to Archie's journals, Bella was the creation of Godwin Baxter, the genius doctor and creator (whose methods, however, are reminiscent of Victor Frankenstein), who took the brain of the unborn child of a woman whose body he saved after drowning and replaced her brain with her child's. The infantile Bella marries a medical student Archie McCandless and the book develops as a story of love and science, taking the characters into the casinos and brothels of Europe to return them into a traditional decent Scottish home. Again Gray plays with various forms of narration introducing letters, drawings, scribbling, and journal entries. Full of learned literary allusions to Darwin, Mary Shelley and James Hogg, the book recreates late Victorian reality as much as it creates its own version of it. Gray himself (featuring both in the preface and also providing historical and critical notes at the end, plays with the idea of fiction-within-fiction. Moreover, the ongoing dialogue present in all Gray's novels also plays between the fictitious and the real.

Gray's other novels are *Something Leather* (1990) and *Mc Grotty and Ludmilla* (1991); both deal with social matters in contemporary Britain. The former is about the love lives of June, Senga, Donalda and a distant cousin of a queen in the years 1963 – 1990, while the latter is the Alladin story, set in modern Whitehall, describing the making of a Prime Minister. In 1993 Gray published *Ten Tales Tall and True*, one of them, "You," describes the brief affair of two people who meet at a wedding reception and their subsequent disenchantment. Written in a poignant, fragmentary prose, it is yet another splendid social satire, in which things are not exactly said, as much as they are hinted at. In 1995 Gray published *A History Maker* which is the tale of the future 2220 but strangely resembles the heroic stories of the past, in which men are brave and fight for the Cause and women wait for them patiently in their quarters. At the beginning, one finds a letter from the hero's mother, Kate Dryhope, praising her son, Wat Dryhope, and comparing him to Julius Caesar and the narrative to the novels by Walter Scott. At the end of a book, a postscript presents a tale recording the adventures of the main character, which is collected by a folklore student, for whom the year 2200 is already the past. In 1996, Gray published *Mavis Belfrage*, subtitled *A Romantic Novel with Five Shorter Tales*, and in 2000 he edited *The Book of Prefaces.*

Another Scottish writer, Janice G a l l o w a y (b. 1956), worked in a variety of paid and unpaid jobs but was primarily a teacher. She is one of the most interesting of contemporary Scottish writers and was encouraged to write by Alasdair Gray. Her novel *The Trick is to Keep Breathing* was published in 1989. It gives a very personal account of a woman who tries to come to terms with the death of someone she loved. The heroine of the novel, Joy, looses her lover (he drowns) and cannot somehow fill the emptiness left after his death. Her psychological problems and the type of narration employed remind one of Sylvia Plath's *The Bell Jar*. The work details the slow emotional disintegration of female identity in its experimentation with voice and form. Surreal touches one can find in the collection of stories *Blood* (1991). Her *Foreign Parts* (1994) is an exploration of the friendship between two women. In 1996 she published *Where You Find It*, which again tackles the issues of gender and identity. Galloway's skilful detailing of emotion and a woman's perception of reality encompass the standard properties of what is claimed constitutes female and feminist writing.

Margaret E l p h i n s t o n e (b. 1943), is both poet and novelist. She published two volumes of poetry, *Outside Eden* (1990) and *A Treasury of Garden Verse* (1990), three novels and two non-fiction books on organic gardening. Her novels include *The Incomer* (1987), *A Sparrow's Flight* (1989) and *Islanders* (1994). Her collection of short stories, *An Apple from a Tree*, appeared in 1991. *A Sparrow's Flight*, subtitled *A Novel of a Future*, charts the journey of two travellers, Naomi and Thomas, who set forth on a month-long journey but ultimately it turns out to be a journey into themselves, and into the past. Using the imagery of Tarot cards the narration combines both real and symbolic places and neither of the characters return to the same place they set out from. *Islanders* is a traditional (as traditional as can be) historical novel documenting the life of the islanders on an island under Norse rule in the North of Scotland during the twelfth century. Margaret Elphinstone lives in Edinburgh and works at the Strathclyde University in Glasgow.

M a r t i n A m i s (b. 1949), the son of Kingsley Amis, writes a type of Kafkesque, metaphysical prose with a taste for outlandish names to his characters. His novels draw from the eighteenth century satirical prose presenting individual and collective ills using parody, exaggeration and irony modelled on his master, Jonathan Swift. He began his career in 1973 with *The Rachel Papers*, a novel whose title refers to Jonathan Swift's *The Bickerstaff Papers* and Henry James' *The Apern Papers.* The novel, written as a first person narrative, concerns Charlie's (a teenager Charles Highway) obsessive plotting to sleep with an older woman. Rachel fits the profile perfectly. She functions as Charlie's fantasy projection as she is a university graduate, lives in Hempstead, and has a sense of refinement which none of Charlie's peers have.

Amis' next book, *Dead Babies* (1975), whose title is again a playful rendering of the Swiftian satire, *A Modest Proposal*, which was a good citizen's proposal to give the babies

of the poor to be eaten by the rich. Amis' novel is set in the country during a three day weekend and has six characters who give themselves to the pleasures of alcohol, drugs and sex. They are joined by three other characters and the mysterious Johnny turns out to be a double of one of the characters. What is more, the authorial persona appears and occasionally reminds the reader of his control over the eleven characters and constitutes the shadowy twelfth character (Diedrick 1995: 33).

Amis' preoccupation with doubling is best demonstrated in *Success* (1978), the story of sibling' rivalry, sex and incest. Gregory Riding and his foster brother, Terry Service, compete in sexual conquests. However, while Gregory is handsome, successful, smooth, sensual and popular, Terry is an ugly red-haired guy, troubled by the events of the past (he saw his father killing his mother and sister), cannot find a partner and is always miserable. The book's narrative is developed through their alternating monologues and encompasses a year in the characters' lives. Both engage the reader in their respective trains of thoughts, addressing the reader directly. We learn that Gregory's past is also not so clear, as he initiated an incestuous relationship with his sister Ursula when he was nine. Thus, both men have victimised women in their family history. Although the tables turn when Gregory falls mysteriously ill and Terry gets the upper hand, the moral monstrosity of Terry's sexual relationship with Ursula hastens her self-destruction and reflects the immorality of the seventies' world. Success can be seen as a parody of England's class war, with Gregory and Terry symbolising the spiritual decay of the landed gentry and the greedy self-betterment of the "yobs," each apprising the other's position with eloquent disgust or "shameless envy" (Diedrick 1995: 47). Being an essentially Swiftian social satire, the book also reproduces the pattern of Thackeray's *Vanity Fair*, requiring the reader to take a stand and judge the characters, but while so doing the reader's judgements are also judged. *Other People: A Mystery Story* (1981) looks at the world from the perspective of a woman, apparently suffering from amnesia. Amy Hide (like her predecessor, Stevenson's Jekyll/Mr Hyde) takes on a new identity, that of the innocent, uncorrupted Mary Lamb. Diedrick compares the book to Raine's Marian poems (1995: 57 – 69), which view reality from outside itself, defamiliarise the familiar, thus rejuvenating our perception of ourselves. In *Money: A Suicide Note* (1984) and *London Fields* (1989) Amis recreates the urban materialist excesses of the late twentieth century. *London Fields* is an anti-detective novel which pursues a vision of deformation and death through the narrator, the murderer and the murderee, Nicola Six (whose name suggests her sexual promiscuity). The narrator, who is trapped and hurtling towards a terrible secret, waits for the resolution, and the dreaded revelations it brings, which combines to give an excoriating image of guilt. Three books describe apocalypse—*London Fields* is apocalypse now, a collection of stories *Einstein Monsters* (1987) is about the future and *Time's Arrow* (1991), shortlisted for the Booker Prize, concerns the past. *Times Arrow* tells the story backwards, even the dialogues are given backwards so as to contradict Eurocentric belief in reason. The novel begins in America, in a hospital, in which the dying Tod (which sounds like death in German) T. Friendly gives birth to a doppelgänger, his alter ego which retells his life in the reverse order. Thus, we learn about his work as a surgeon named John Young in New York in the fifties, but in the reverse order, he sends people home with broken limbs. We see Hamilton de Souza in Portugal and then in the mid-forties in the Vatican. Subsequently the reader gets acquainted with Odilo Unverdorben (*verdorben* in German means tainted, rotten, depraved), a worker of the concentration camp. Unverdorben relates his work through unmoved narration, he kills people with the injections of phenol and in gas chambers with Zyklon B, but again, in reverse order the prisoners come out alive. The novel is preoccupied with the reverse "uglification" of things and actions and tries to anatomise Nazi consciousness by adopting a narrative which seems to mirror the Nazi crazy logic. Such logic makes people live in Auschwitz as in any other place and perform their daily routines unperturbed. Odilo, however, does not adapt as well as he thought he did, he loses his child and wife, changes names several times and is constantly haunted by the ghosts from the past.

Amis' latest novel, *Night Train* (1997), is also about logic, this time about the logic of a police investigation after the murder/suicide of a young beautiful woman. A woman police officer, Mike Hoolihan, is assigned to lead the investigation but after a meticulous interrogation of suspects and examination of the place of the murder/suicide she still knows nothing. Unlike the classical mystery story, here, the detective is left with incomprehensible reality and the fragments do not add up to make the whole. Set in America, and written in contemporary American English, the book is a masterpiece of anti-detective fiction. In 1998 Amis published *Heavy Waters and Other Stories,* his last publication to date. There is little that escapes the eye of Martin Amis when his curiosity leads him to a subject. He has a novelist's gift for putting his readers immediately into the picture, an exceptional ear for dialogue and the genius of a born essayist for putting forth an absorbing argument.

Ian Mc E w a n (b. 1948) mixes fantasy and reality in his novels and short stories. He has written two collections of short stories, *In Between the Sheets* (1976) and *First Love, First Rites* (1978). In both, he shows a taste for the grotesque, the perverse and the macabre. *First Love, First Rites* deals with various sexual obsessions as well as the contemporary form of the rites-of-passage narrative. In "Solid Geometry" the narrator purports to have discovered a mathematical secret leading to another dimension. Thus, he is able to dispose of his wife, who yearns for affection and comfort right after she smashes the glass with the precious treasure inherited from his grandfather, the twelve-inch penis of the nineteenth century rogue Captain Nicholls. In the "Last Day of Summer," the narrator learns that becoming masculine means a murderous denial of the dependency and need for intimacy with women and the mother's body. Conversely, in "Conversation with a Cupboard Man" we see a man describing his infantile regression and extreme dependency on his mother. One of the most disturbing stories is "Butterflies" in which the first-person voice belongs to a paedophile who accidentally murders his victim. Seeing the events through his eyes changes the reader's perspective and embraces his indifference to judgement. *In Between the Sheets* contains the murderer's confession in "Dead as they Come" and the famous McEwan's story about Los Angeles, "Psychopolis," a city that only existed in the mind, and which its alienated and lonely characters play out their sexual fantasies.

The Cement Garden (1978) is also about seclusion and specifically lack of adult supervision which unleashes various hithero unknown human instincts. After their father dies,

four children are left alone with their dying mother. Afraid of the orphanage, after the mother dies, they device to bury her in the cement, their father bought to fill the garden and go on living as if nothing happen. Deprived of the moral codes a family instils in its members, the children break the gender taboo's (they dress the younger brother Tom as a girl because that is what he wants to) and sexual taboos (Jack and Julie consume their relationship). Their family game ends with a complex scene in which the naked Jack looks at the large cot, in which Tom sleeps and remembers that the last time he slept there everything was ordered. *The Cement Garden* and its claustrophobic reality is a version of a contemporary wasteland, a contemporary spiritual desert, an anti-paradise.

The Comfort of Strangers (1981) presents another version of such claustrophobic spiritual wasteland, this time set in a labyrinthine city whose streets and canals and houses provide the setting in which a modern English pair, Colin and Mary, are drawn to participate and fulfil the sadistic fantasies of the strangers, Robert and Caroline. As Colin and Mary become more and more lost in the enchanted city they discover that they are left to the mercy of their own repressed appetites. Robert and Caroline are not so much a threat from outside, as they are the enemy within (Ryan 1994). *The Child in Time* (1987) recreates the despair and healing of a couple who lost their child, stolen in the supermarket. The process is set against the changes taking place in the Thatcher's England and the novel can thus be seen as one example of a contemporary historical novel, or novels dealing with history in various ways. Likewise, his next novel *The Innocent* (1990), can be treated both as a historical novel and a spy novel (see below) canvassed on the historical event, the building of the tunnel between West and East Berlin. Set in Berlin in 1955, the book once again offers the rite-of-passage narrative of the young Leonard Markham (25) sent to work on the Berlin Tunnel with an American team. His meeting of an older German woman, their affair and the subsequent accidental killing of her husband deprives Leonard of the masculine pride with which he began his stay in Berlin. At the beginning, he treats Maria (30), as the spoils of war, whom he has the right to ravish. Falling in love and engagement also belong to the reality of Berlin. Leonard is afraid to write to his parents to tell them about their engagement. Having returned to England, he simply does not write. His symbolic peace with the past is made, after he gets a letter from Maria and visits Berlin thirty years later. The title of the book plays with the motif of the innocent, and the innocent abroad as well as with Markham's initial sexual innocence, and as he is thrown in the midst of intrigues he must gain the necessary experience. The novel is a startling departure from McEwan's usual themes. McEwan's next two novels, *Black Dogs* (1992) and *Enduring Love* (1997), each plays with different forms of obsession. In *Black Dogs*, a woman is haunted by the vision of black dogs, which are for her the incarnation of evil. In *Enduring Love*, the hero is persecuted by a man who claims to have been loved by him. McEwan gives the explanation at the end that he used the de Clérembault complex and the story is a particular illustration of it.

McEwan has also written plays: *Jack Flea's Birthday Celebration*, *Solid Geometry* and *The Imitation Game*. These three television plays were written between 1974 and 1979 (published in 1981). *Solid Geometry* was banned by the BBC just before going into production. Others were shown on television and gained widespread critical acclaim. He also wrote the screenplay for the *Ploughman's Lunch* (1983). McEwan's Booker Prize winner, *Amsterdam* (1998), tackles a number of contemporary issues, including the freedom of press, the moral standards of the politicians and euthanasia. Two old friends meet at the funeral of their mutual friend, Molly. Both Clive Linley and Vernon Halliday were also Molly's lovers, certain memories are revived which were not meant to surface. Clive and Vernon meet in Amsterdam to pursue what seems to be their mutual decision of euthanasia but turns out to be mutual murder.

McEwan's last novel to date, *Atonement* (2001), shortlisted for the Booker Prize 2001 and similar to *Amsterdam*, is a moral tale of love, transgression, betrayal and forgiveness. In the summer heat wave of 1935 the adolescent Briony and grown up Cecilia, as well as their young cousins from the North, the twins Jackson and Pierrot and their sister Lola, anxiously wait for the arrival of Leon, Briony's and Cecilia's brother. Briony wants to produce a play, which fails due to a lack of actors, and she did not have the time to write a story for Leon as she usually did. An atmosphere of chaos is mounting as Mrs. Tallis, Briony's and Cecilia's inept mother, is incapable of ruling over the large household. When Briony sees a servant's son and Mr. Tallis' protégé, Robbie, making love to her sister, she feels doubly cheated, by life and by Cecilia. No wonder, when Lola is raped in the evening by an unknown men, Briony accuses Robbie. She thinks, she saw him going after Lola to the woods. The evening's and night's events powerfully influenced the lives of the three characters, as Cecilia severs her relationship with her family, Robbie goes to prison and then to war, and Briony becomes a nurse to atone for her sins. As a young girl Briony span her fictions, so is the older Briony, in March 1999, many years after the deed recalls and misrepresents of what and how things really happened. Not unlike his other novels this one asks the question how can we discern truth from fiction, and whether or not we really know which is better. McEwan also published a novel for children, *The Daydreamer* (1994).

The eighties witnessed the explosion of a new type of **contemporary historical fiction** characterized by distrust in historical objectivity and historical knowledge. Such novels as Graham Swift's *Waterland* (1983), Julian Barnes' *Flaubert's Parrot* (1984), John Fowles' *A Maggot* (1985) and many others distrust representation of reality. The epistemological issues raised both in historiography and fiction belong to the context of this crisis. Hayden White's work certainly contributed to the foregrounding of these issues in historical and literary discussions inherently connected with **postmodernism**. Postmodernism is a term applied to a variety of cultural trends. It was coined in the sixties to denote disconnected styles, experimentation and the mixing of high and low culture promoted by Jean Baudrillard as post-modernity (Baldick 1996: 174).

Postmodern epistemology began with questioning the "transparency" of realism, the collapse of the subject matter or character and thus the logical foundations of narrative principles. Neither the social, nor historical settings were important. Postmodern authors do not hide the fact that they are only interested in the "semblance of truth." The novels labeled by Linda Hutcheon as historiographic metafictions assume an ironic/parodic attitude towards the past (cf. Julian Barnes, *A History of the World in 10 1/2 Chapters*; Jeanette

Winterson, *The Passion*).[24] Characterized by multiple points of view, unreliable or overtly controlling narrators, unresolved contradictions in plot or theme, acknowledged uncertainty, and an emphasis on their own nature as fiction, contemporary novels exemplify the fundamental inaccessibility of the past. Postmodernism emphasises the marginal, and the postmodern historical novel explores the marginality of history. In such a way, marginalized groups (women, colonial nations) have gained a voice, or rather they retrieved their voices (for example in J.M. Coetzee's *Foe*). Hutcheon claims that the novel as a genre celebrates the realist novel of the nineteenth century as the height of achievement, and thus is too narrow as a genre in itself. Such a definition seems to be period-specific and not universal. While the form of the novel developed, the theory concerning the genre was frozen somewhere in the last century. Historiography, understood as the verifiable study of objective history, must inevitably come to an end (as must history in Swift's *Waterland*) because no ultimate, unalterable truths are available, and the diffusion of meaning results in the diffusion of perspective. Consequently, history becomes narrative. Narrative, however, is still the quintessential way to represent knowledge, argues Lyotard in his *Postmodern Condition*. Historical references no longer enhance the truth value of fiction, consequently the historical novel no longer attempts at the re/construction of historical consciousness. On the contrary, fiction questions the truth of history.

> Historiographic metafiction, therefore, represents a challenging of the related conventional forms of fiction and history writing through its acknowledgement of their inescapable textuality
>
> (Hutcheon 1989: 129).

Histories tell stories made out of the chaos of fragmentary and incomplete knowledge. What is more, as Hayden White suggests, historians suppress, repeat, subordinate, highlight, and order facts to endow the events of the past with certain meaning (Hutcheon 1993: 67). Most of the writers who insist on the fictionality of history openly admit the mis-ordering of events, wrong dates or simply misplacing the so-called "historical facts." They focus on what could have been rather than on what was, relying on repetition, circularity and contradiction. Although they seemingly rely on sources, it is for the reader to find out that most of them—journals, memoirs, legal documents and so on—are fakes and forgeries. The past has an unquestionable literary value and is thus transformed and even transubstantiated to reflect the complexity of our reality.

The past is also reflected in biographies (like Julian Barnes' *Flaubert's Parrot* or John Banville's *The Revolutions Trilogy*) and personal histories, this is what Swift asserts in *Waterland*, and, to an extent, McEwan in *The Innocent*. An Irish writer, John B a n v i l l e (b. 1945) wrote *Copernicus* (1976), *Kepler* (1981), *The Newton Letter* (1983) collectively entitled as *The Revolutions Trilogy,* all of which try to present the story of a person's life. The three scientists were men who had a coherent splendid vision of the order of the universe, which stands in direct contrast to the universe in which they live. All these works demonstrate the interplay between personal and public (hi)stories. The end of history signifies, then, the birth of personal histories. Personal histories are treated as a remedy to the all too frequently announced "end of history." Autobiography and fictional autobiography concentrate on the re-writing and re-constructing of the self, in the form of narrative. Memory is inherently bound to narrative. In fact both lives and the stories people tell about them are "socially constructed," asserts psychologist Mark Freeman (1993). What is more, memories (narrative) are crucial to the development and "de-formation" of the self. Autobiographies, like historical texts, re-order, highlight and select events exploring the nature of individual lives. "*Rewriting the self*: the process by which one's past and indeed oneself is figured anew through interpretation" (Freeman 1993: 3). Memory, then, stands for the recollections rooted in past experience and the preservation of historical experience. That process is demonstrated in Martin Amis' *Times Arrow*.

One of the most important writers of the contemporary historical novel is Lindsay C l a r k e (b. 1939) who in 1989 published *Chymical Wedding*. His other novels are *Sunday Whiteman* and *Alice's Masque*. *Chymical Wedding* based on the life of Ann Atwood tells its story on two separate planes, namely the contemporary and that of the late nineteenth century. In this work writers and poets seek ways to regain their abilities to write, one which seems to be Hermetic philosophy. The story of the twentieth-century alchemical pursuit is initiated by Edward Nesbit, a poet who in his times had been a well-known figure, and his girlfriend, Laura, a potter. They are joined in their pursuit by Alex Darken, also a poet, who at the time suffers from writer's block as he attempts to come to terms with his divorce. The nineteenth century story begins when the reader is introduced to the Agnew family's quest for the Hermetic mystery. The quest which is carried out by Louisa Agnew and her father, Henry Agnew, also a poet, progresses alongside a mysterious and mystical relationship that develops between Louisa Agnew and the new rector Edwin Frere. Full of alchemical imagery bound with literary allusions, alchemical research is initiated so as to uncover the lost book of Louisa Agnew. Writing and alchemy, alchemy and writing intertwine within the novel, which treats history as an alchemical formula, unreadable, incomprehensible and yet strikingly real.[25]

Donald Michael T h o m a s (b. 1935) remains best known for his historical novel *The White Hotel* (1981), which recounts the story of the Babi Yar massacre from the point of view of a victim and it does so by plagiarising Anatoli Kuznetsov's *Babi Yar*, itself a work of fiction, based on the documents recording the event (Belsey 1994: 77). *The White Hotel* seems to be asking whether we can learn about the event itself, in other words, an objective, truthful account of it, when history has already fictionalised it. The inserted case-history of Lisa Erdmann, a patient of Freud's, makes the novel even more firmly anchored in (sexual) fantasy giving it nightmarish and quite unreal quality and Freud himself features in the novel as one of the characters. Thomas' *Birthstone* (1980) is another fantasy which allows the unconscious to take over. The magical properties of the birthstone, Men-an-Tol, were well known as it was reputed to reverse time and make people grow younger. When all of the characters decide to crawl through it they do not know that what it does in fact is unleash their alter egos, wild, demonic and uncontrollable. Thomas' other novels include *The Flute Player* (1979) and the Russian Quartet consisting of *Ararat* (1983), *Swallow* (1984), *Sphinx* (1986) and *Summit* (1987). Thomas has also published a number of vol-

umes of verse and translated the Russian poets, Akhmatova, Yevtushenko and Pushkin. In 1988, he published his autobiography, *Hallucinations*.

Barry U n s w o r t h (b.1930) is another author interested in history; his vision, however, is the vision of the end of history. Unsworth's *Pascali Island* (1980), shortlisted for the Booker Prize, deals with the aftermath of the Ottoman Empire. His *Stone Virgin* (1985) looked at the fate of Imperial Venice, while *Sugar and Rum* (1988) concentrated on Liverpool, a city founded on the slave trade. The slave trade is the subject of a work a novelist with writer's block is trying to complete. To make a living, he teaches creative writing. And so we meet his "fictioneers" with their novels: historical romances, science fiction, or erotic fiction all of them find way into Benson's consciusness much as he wants to throw them out after each class. His *Sacred Hunger* won the 1992 Booker Prize. The book concerned slave voyages. His other books are *Morality Play* (1995), *After Hannibal* (1996) and *Losing Nelson* (1999). *Morality Play* is a medieval detective novel. Set in the fourteenth century, it portrays Nicholas Barber, a young cleric who becomes a player and performs in mystery plays. In one of the towns they stop, a young boy is murdered, and they immediately set out to perform the murder of Thomas Wells. Each night, Nicholas finds something new, until at the end, the plot of the play "The Murder of Thomas Wells" reveals the secret of the murder. *After Hannibal* is a story set in contemporary Italy, but the readers are shown only the remnants of Italian culture as they observe the lives and lies of the characters.

Adam T h o r p e's (b. 1956) sense of history is represented through the places he writes about. Such is *Ulverton* (1992), which spans over three hundred years (1650 – 1988) in twelve separate sections comprising a chronological sequence of different episodes in the life of a village in south-west England. Each section is written in a different style, as the narrative varies from the stream of consciousness to letters and diaries, and post-production script. The history of the place as much as the history of the people and indvidual private lives comprise the drama of the novel. Sometimes, human drama is replaced with mere static description, as in the series of mid-nineteenth century photographic plates of the village, which an old labourer uses as protection for his cabbage and consequently the images are dissolved by the sun. Thorpe also functions within the text, as the author "Adam Thorpe" who has assisted in uncovering the local legend of the Cromwellian soldier. However, unlike other works, such as Martin Amis' *Money*, Thorpe wants to associate himself with rural tradition against urbanisation and personal gain diguised with the rhetoric of progress (Head 2002: 200). Thorpe's other works are *Still* (1995) and *Pieces of Light* (1998). *Pieces of Light* belongs to the novels termed by Head (2002) as "colonial legacy." It concerns the famous man of theatre who built his reputation on veritable performances of Shakespeare. He broods over his youth in West Africa, which was the symbol of homeliness and stability. When he discovers, through a series of letters, that he was adopted and that his mother was the eighteen-year-old daughter of a missionary, he feels himself a casualty of imperialism. He feels he is "someone whose personal and professional imperatives, more fantastic than the African fetishes he cherishes as a boy, are based on the doomed pursuit of indisputable origins" (Head 2002: 127). Thorpe produced three volumes of poetry, *Mornings in the Baltic* (1988), *Meeting Montaigne* (1990) and *From the Neanderthal* (1999), and a collection of short stories, *Shifts* (2000). His last novel to date is *Nineteen Twenty-One* (2001) dealing with a writer who having missed the great war struggles to write a novel about soldiers' experiences in Flanders.

Julian B a r n e s (b. 1946) was one of the lexicographers of the Oxford English Dictionary and later he worked as a journalist for a number of newspapers. His first novel, *Metroland* (1980), is the realistic story of two friends who in the late sixties dreamed of sexual freedom and liberation form bourgeois ethics. Christopher went to Paris, took pictures and worked in a café, where he met his first love. When he returned to England, however, he got married and at thirty he became what he most despised in his youth, a settled man with a house in the suburbs, a job at a bank and a wife and a child. When his friend, Toni, comes for a visit he shatters this suburban happiness, as he is unmarried, wild and not planning to settle. As such he is a destructive element in Chris' family. At the end, Metroland remains the symbol of middle class stability but Chris is ready to accept it and no longer has to escape into French and into his memories from France to feel happy.

Barnes' next novel, *Before She Met Me* (1982), is a contemporary retelling of the Othello story with the husband, Graham Hendrick, a historian obsessed with his wife's past. Anna was a film actress before they met and he sees her committing adultery on screen. Graham researches Anna's past using her diaries and watching her films over and over again. He is not angry that she had a past before she met him, but history is important to him. History is as real as the present and so are her former affairs. *Flaubert's Parrot* is an ambitious work, which shows the impossibility of capturing one's life in a biographical form. Geoffrey Braithwaite, a retired medical doctor, is fascinated with Flaubert and by recovering certain artefacts from Flaubert's life he tries to rationalise his wife's suicide. Both activities are geared towards bringing back the order of the world. Braithwaite and his wife are the reflection of the Charles' and Emma Bovary story, which fictionalises their lives and in a way testifies to the Wildean epitaph that life imitates art. At the same time the real Flaubert remains an elusive figure seen through mutually exclusive statements, namely his own, those of Louisa Colet, his lover, and others. Even one's life chronology can be read in various ways focusing on different aspects of the same events. In the end, the title parrot is also unfounded as there were many parrots (many versions of one's life) which appeared during and after the time Flaubert was writing one of his novels. *Staring at the Sun* (1986) has two main themes, one is that of the pilot and the vision he had while flying towards the sun; throughout the rest of his life he tries to comprehend this vision. The other theme presents the heroine Jean Sergeant who is uneducated and looking at her own life in retrospect is trying to find a pattern to it.

Flaubert's Parrot was followed by yet another attempt to capture history, *A History of the World in 10 1/2 Chapters* (1989). Ten stories of the *History* present a seemingly unconnected narrative beginning with an alternative presentation of the Ark story from the point of view of the stowaways, the woodworms. The Ark then becomes the leitmotif of many of the stories, the other is the motif of choice and selection; Noah's selection of the animals they would eat, or the Arab terrorists' selection of victims on the basis of their passports. In

the description of a shipwreck and the subsequent painting, Barnes once again ponders upon the creative processes and the relation between art and life, as artists also chose what to include in their art works. The recurring of certain motifs shows that history is not linear but cyclical and the vision of the past presented is thus one without the inherent principle of causality. Furthermore, it gives the book a labyrinthine quality, which makes the search for truth all the more difficult. The insertion of the unnumbered half-chapter, "Parenthesis," presents authorial credo, while the use of various forms of narration—letters, stories, and court proceedings—mirrors the multifarious sources history and archeology offer so that we can read and uncover the past, fragmentary though it is. *Talking it Over* (1991) is the story of three people, Stuart, Gillian and Oliver, who describe their relationship in three different monologues. Stuart was married to Gillian, but Gillian betrayed him with his friend, Oliver, consequently he was betrayed both by his wife and by his friend. The three monologues present three different versions of the story. Stuart is bitter, while Oliver presents his story as a chivalric romance. In 2000, Barnes published the sequel to the novel entitled *Love, etc.*

Barnes' other novels include *The Porcupine* (1992), a political novella about the fictionalised Bulgarian ex-ruler Teodor Zhivkov. *Cross Channel* (1996) is a collection of short stories of love and Eurostar train. His *England, England* (1998) was shortlisted for the Booker Prize and deals with the building of the national theme park, England, England (in the style of the American Epcot Centre), where one would encounter true English things (like Yorkshire pudding) and personalities (like Dr Johnson). Exploring the issues of authenticity, fictionality and the commercialisation of culture, Barnes offers a humorous picture of contemporary Britain. Barnes also published a collection of essays, *Letters from England* (1995).

Graham S w i f t (b. 1949) is mostly preoccupied with history and memory in his works. His first two novels were *The Sweet-Shop Owner* (1980) and *Shuttlecock* (1981). The former is very much in the style of Bruno Shultz's *The Cinnamon Shops* as well as the stream of consciousness of Joyce's and Woolf's novels, and describes one day in the life of the sweet-shop owner and his family, his distant wife, and his angry daughter. We see the man hunted by his past and his childhood memories. As the narrative proceedes, the reader cannot tell the difference between the past and the present as both are enclosed in the mind of the main character. In *Shuttlecock*, we see a man obsessed with his father, a war hero named "Shuttlecock." Prentis works at the police office and is responsible for filing "dead crimes." He almost goes mad as his files keep disappearing, moreover his wife hates him and his son derides his constant rereading his father's spy story. Unconsiously, Prentis tries to search for the truth in the book, but finds it elsewhere, by reading the unreal as real and the fictitious as truth. In 1982, Swift published a collection of short stories, *Learning to Swim,* which also take up the question of history, and the fundamental impossibility to know a human soul and also how much one should know and why.

In 1983, Swift published *Waterland*, the Fenland saga, which shares a lot of elements with Günter Grass' early fiction. *Waterland* announces the end of history by presenting a disillusioned history professor Tom Crick, who tries to teach his students to embrace the past and discover the marvels of life. While his disenchanted narrative of the French revolution lacks "the body," when he begins to recount his own family history the past becomes alive, and many narratives complete the puzzle. However, at the end of the book, he loses his job due to the lack of real-life application of his subject, and thus pronounces the end of history. The novel uses the family saga (the Atkinson Brewers), the history of the region (scenes from provincial life), murder mystery and the narrative of the mid-life crisis. The book is constructed of episodes and temporal leaps. Many layers of narration, both reliable and unreliable remind one of Tom's childhood impossibility to differentiate between fact and fiction when he listened to his mother's fairy tales, while constant repetition works against the linear development of history. Just as in Barnes' *History of the World in 10 1/2 Chapters*, in *Waterland* history is circular.

Out of this World (1988) presents three characters, Harry, Robert, his father, and Sophie, Harry's daughter. The novel can be treated as three confessions of the characters, or, the narratives given to a psychologist. Harry was born but his mother died during childbirth, her life was a price for Harry's life. Robert dies killed by a car bomb while Harry takes the picture of him getting into car. Harry who is a news photographer knows very well how to manipulate reality, but Robert's death destroys his career and almost destroys his daughter Sophie. In 1992, Swift published *Ever After*, another "history book" exploring inheritance and private history. Bill Unwin writing his own history considers himself dead. He is a convalescent after he tried to commit suicide. He suffers from an identity crisis and sees himself as Hamlet, as his mother Sylvia married another man, after his father committed suicide. He concentrates on his inner life, because there is not much happening in his outside world at that moment. Alongside Bill's story, the reader participates in Bill's research of the life of his predecessor Matthew Pearce in the mid-nineteenth century. He is trying to edit his journals and uncover various missing points. Pearce sees the skeleton of an ichtiosaurus and looses his faith and consequently has to leave his family, which his father-in-law, the pastor, demands. Reading the journal and letters Bill imagines what could have been and not what was, thus acknowledging the relativity of all contemporary historical research, and the questions about Matthew's life as well as the questions about Bill's own life (whether his father was really his father) remain unanswered. Swift's *Last Orders* (1996) describes four men, all friends of Jack Dodds, a London butcher, who set out to fulfil his last wish, to have his ashes scattered into the sea. Their memories of him and of themselves fill the pages of this book, which examines the complexity of ordinary lives.

Peter A c r o y d (b. 1949) is a true maker of history in his novels and biographies. His biographies, *Ezra Pound* (1980), *T.S. Eliot* (1984), *Dickens* (1990), *William Blake* (1995) and *Thomas More* (1999), rejuvenated the genre. In *Dickens*, for example, Acroyd sees the writer not only through the verifiable events from his life but also through his fictions mixing the factual with the fictional episodes the writer imagined. In 1982, Acroyd published his first novel, *The Great Fire of London*, which tells the story of Spenser Spender, a successful director who wants to film Dickens' *Little Dorritt* against the background of contemporary London. As the story unfolds we meet a number of Dickensian characters who show their "transhistorical connectedness" (Onega 1998: 28). For example, Spenser

Spender's name evokes the poet of the thirties, Herbert Spender, the founder of evolutionist philosophy, and the Renaissance poet, Edmund Spenser, while Little Arthur is a mixture of Arthur Clennam and Little Dorrit, and Audrey's friend Pally, a half-witch with a drooping mouth, is the equivalent of Amy Dorrit's friend, Maggie (Onega 1998: 28). Acroyd's characters move within the realistic logic of the contemporary world and the "fictional" world of Dickensian characters. For the first time, here, London appears as a mythical city comprising the past and the present of England.

Acroyd's *The Last Testament of Oscar Wilde* (1983) blurs the boundaries between biography and autobiography to fictionalise the account of the last days of Oscar Wilde dying alone in exile in France. Wilde speaking addresses the reader as you, thus the text gives the impression of a confession, given to the reader. In *Chatterton* (1987), Acroyd investigates the death of Thomas Chatterton, an eighteenth century poet, known as a famous forger of medieval poetry. Charles Wychwood enters Leno Antiquities (another transhistorical connectedness, between a Victorian entertainer Dan Leno and through the description of the shop, with Dickensian Old Curiosity Shop) and finds an unidentified portrait of someone who he thinks is Chatterton in his middle age, when he assumed another identity and continued to write poetry. The book blends illusion, imagination, delusion and dreams recreating the life of Chatterton, Middleton (who posed for the portrait of Chatterton) and various other Dickensian characters. Wychwood realises that the official biographies of Chatterton do not always agree upon certain points. The portrait of the unknown man, when taken for improvement reveals successive layer of paint, which means that there must have been other portraits painted before that one. The portrait melts and does not reveal the first layer and the truth for ever must remain hidden in the past.

In *First Light* (1989) Acroyd begins his interest in alchemy and Hermeticism, which are best showed in his later novels, *The House of Doctor Dee* and *Hawksmoor*. In two different academic spheres, namely archeology and astronomy, strange things happen. The archeological site in Pilgrin Valley might be in a way connected with the strange signals from the outer space received in the local observatory. The book links the prehistoric site with the myth of ancient people's knowledge of places emitting special type of power. In *English Music* (1992) the odd-numbered chapters are narrated by the adult Tim Haracombe, who tells the story of his past life over seventy years from his motherless childhood in the 1920s and 1930s to the present 1992. The even numbered chapters are related by the anonymous third-person narrator who might be Tim watching himself from the outside and recounting his trance-like experiences and visions which he has had all his life. When he lives with his father, the famous faith-healer, Tim is used as a medium until his father loses faith in his own healing power. Tim is sent to live with his grandparents. And when finally Tim's father regains his powers of healing, he dies after curing Tim's friend suffering from spasmodic shakes. Tim sees his father's dead face melting away as if all the faces he ever knew were reflected in it. The scene is similar to the melting of the portrait of the unknown man from *Chatterton*. The English music of the title stands for the lessons Tim had with his father, the lessons combining music, literature, history and art which enabled him to accept many voices from the past and like a medium speak with voices.

In *Hawksmoor* (1985), the 1985 Booker Prize winner, the eighteenth century architect, Nicholas Dyer, is commissioned to build several churches after the Great Fire. Dyer believes in an occult science developed out of neolithic, Hermetic, cabbalistic and gnostic origins. Dyer assumes that Satan has power over the Earth, and that human life is a fall from grace. He is also convinced that he is sentenced to migrate from body to body unless in one single lifetime he manages to accomplish the Great Work comparable to God's act of creating cosmos (Onega 1998: 45). Dyer, a magician, believes in the Hermetic principles of proportion and synthesis which also reflects God's and Man's relation. Dyer wants to become the Great Architect just as God is the author/creator of the Book of Nature. From the time Dyer disappeared in the crypt of Little St Hugh in 1715 until the twentieth century when the detective Nicholas Hawksmoor enters the church, Dyer has undergone a series of Doppelgänger reincarnations both as a victim and as a murderer; each time he is reborn as a child or a tramp and murdered by his shadow. Hawksmoor has to abandon rational thinking in order to reconcile the Hermetic patterns, the designs of the churches with the satanic shadow, Dyer's divine and satanic facets, to ultimately ensure Dyer peace and the end of the murders.

In *The House of Doctor Dee* (1993), we meet another alchemist, this time the historical figure, John Dee, Queen Elizabeth's famous astrologer and mathematician (see Chapter Two).[26] There are two alternating narratives, that of Matthew Palmer, who inherits the ancient house, and that of John Dee himself. The fictional Dee wants to discover the truth about the race of the forefathers who peopled the Earth before the flood and the finding of the mythical creature of *homunculus*, who lives until his thirtieth year and then returns to his unformed state in order to be reborn again. A similar belief one finds in *First Light*. As Mathew comes to terms with the ghosts living in his house, he learns about the possible existence of an ancient city buried beneath the ground and becomes increasingly interested in discovering the *spiritus mundi*, God's creative spark existing in all things, comparable to the philosophers' stone. Matthew is troubled by the impossibility to recall anything from his early childhood. He is also disturbed by discovering his father's involvement with Dee's work. He himself at twenty nine might in fact be the *homunculus* about to disappear. As he is becoming part of the old house, he is more and more intimately connected with Dee and his work. *Dan Leno and the Limehouse Golem* (1994) is a fascinating Gothic story describing the nineteenth century murders committed in London's Limehouse district. Golem is the Jewish equivalent of homunculus, scary and unstoppable once he is set in motion. The novel is presented as the report of an anonymous twentieth century narrator-historian, who has been gathering material about two sets of murders committed in Limehouse in 1880: first Elizabeth Cree's poisoning of her husband and then the shocking murders of several representatives of the margins of Victorian society. The narrator desires historical accuracy and reproduces extracts from the trial of Elizabeth, and there are also extracts from the diary of John Cree in which he attributes the Golem murders to himself. Only later we see that the diary is that of Elizabeth impersonating John. Cross-dressing is also part of the elaborate game, as Elizabeth plays a boy for John, and Dan Leno impersonates various female characters. At the end, he takes on the role of Elizabeth, thus

symbolically embracing the Golem, and at the same time symbolising the ancient alchemical principle of male and female enjoined as one. Another aspect of the book is theatricality, the theatricality of murders (interspersed with Thomas de Quincey writing an essay "On Murder Considered as One of the Fine Arts" and George Gissing producing a fictitious work "Romanticism and Crime") as well as role playing by the characters involved. Elizabeth hires Aveline Mortimer to be her maid and "play" the role of wife to John. Aveline Mortimer plays the role of Elizabeth, and is killed when the hanging is performed too realistically. After Dan Leno took over the role of Elizabeth, a new cycle begins in London, the city which bread the comedian-magus Dan Leno who is capable of restoring peace.

In 1996 Acroyd published *Milton in America*, a book about the possible event in Milton's life who, fleeing persecution upon the King's return to London, joins the Puritans in the recently settled Puritan New England. His recent novel, *The Plato Papers* (2000), recreates the mythical space of London, in which Plato, the orator, tells its citizens about the past era of Mouldwarp (A.D. 1500 – 2300). Similar mythical properties Acroyd employs in his latest biography, *London: The Biography* (2000), in which London's history is told from a predominantly white Anglo-Saxon perspective. Thus, Acroyd has been accused of not paying attention to London's multicultural side. But for Acroyd history is fragmentary and never totalizing, so the white English history is just one of the fragments contributing to the never comprehensible whole. Acroyd has also published poetry such as *Ouch* (1971).[27]

Jeanette W i n t e r s o n (b. 1959) was brought up as a Pentecostal Evangelist, but she soon lost faith and left home. She took up a variety of jobs, then she started writing with *Oranges are the Only Fruit* (1985) recounting her Evangelical upbringing in Lancashire and openly admitting her lesbianism, which shocked her mother and their God-fearing neighbours and friends. In 1986, she published *Boating for Beginners*. The book reworked the myth of Genesis into a surreal kaleidoscopic narrative in which Noah-Howard Hughes makes God out of a gigantic pastry and a giant electric toaster. God, thus, is an omnipotent Cone, touchy and spiteful. Howard's friend is a writer of romantic novels. Her novels are all the same except for the hair and eye colours of the characters. A flood must happen, however, for the new myth to be born. Winterson does not satirise the myths themselves, but rather the human need to create them. *The Passion* (1987) tells the story of Napoleon's campaign to Moscow. Winterson deconstructs the idea of a political and historically specific nature to knowledge and presents her idea of history as subjective stories. "I am telling you stories, trust me" is the famous disclaimer functioning as a refrain throughout the whole book calling the trustworthiness of the narrator into question. The novel plays with the factuality of official accounts, which are no more or less real than the characters' personal observations. We do not learn much about Napoleon, except for his passion for chicken (fictional) and his passionate love of France (true), which corroborates the views of the impossibility of writing a veritable biography as presented by Barnes, Swift and Acroyd. The major characters in the book are Henri, a French soldier, and Vilanelle, a Venetian boatman's daughter. While Henri is a simple villager, Vilanelle (whose name means a pastoral French poem) is a more sophisticated town-girl. The power dynamics of their relationship is also reversed. While he is the weak, non-chivalric side, Vilanelle is a strong self-standing woman. She has worked in a casino seeing people gamble their lives away. Their double narrative voices carry the storyline.

Vilanelle can be seen as a twentieth century liberated woman, but it is not feminism but rather the reversal of the traditional romance roles that is important here. Postmodern romances afford multiple story lines and avoid establishing central plots by introducing several protagonists. However, postmodern romances still depend on the familiarity and predictability of popular romance, because without this background they cannot articulate their own particular complexity.[28] The ending of the book also defies reader's expectations, as after killing Vilanelle's husband, the despicable Cook, Henri is taken to madhouse and refuses to escape from it preferring to embrace his solitude and madness. The magic realism (like the story Vilanelle's webbed feet, or of retrieving Vilanelle's heart which was left with a beautiful Venetian red-haired woman) further undermines the factual realism expected from a historical novel.

Magic (or **magical**) **realism** is a term concerning a large body of fiction, in which the fantastic is combined with the realistic. Gabriel Garcia Marquez's fiction, *One Hunderd Years of Solitude*, is generally regarded as its paradigm. Magic realism juxtaposes realiable narrative with extravagant fantasy, and the manipulating of facts with fictions. In *The Passion* the cities Vilanelle and Henri visit are as much real places as they are fantastic, especially the ever-changing, labyrinthine Venice, which remains unknowable. Similarly *Sexing the Cherry* (1986) is a fantasy about the mythical gigantic Dog—Woman, whose story alternates with that of her adoptive son, Jordan, named after the river. The double narration concerns the realistic account of the Puritan times seen through the eyes of a monstrous single woman who is the antithesis of femininity and Jordan's imaginary travels, in which reality is replaced with fantasy. *Written on the Body* (1992) is an Erich Segal-like love story, in which Winterson experiments with an ungendered narrator. The body functions like a book with all its secret codes written upon it. The book exemplifies Winterson's stance on marriage and relationships. The romance begins with a classical triangle—the wife, the husband, and the lover. Beautiful Louise is an object in her husband's collection, but when she falls ill, he makes the pact with the lover to leave her and let her heal without the lover. The novel explores the nature of human relationships confronted with cliché situations and cliché sayings about love. Deconstructing male/female relationships, postmodern romances scrutinise the depiction of women with their medieval and renaissance counterparts.[29] *Art and Lies* (1994) consists of three narratives of the twentieth century namesakes of Sapho, Haendel and Picasso. They explore the nature of art and artifice presenting a kind of moral denunciation of contemporary life. *Gut Symmetries* (1997), Gut standing for Grand Unified Theory, concerns human relationships again presenting the triangle of Stella, a wife, Alice and Jove, an Italian. Jove has an affair with Alice but Alice falls in love with Stella. *The Power Book* (2001) is yet another form of romance, presenting an cyber-writer, Ali or Alix, who pursues his red-haired ideal through Paris, London, Capri and cyberspace examining fairy tales, contemporary myths and popular

culture, which intersect in the real and imaginary spaces. In 1995 Winterson published a collection of essays, *Art Objects: Essays on Ecstasy and Effrontery*, and in 1998 a collection of short stories, *The World and Other Places.*

Rose T r e m a i n (b. 1943) and Pat B a r k e r (b. 1943) represent a more traditional approach to fiction. Tremain is primarily preoccupied with the individuals' need to tell stories of their lies and the links between fiction and individual life. Her novels include *Sadler's Birthday* (1976), *Letter to Sister Benedicta* (1978) and *The Cupboard* (1981) which share ageing narrators. Her best known work is *Restoration* (1989), shortlisted for the Booker Prize. The book tells the story of Robert Merivel who abandons his medical studies seduced by the glamorous life at the court of Charles II, where he finds favour with the King and serves as the "paper groom" to the royal mistress. As he falls in love with her and lets her know about it, he violates the pact made with the King. He looses favour and also a place to live. He is then forced to join his friend in a Quaker Bedlam and as he heals his patients, he himself achieves spiritual restoration. This restoration is also enhanced by the birth of his child and his subsequent decision to return to London anonymously and help the victims of the plague. The book is thus the story of Restoration times bound with the restoration of individual dignity. Tremain's other works are *Sacred Country* (1992) and *The Way I Found Her* (1997); the latter is a story of a thirteen year old Lewis Little who goes to Paris with his mother. His mother has just translated a famous Russian medieval romance, and from then on the magical and the real intermingle in the live of Lewis and Alice. Her *Music and Silence* (1999) is another historical novel set in the seventeenth century, which portrays a young English lutenist Peter Clare at the court of King Christian IV in Denmark. Analysing the title's opposition of music and silence, the book captures the light and dark, the good and evil images which reflect the opposing forces as they struggle for Peter's soul. Tremain also published a number of short story collections, e.g., *The Colonel's Garden and Other Stories* (1984), *The Garden of Villa Mollini and Other Stories* (1987) and *Evangelista's Fan and Other Stories*.

Pat Barker began her career with the realistic working-class novel, *Union Street* (1982). *Blow Your Nose Down* (1984) depicts a northern town in which a serial killer is at large. Her interest in history percipitated *The Century's Daughter* (1986), where she tries to portray the variety of female experiences, but her greatest achievement to date is the Regeneration trilogy consisting of *Regeneration* (1991), *The Eye in the Door* (1993) and *The Ghost Road* (1995); the latter won the 1995 Booker Prize. Her fictional account of the First World War weaves together the stories of three famous poets, Wilfred Owen, Siegfried Sassoon and Robert Graves. In *The Eye in the Door*, Barker looks at the persecuted groups of individuals, pacifists and homosexuals. As Britain is facing defeat by the Germans, the need for a scapegoat heightens, and so many people decide to lead double lives. Three characters are most important in this novel, namely Dr. William Rivers, his famous patient Siegfried Sassoon and Lieutenant Billy Prior, who is a domestic intelligence agent, the eye in the door as it were. Barker's latest publication to date is *Border Crossing* (2001).

Margaret F o r s t e r's (b. 1938) fiction concentrates on women and their stories, such as *Gregory's Girl* (1965), *The Travels of Maudie Tipstaff* (1967), *Miss Owen-Owen is at Home* (1969), *The Seduction of Mrs Pendelbury* (1974) and *Mother, Can You Hear Me?* (1979). Her historical novel, *Lady's Maid* (1990), portrays Elizabeth Barrett Browning from the point of view of her maid, Elizabeth Wilson. In *William Makepeace Thackeray: Memoirs of a Victorian Gentleman* (1978) she gave voice to the famous Victorian novelist. She has also written a biography, *Daphne du Maurier* (1993).

A vigorous exponent of **popular** and **feminist novels** is Fay W e l d o n (b. 1933) who articulates contemporary feminist concerns in her books such as *Down Among Women* (1971), *Female Friends* (1975) and *Praxis* (1978). *The Life and Loves of a She Devil* (1983) is as much as satire on male dominated society as it is on female vulnerability and their aspiration to live according to the romantic dream. Ruth Patchett discovers that her husband is having a passionate affair with the romantic novelist, Mary Fisher. She decides to take revenge, and succeeds, first by letting Mary have her domestic bliss with Bobbo, which somehow does not suit her habit of daily champagne drinking, and then by ruining them both. *The Fat Woman's Joke* (1984) is another feminist revenge story in which Esther eats as she retells the story of her marital disaster. Set in the mid-sixties, when the traditional roles of mother and wife are put into question, this novel reflects on human relationships in the changing world. Weldon's other novels are *The Hearts and Lives of Men* (1987), *Darcy's Utopia* (1990), *Growing Rich* (1992), *Life Force* (1992). She also deals with the painful aspects of divorce in *Splitting* (1995) and *Worst Fears* (1996).

A feminist author of popular novels, Zoë F a i r b a i r n s (b. 1948), began her career with two novels, *Live as Family* (1968) and *Down: An Exploration* (1969). In 1978 she coedited *Tales I Tell My Mother*, a feminist short story collection containing, among others, the works of Michèle Roberts and Sarah Maitland. Fairbairns experimented with science fiction in *Benefits* (1982), and detective fiction in *Here Today* (1984). *Stand We At Last* (1983) is a historical saga beginning in 1855, and ending in the eighties, and *Closina* (1987) deals with the lives of three women in the eighties. In all her writing, Fairbairns expounds strong feminist views, thus her novels present women in various life situations and narrate the development of feminist consciousness.

Michèle R o b e r t s (b. 1949) is interested in women's live and their life choices. Her books are *A Piece of the Night* (1978), *The Visitation* (1983), in which Mary gives her version of bearing Christ, and *The Wild Girl* (1984) is the story of Mary Magdalene. *The Book of Mrs Noah* is a ghost and murder story. Her *Daughters of the House* (1992) is set in occupied France and describes the lives of women gathered in a house. The book was shortlisted for the Booker Prize. Her latest novel, *The Looking Glass* (2000), tells the story of the orphaned Genevieve and her life as a maid in the house of a poet who is surrounded by women all of whom fight for his attention and affection. Scottish born writer, Sarah M a i t l a n d (b. 1950) in her writings examines the tensions between feminism, socialism and religion. Her novels include *Daughters of Jerusalem* (1978), *Virgin Territory* (1984), *Three Times Table* (1990); the latter is a family saga with speaking dragons. *Home Truths* (1993) draws on African mythology, and *Arky Types* (1987) is a feminist re-reading of Biblical stories. She also published collections of short stories, *A Book of Spells* (1987) and *Women Fly When Men Aren't Watching* (1993).

Joanna T r o l l o p e (b. 1943) is a popular rather than a feminist writer. She is a descendant of Anthony Trollope, whose realistic contemporary fiction proved a very good recipe for success. Most of her works portray extended families during times of change. *The Choir* (1988), *A Village Affair* (1989), *The Rector's Wife* (1991), *The Men and the Girls* (1992), *The Best of Friends* (1995), *Next of Kin* (1996) and *A Spanish Lover* (1998) are mostly set in villages and small towns, and concern vocation and self-respect and the issues connected with family and responsibility for one's children and one's parents. *Marrying the Mistress* (2000) is a story of adultery, love and the choices one makes in relation to those one loves. One of the most popular books of the nineties was *Bridget Jones' Diary* (1996) by Helen F i e l d i n g (b. 1950), the diary of a frustrated young woman of thirty three trying to find a partner to share her life and fulfil her romantic dreams and at the same time maintain her independence. Fielding's other novels are *Bridget Jones: The Edge of Reason* (1999), a sequel to *Bridget Jones' Diary* and *Cause Caleb* (1994), describing a fictitious eighties campaign to launch a big international charity concert to feed one of the African countries. One of the younger writers, Esther F r e u d (b. 1963), made her debut with *Hideous Kinky* (1991), which was subsequently filmed. She then published *Peerless Flats* (1993) and *Gaglow* (1997). Her latest book to date, *The Wild* (2001), recreates a year in the life of the ten-year old Tess and her brother's, twelve-year old Jake, who are coming to terms with their parents separation and living in rented rooms.

Twentieth and early twenty-first century children's literature is dominated by Joanne R. R o w l i n g (b. 1964) and her Harry Potter Series. Harry Potter has become one of the most popular children heroes of the last decade. An orphan magician living in the world of horrible Muggles until on his eleventh birthday, he receives a letter from the Hogwarth School of Witchcraft and Wizardry. At school he meets Hermione and Ron and has a number of adventures described in the following volumes: *Harry Potter and the Philosopher's Stone* (1997), *Harry Potter and the Chamber of Secrets* (1998), *Harry Potter and the Prisoner of Azkaban* (1999) and *Harry Potter and the Goblet of Fire* (2000). An elder writer Richard A d a m s (b. 1920) published his novel *Watership Down* in 1972 about the wanderings of a group of rabbits. His *Tales from Watership* (1974) continue the rabbit stories, and *Shardick* (1974) is about a humanised bear, who reflects on man's cruelty towards animals. He also wrote a number of adult books, such as *The Girl in the Swing* (1980), and published his autobiography, *Day Gone By* (1990). American born, but settling in Britain Russell H o b a n (b. 1925) wrote his classic children story, *The Mouse and His Child*, in 1969. His other novels, *Turtle Scenario* (1975) and *Riddley Walker* (1980), although apparently adult books, escape simple classification as they border on fantasy and mysticism at times encompassing both.[30] His more recent books are *Fremder* and *The Trokeville Way* (both 1996).

Beginning with the writers like H.G. Wells, Aldous Huxley and George Orwell, the **science-fiction novel** has become increasingly popular in the twentieth century. Science-fiction novels usually depict the future from the perspective of the present. They look at current technological achievements and highlight the possibility of the destruction of civilisation if scientific experiments are carried to the extreme. Science-fiction is also social in nature, dealing with the possible social developments of life on Earth as well as in outer space. Many writers show also considerable interest in the consequences of global disaster and the subsequent prospects for reconstruction or rebirth. One such writer of science-fiction is John W y n d h a m (1903 – 1969) who wrote *The Day of the Trifids* (1951) and *The Krakan Wakes* (1953), which shows the world after society as we know it has been completely destroyed. Brian A l d i s s (b. 1925) adopts John Wyndham's theme of a small group of people trying to stay alive when most of the world has been destroyed. Aldiss has also written *Barefoot in the Head* (1969), in which he uses language clearly influenced by James Joyce's in *Finnegans Wake* to express the events of a war fought with drugs. Arthur C. C l a r k e (b. 1917) has also written much science-fiction, including *The City and the Stars* (1957), in which a whole society is created by one machine that organizes everything until a mistake leads to the creation of a man who resists this social order. He also wrote *2001: A Space Odyssey* (1968), which takes up the subject of the exploration of space. The details of science-fiction stories change and develop as scientific advances are made, but many of the themes remain the same.

James Graham B a l l a r d (b. 1930) began his career with avant-garde science-fiction novels, such as *The Drowned World* (1962), *The Drought* (1965), and *The Crystal World* (1966). He also published science-fiction short stories, *The Four-Dimensional Nightmare* (1963) and *The Terminal Beach* (1964). He experimented with narrative in *The Atrocity Exhibition* (1970), a collection of "fragmented novels," and in *Crash*. He is, however, recognized for his semi-autobiographical novel, *Empire of the Sun* (1984), which draws upon his boyhood experiences from a Japanese internment camp in Shanghai during the Second World War. In 1991, he published a sequel to the novel, entitled *The Kindness of Women* (1991), set in the post-war Britain.

Iain B a n k s (b. 1954), a Scottish writer living in Scotland, is one of the most famous contemporary science-fiction writers. His first novel, *The Wasp Factory* (1984), resonated with Orwellian motifs and was Banks' exploration of the manipulation and power, both personal and political. *Consider Phelbas* (1987), published under the name Ian M. Banks, begins the series of novels set in the fictional symbiotic human/electronic society of "The Culture" which spans throughout the entire galaxy. *The Bridge* (1986) is a fantasy in which the bridge is transformed into a living presence. His other science-fiction novels include *The Player of Games* (1988), *Excession* (1996), and *Look to Winward* (2000). *Complicity*, published in 1993, plays on the post-modern theme of conspiracies and plots. The book explores the morality of greed, corruption and violence, and ventures into the darker regions of human intentions. Besides the authors mentioned above, there is a huge amount of prose written in the science-fiction convention. Such literature constitutes also a popular source of material for screenplays.[31]

Another interesting contemporary genre is the **spy novel** (or **spy thriller**). Spy novels were already written by Joseph Conrad, Graham Greene and Anthony Burgess, among others. Postmodernism has been interested in spy stories, as a result of the cold war and the constant preoccupation with plots against the enemy powers. Twentieth century bourgeois states established legislative and cultural power to regulate all forms of expression (in-

cluding dissent), either through governmental interference (bureaucratised secret police forces) or through the cultural control of the mass circulation of printed material, novels, newspapers and journals. The spy novels portray covert activity by state organisations in the name of the public good and political freedom. The political changes after the Second World War provided fruitful material for the spy story. Spy novels range from popular adventure romance novels, such as those by Ian F l e m i n g (1908 – 1964) and his James Bond novels, for example *Casino Royale* (1952), to the novels of Le Carré and even writers like the American, Thomas P y n c h o n (b. 1937) who frequently utilise elements of spy stories in their work.

Spy novels in England have been given a new direction by John Le C a r r é, the pen name of David C o r n w e l l (b. 1931). Le Carré taught at Eton and later entered the British Foreign Service. Thus, his novels were based on first hand experience. His early novels were *Call for the Dead* (1961) and *A Murder of Quality* (1962). His third novel, *The Spy Who Came in From the Cold* (1963), the story of a lonely agent in East Germany set during the cold war, was greeted with great enthusiasm and secured his worldwide reputation. The novels feature a character very different from that of the traditional spy thriller, as these works not only are good adventure stories but also deal with themes such as personal responsibility and national loyalty. *Call for the Dead* already introduced George Smiley whose character is a composite of Le Carré's father, a colleague he worked with when he was a civil servant, and a don from Oxford. He also reappears in *Tinker, Tailor, Soldier, Spy* (1974), *Smiley's People* (1980) or *The Honourable Schoolboy* (1977) in which Smiley has become the chief of the British Secret Service and has to rebuilt the network after the betrayal of a Soviet double agent.

Le Carré's other works include *A Small Town in Germany* (1968), *The Little Drummer Girl* (1983), *The Perfect Spy* (1986). *The Russia House* (1989) is his response to the end of the Cold War and is a spy story as much as a love story between Barley Blair, a London publisher, and Katya, the Moscow intermediary. *The Secret Pilgrim* (1991) presents Be, a soldier of the Cold War, who at the end of his career has to revisit his secret years. *The Night Manager* (1993) tackles British and American arms trading, taking the hero, Jonathan Pike, on a trip from West Cornwall via Quebec to the Caribbean. *Our Game* (1995) takes its hero, in search for a lost friend, into war-ridden Chechnia. *The Tailor of Panama* (1996) presents a mysterious man whose mission is to keep an eye on the handover of the Panama Canal on December 31, 1999. *Single and Single* (1999) involves a series of crimes committed on famous people and the attempt to uncover the reasons behind them. Le Carré's latest novel is *The Constant Gardener* (2001).

Other widely read contemporary spy novel/adventure story writers are Jeffrey A r c h e r (b. 1940), Frederick F o r s y t h (b. 1938) and Ken F o l l e t t (b. 1939), who produce the so-called **genre fiction**, fiction written to prototypical formulations of plot and subject. Archer's first novel, *Not a Penny More not a Penny Less*, appeared in 1974 and was based on his business experiences. All of his novels were very successful and some of them were adopted into film, for instance *Kane and Abel.* Among his other books are *Quiver Full of Arrows, Shall We Tell the President, First Among Equals*, and *The Prodigal Daughter.* All

of them have fast revolving action and complex characters. Forsyth's books are more crime stories than spy novels. In *The Day of the Jackal* (1971), he presents the anatomy of a plot against President de Gaulle. In *The Dogs of the War* (1974), he describes mercenaries in Africa and their psychologically complicated behaviour. He is also the author of *The Odessa File* (1972), a similar type of novel which is a good mixture of crime story and spy novel. Follett's *The Eye of the Needle* presents a complicated love–hate relationship between the victim and the victimiser.[32]

The **Empire writers** such as James Gordon F a r r e l l (1935 – 1979) and Paul S c o t t (1920 – 1978) wrote novels dealing with Britain's colonial legacy. Farrell's *The Lung* (1965) drew on his experience as a political victim. His **Empire novels** dramatise episodes from the British colonial past searching for the English identity. *Troubles* (1970) deals with Ireland in 1919 – 1921. The protagonist, Major Brendan Archer, is the victim of shell-shock from the First World War traveling to Ireland to meet his fiancé who owns a Majestic hotel in Kilnalough. Although suffering from his traumatic war experience, the Major remains loyal to the British cause and the great civilising power of the British Empire and its symbols, and yet strikingly his attachment to the deteriorating hotel is a symbol of the fading imperialism. *The Siege of Krishnapur* (1973), Farrell's 1973 Booker Prize winner, describes the times of the revolution in India in 1857. In Krishnapur, the British community lives quiet lives ignoring rumours of the troubles among the native troops; only the Collector, Mr. Hopkins, sees the danger. So when the revolt starts, the British in their garrison defend themselves against the attacks of the sepoys before relief comes. Their fight is portrayed not as heroic struggle in defence of the lifestyle they have chosen but rather one of confusion and the ignorance of Indian reality, with the imperial British haughtiness contrasted with the vulnerability of the people living in India. The final chapter details the marriages of various characters parodying the customary resolution of the Victorian novel (Head 2002: 128). Farrell's *Singapore Grip* (1978) concerns the Second World War and gives account of the fall of Singapore, which is seen as the death-blow to the British Empire. He blends fictitious and real characters to achieve epic significance of the events described. His last novel, *The Hill Station* (1981), was left unfinished.

Paul Scott's famous achievement is the Raj Quartet consisting of *The Jewel in the Crown* (1966), *The Day of the Scorpion* (1968), *The Towers of Silence* (1972) and *A Division of the Spoils* (1974). It is set between 1942 and 1947, the time of the British withdrawal from India, which becomes an increasingly dangerous and violent country. His *Staying On* (1977), which won the Booker Prize, is a sequel to the Raj Quartet, portraying Colonel Tusker and Lucy Smalley, minor characters from the Quartet, who decide to "stay on" in their house in the hills of Pankot after they lose their status as colonisers. Their struggle to make it work gives rise to class and colonial tensions, thereby giving voice to the rage and loneliness of the people who gave their life to the work in the colonies.[33] Scott's other novels are *The Bender* (1963) and *The Birds of Paradise* (1962); the latter illustrates Scott's preoccupation with the shifting perspectives on the past.

An Anglo-Indian (and Polish) writer is Ruth Prawer J h a b v a l a (b. 1927), who was born of Polish parents in Germany and came to England in 1939. She married an Indian

architect and they lived in India between 1951 and 1975. In 1975 she published her Booker Prize winner, *Heat and Dust.* The story blends the past and the present as Anna, a contemporary English woman, sets out on a trip of self-discovery while attempting to unravel the scandal surrounding her great-aunt, who was seduced by a glamorous Indian prince in the 1920s. Solving the enigma of the past, Anna is herself seduced and enchanted by the country. Jhabvala's other novels include *To Whom She Will* (1955), *The Nature of Passion* (1956), *Esmond in India* (1958), *In Search of Love and Beauty* (1983) and *Three Continents* (1987). She also published collections of short stories, among them *An Experience of India* (1971) and *How I Became a Holy Mother* (1976).

Post-Colonial Literature

Post-colonialism deals with the effects of colonisation on cultures and societies. The term originally applied to the newly formed states, which appeared on the map of the world after the Second World War. From the 1970s onwards, the term is used to depict a variety of cultural and literary discourses dealing with the re-birth of the native cultures after colonialism. The development of post-colonial discourse was connected with the appearance of such works as Edward Said's *Orientalism* (1978), which attempted to analyse and theorise the Western concept of the Orient and referred to the cultural interaction between colonised societies and colonial states. Increasingly, the term is also used to depict a variety of new literatures originating in the former colonial countries, which are mostly written in the language of the colonisers, here English. Post-colonial literature challenges the colonial premises of such woks as Kipling's or Forster's and in a meaningful way rewrites much of the past of such colonial countries. Its connections with postmodernism have to be seen in the context of a necessary experimentation with history and story telling (such as in Rushdie's works).[34] The alternate use of realism (and naturalism) as in Kureishi's works and magic realism (Rushdie) articulates the colonial and post-colonial search for individual identity. Thus, to use the expression from the title of the book by Ashcroft, Griffiths and Tiffin (1999), the empire "writes back with a vengeance."

The "Elizabethan" of 1981, Salman Rushdie (b. 1947), stormed the literary market with a number of novels, of which his Booker Prize winner, *Midnight's Children* (1981), was chosen the Booker of Bookers in 1984. Born in Bombay, he emigrated to Britain in 1965, but published his first book in 1975. His novels attempt to reshape the history of his time to make it compatible with the fractured identities of imperialism while at the same time questioning how fiction can undertake such task. In his first novel, *Grimus* (1975), the models are both eastern and western. He draws from Dante's *Divine Comedy,* Farid ud-Din'Attar's *Conference of Birds* and Johnson's *Rasselas* as he portrays the Amerindian hero, Flapping Eagle, leaving his homeland and undertaking his quest in the world. Flapping Eagle apparently dies at the beginning of the novel and the rest of his adventures occurs in a Magic Mountain called the Calf Mountain. Presenting the character's identity

through cultural and political implications Rushdie made the first step in analysing post-coloniality. Although *Grimus* is located nowhere, more accurately, in a sort of absurd inferno, *Grimus* represents a conception of literature as an orchestration of voices (augmented significantly by Flapping Eagle's own chameleon nature), one in which the art of the oriental storyteller is blended with a diversity of literary techniques.

Rushdie's *Midnight's Children* is the most autobiographical of his novels. Its hero, Saleem, born on the eve of India's independence (August 15, 1947) concerns both the nation's and indeed the individual's sense of himself, hence the plea of the 1001 Midnight's Children to establish an identity particular to themselves. The book is structured as a confession in which the adult Saleem retells his life story to Padma, his listener. The narrative can only occur when Padma is listening, hence it is linked with Indian oral culture, storytellers and their stories, with orality as much as with aurality, and the necessary "ear of the listener." Throughout the book reverberates with allusions to Joyce, Sterne (concern with noses, relating family history before he was born), Rabelais, Dickens, Gogol, Boccaccio, Kafka, and the Indian epic Mahabharata (Cundy 1996: 26 – 43). Saleem feels "handcuffed to history" as his life in a way mirrors that of the free nation, yet, his memory augmented by family's secrets play tricks on him and he constantly makes mistakes in dates and events. In fact, there is no distinction between falsity and truth, as the art of memory is constructed around objects and artefacts, and his is history-in-the-making. One of the most important aspects of the book is identity, which is linked with invisibility. His mother's first husband hides in the cellar of Aadam Aziz's house (Saleem's grandfather) and becomes socially and literally invisible. Later he changes his name and becomes Quasim the Red, which is yet another disguise. His mother, Mumtaz, becomes Amina Sinai, while he himself hides in Parvati's basket of invisibility to save his life.[35] Saleem who turns out not to be their parent's child has his alter ego, their true son, Shiva (the name suggests the Hindu God of Destruction), he himself becomes split and his Indian/Pakistani identity. *Midnight's Children* is a hybridised text that falls between the extremes of postmodern plurality on the one hand, and the desire to root narrative within national parameters on the other hand.

Shame (1983) is a political fable, a blend of fairly tale and social realism and an allegory of Pakistani society, in which sexual repression is associated with political repression. The figure of Zulfikar Bhutto is the archetyp of a dictator whose political manipulations are parallel to the sexual manipulations of Omar Khayyam Shakil, the book's narrator. *The Satanic Verses* (1988), that brought Rushdie *fatwah*, also concern the problems of hybrid identities. The novel is a poignant tale of two Indians, who upon the crash of their plane change their identities into Saladin, the Devil, and Farishta, an Angel (his name already means an angel). Saladin who desperately wants to be British, has British wife and adopted a European lifestyle. As such he will always be a dark devil, a cultural hybrid, neither Indian nor British. Farishta also suffers dislocation and fragmentation of the self. For him the guidebook, *A-Z London*, becomes the key to understanding the labyrinthine quality of the city. Apart from their story, there are various stories retold from the Quaran, through dream sequences and disrupted narratives so we get multiple narrative voices, in

a way severed from history, and suffering displacement. *The Moor's Last Sigh* (1995) is the story of an Indian Jewish family, which ends similarly to Marquez's magic realism classic, with the main character reading the book in which the past and the future is already written. *The Ground Beneath Her Feet* (2000) tells the story of Vina Apsara, a famous singer, narrated by her lover, Ormus Cama, who searches and looses her many times in his lifetime. There are the most nostalgic descriptions of Bombay of the narrator's childhood and youth, and nostalgic feelings towards India and not towards Pakistan to which the family moved after it was severed from India. Apart being a love story and the story of a quest for lost love, the book identifies the experience of being an immigrant in what was once one country, and being an immigrant in the West.

Rushdie's *Fury* (2001) moves the action from India to London, and particularly to New York to which the major character, Malik Solanka, immigrates after he leaves his wife and child in a moment of extreme anger. The book is anchored in contemporary history (with the 2000 presidential elections taking place in the States) and in contemporary American English, including the idiom of the Arab taxi drivers. Based on classical mythology, three Furies, who correspond to two women Malik meets in New York and his wife, threaten his life forcing Solanka to admit his guilt. Loosing his anger enables him to return to London and to begin the process of reconciliation with his son. In 1990 Rushdie published *Haroun and the Sea of Stories*, a book for children, showing the influences of the Arabian Nights, the Wizard of Oz, telling the story of Haroun who has to help his father who has lost his ability of story telling to regain his gift. He also published the collection of stories, *East, West* (1994), a collection of essays entitled *Imaginary Homelands* and a travel book, *The Jaguar Smile. A Nicaraguan Journey* (1987).[36)]

The notion of an "imaginary homeland" is perhaps best presented in the highly realistic novels of Hanif K u r e i s h i (b. 1964), whose family moved to the newly created Pakistan, but later left Pakistan for England. Kureishi was born in England. His *Buddha of Suburbia* (1990) is a picaresque novel, set in 1970s South London, depicting the cultural movements of the seventies as mediated through the narrator's Karim Amir's consciousness. Amir, born to an English mother and an Indian father, or as he puts it "Englishman born and bred almost," struggles to unite the two sides of his personality, the English and the Indian, and battles against racism which pervades human relationships in the "far from paradise" suburbia. While the English characters readily absorb by stereotypical notions about themselves, the Indian characters escape such stereotypes. Karim's friend, Jamila, a feminist and anti-racist, is blackmailed into an arranged marriage but does not succumb to the portrait of the submissive Asian woman. Karim's father becomes an Indian Guru in an attempt to retrieve his Indian self and find his imaginary homeland, while Karim, quite literally performs his ethnic identity, as he is an actor playing Indians (first in Kipling's *Jungle Books*). While Jamila is politically active, Karim is not.

> Karim's lack of political solidarity with anti-racism is just one of the bonds about which he is ambivalent; his relationship with his family is another example. The ambivalence of belonging and the exploration of Haroon Amir's making and breaking of relationships anticipate *Intimacy*
> (Ranasinha 2002: 77).

Intimacy (1998) deals with leaving, leaving the partner with whom a person has children. As Jay and Susan separate, Jay reflects on their time together, and the incessant attempts to make a life with one person. *The Black Album* (1995) narrates the story of Shahid, a young man from the provinces, who comes to London after the death of his father. It is 1989, the year of the *fatwah* imposed on Salman Rushdie. Shahid becomes influenced by the love of Deedee Osgood and is tempted by her libertine attitude but at the same time he is influenced by Muslim fundamentalists whom he meets in his dormitory. The book, like Kureishi's later story "My Son the Fanatic" from *Love in a Blue Time* (1997), presents the second generation of Hindus and Pakistanis whose bonds with India and Pakistan were severed. Born in England, they use English democracy to their advantage but at the same time they despise British materialism and the lack of spiritual values in English society, and trying to recover their cultural and national identities, they become fundamentalists. Kureishi's latest novel, *Gabriel's Gift* (2001), presents a fifteen year old boy, Gabriel, who is confused by his father's departure from the house, and his mother's newly gained freedom. The only support he has is his dead twin brother Archie with whom he talks. His own gift is painting but he does not know how to use it yet. A chance to visit the seventies rock star, Lester Jones, helps him to see his life in a new dimension and to understand his gift. He is also able to rebuilt relationship with his parents and accept their divorce. Kureishi also published another collection of stories, *Midnight all Day* (1999), and wrote a number of screenplays, including *My Beautiful Laundrette* (1985), *Sammy and Rosie Get Laid* (1988), *My Son the Fanatic* (1998) and *Intimacy* (2001).

The next two writers, Kazuo I s h i g u r o (b. 1954) and Timothy M o (b. 1950) contribute to British multicultural literature. Ishiguro was born in Nagasaki and came to Britain with his parents. His first two novels are concerned with Japanese themes, *A Pale View of Hills* (1981) and *An Artist of the Floating World* (1986), and both show his characteristic style of silences and understatements. The former is the story of Etsuko, a Japanese woman now living alone in England, dwelling on the recent suicide of her daughter, Keiko. Retreating into the past, she finds herself re-living one particular hot summer in Nagasaki, when she befriended a wealthy vagrant woman, Sachiko, and her daughter, Mariko. Mariko, who symbolically desires to murder her neglectful and abusive mother, is strangely similar to her own daughter, and, in fact, Etsuko and Sachiko might be the same person. *An Artist of the Floating World* is set in Japan in October 1948 (the book ends in June 1950). The country is rebuilding its cities after the Second World War, while the celebrated painter, Masuji Ono, tends his garden, his house and his two grown daughters and his grandson. Ono, the narrator, desperately tries to present himself as a likeable character, but through his memories we see the past life and career of a person touched by the rise of Japanese militarism. His diary, which presents a version of his professional life, emerges in the context of his private, family life. He looks at his life in a non-linear, non-chronological manner. "Ono's story is about the need to follow leaders and the need to exercise power over subordinates, as a sort of motor by which society operates" (Wong 2000: 50). Ishiguro's next story is the Booker Prize winner, *The Remains of the Day* (1989), which deals with the troubled past of an Englishman. Stevens is an ageing butler on a motoring

tour of England in the 1950s. He recalls the pre-war times when he worked in Darlington Hall and lost his love, Miss Kenton. He is distraught by the memory of the Nazi propaganda at the Hall and the turning away two Jewish girls. Confronting the past through his holiday journey does not, however, make him confront the fact, that by maintaining his professional self, he lost the chance of happiness as an individual. This book shows how people chose to deceive themselves and protect their inner psyche from exposing deeply hidden vulnerabilities. Ishiguro's latest novel, *When we Were Orphans* (2000), shortlisted for the Booker Prize, portrays Christopher Banks, a celebrated London detective in the 1930s, who is, however, unable to solve the mystery of his parents' disappearance. He returns to his birthplace, Shanghai, to uncover the mystery. Still, instead of employing rational detective work, he is driven by the strange childhood logic and the real and the unreal intermingle in his narrative and memory is at once shaping as well as distorting his account of events. Ishiguro's other novel is *The Unconsoled* (1995).[37)]

Timothy Mo was born in Hong-Kong of English and Cantonese parents. His first novel, *The Monkey King* (1978), is set in Hong-Kong and follows the life of Wallace Nolasco, who marries into a Cantonese businessman family and takes his place in the strange household governed by the rules of seniority. Yet, despite the fact, that his wife does not love him (at first), like the Monkey King of Chinese Legend, he is a born survivor, with hidden reserves of craft and endurance. In the end he wins the love of his wife, the respect of the family and after the death of the old businessman, he becomes the head of the family. Mo's second novel, *Sour Sweet* (1982), was shortlisted for the Booker Prize. Set in London's Chinatown of the sixties, the novel portrays the Chen family, which strives to survive in the competitive food business. Bound to succeed through hard work and determination, the Chens, however, do not understand that they cannot survive without succumbing to the most powerful family, The Triads. And people from the Triads, although willing to help the needy, will always return for the repayment of their favour. *Sour Sweet* was followed by *An Insular Possession* (1986), a novel about the Opium Wars, *The Redundancy of Courage* (1991) which narrates the story of narrating a guerrilla movement in a fictional country modelled on the Philippines, and *Brownout on Breadfruit Boulevard* (1995). His latest work is *Renegade or Halo2* (1999).

Commonwealth Fiction

The Booker Prize in literature honours writers from both Britain and Commonwealth countries writing in English; most of them become well-recognised and appropriated within the British literary canon. A Sri-Lankan born writer, who currently lives in Canada, Michael O n d a a t j e (b. 1943), won the Booker Prize for *The English Patient* (1992), a story about love, espionage and confusion during the Second World War in Africa. A Canadian rogue, a Hungarian, who poses as the English patient, his Canadian nurse and his English friends and English lover who live in his memory all are fragmented and fractured as pieces of a puzzle which will never disclose the entire story. *In the Skin of a Lion* (1987) is set in Toronto during the 1920s and precedes the events described in *The English Patient*. His latest novel, *Anil's Ghost* (2000), goes back to Sri-Lanka describing the country after the civil war.

A New Zealand writer Keri H u l m e, one eighth Maori, published her Booker Prize winner, *The Bone People*, in 1983. The book tells the story of a part Maori, part European artist, who estranged from her art and exiled from her family, falls under the spell of her Maori foster father. The book shows cultural dimensions and possibilities in which these two cultures could meet. Hulme has also published two volumes of poetry, *Lost Possessions* (1985) and *Strands* (1992).

An Australian Nobel Prize winner, Patrick W h i t e (1912 – 1990), rediscoverd his Australian identity in his novels, some of which, like *Voss* (1957), are set in the nineteenth century. His other novels include *The Eye of the Storm* (1973) and *A Fringe of Leaves* (1976). Another Australian, Peter C a r e y (b. 1943), won the prestigious Booker Prize twice, for *Oscar and Lucinda* (1988) and *The True History of the Kelly Gang* (2000). *Oscar and Lucinda* begins on a trip from England to Australia and ends in the Australian bush. The novel tells the story of love between the clergyman Oscar Hopkins and Lucinda Leplastrier, who inherits a glass works. The two gamblers fight their addiction but fall into even more serious troubles when they stake their respective inheritances. Bound to fail, their undeclared love is presented through the excitement of losing and winning everything and everywhere. *The True History of the Kelly Gang* presents that most potent of Australian legends, that of the rebel who defied wealth and power. The book purports to use a variety of documents for the presentation of the most veritable life of Ned Kelly, but at the same time undermines its own factuality, stressing the fictionality and discursivity of each and every factual account. Carey published also *Jack Maggs* (1997), about the famous criminal once deported to Australia, now back in London.[38)]

South Africa has also produced a Nobel Prize winner, Nadine G o r d i m e r (b. 1923). In her fiction she captures the tensions between the white and black population and describes the violence that preceded the lifting of the Apartheid and followed the first democratic elections. Such is the novel *July's People* (1981), in which a white family is rescued by their servant, July, who hides them in his village, while *None to Accompany Me* (1994) presents a picture of post-Apartheid violence. Gordimer won the Booker prize for *The Conservationist* (1974). André B r i n k (b. 1935) writes both in Afrikaans and in English and has been twice shortlisted for the Booker Prize. His *Looking on Darkness* (1974) narrates the story of Joseph Malan who awaits execution for the murder of his white lover. The novel explores the conditions of black and white relationships. *Imaginings of Sand* (1996) presents Kristien Muller, a South African, who lives in London and returns home to her dying grandmother. Ouma Kristina's death was hastened by an assault during which she was badly burnt, and Kristien now spends her time with her as Ouma tells her stories of family and friends, making up the map of South Africa's complicated history and culture. John Michael C o e t z e e (b. 1940) won the Booker Prize twice, first for *The Life and Times of Michael K.* (1983) and then for *Disgrace* (1999). *The Life and Times of Michael K.* (1983), in a Kafkesque and Joycean manner describes the wanderings of Michael K. in

a country torn by the civil war. Michael wants to take his ailing mother to her home in the country but she dies on the way, leaving Michael alone in the war stricken chaos. Locked in prison, Michael learns, like his great predecessor Boethius, to find freedom not outside but within himself. *Disgrace* presents the post-Apartheid black and white violence while at the same time explores the variety of meanings of the word "disgrace." Coetzee's *Foe* (1986) re-works the story of Robinson Crusoe introducing the persona of the writer Foe (which was Daniel Defoe's family name) and a woman Susan Barton. Friday is mute and mutilated, he has had his tongue cut out and as the true colonised subject he cannot speak. Other examples of colonial violence one finds in *Waiting for Barbarians* (1974), *Dusklands* (1986) and *Age of Iron* (1990), the latter depicting a more contemporary South Africa. His most recent novel is *Youth*, published in 2002. Coetzee is also the editor of the collection *Essays on Censorship* (1996). Africa has produced another Booker Prize winner, the Nigerian Ben O k r i (b. 1950), who departed from the political interest of his kingsman Chinua A c h e b e (b. 1930) as contained in his realistic novels, such as *Things Fall Apart* (1958) or *Anthills of Savannah* (1987). Okri writes magical prose as found in the Booker Prize winner, *The Famished Road* (1991), the story of the spirit Azarro who decided to stay in the world. His *Infinite Riches* (1998) presents the further adventures of Azaro.

Caribbean literature in English produced another Nobel Prize winner, Vididhar Surajprasad N a i p u l (b. 1932), a Trinidadian writer of Indian descent, who has lived in Britain since 1950). Naipul devoted his literary career to the presentation of the devastating effects of imperialism and was awarded the Booker Prize for his *In a Free State* (1971), which explores the relation between "facts" and creative fiction. In *The Enigma of Arrival* (1987), he tells the story of a young Indian from Trinidad who arrives in England and becomes a writer.[39] Caryl P h i l l i p s (b. 1958) has lived in Britain since childhood. His *Cambridge* (1991) deals with a Caribbean plantation society and a black slave, educated and intelligent, who defies the stereotype of a Negro but pays dearly for doing so. *Crossing the River* (1993), shortlisted for the Booker Prize, tells four separate stories over a period of 250 years. It traces the stories of two brothers and their sister on their journeys through time and space.[40]

Maurice Blanchot affirms "Communication of the work lies not in the fact that it has become communicable through reading, to reader. The work itself is communication" (1989: 198). Literature, then, is not a one-dimensional phenomenon. Writing comes from many sources and, moreover, it is itself the source for other works. The history of literature teaches us how to read and appreciate this complex network, so that in understanding history we can understand contemporary culture.

For further reading:

Ashcroft, Griffiths, Tiffin (1997, 1998, 1999), Aston (2001), Bałutowa (1987), Banerjee (1999), Batty (2001), Belsey (1994), Bergonzi (1972, 1994), Blake (2001), Boehmer (1995), Bradbury (1994), Bradford (1998), Chance (2001a, 2001b), Childs (1999), Cohn (1971, 1973), Connor (2001), Cundy (1996), Deane (1994), Diedrick (1995), Dukore (1981), Edelson (1999), Esslin (1991), Fraser (1981), Fussell (1994), Gontarski (1985), Gorra (1997), Grant (1999), Hansson (1998), Head (2002), Homan (1984), Hutcheon (1993, 1999), James (1999), Loomba (1998), Maslen (1994), Mudford (1996), Onega (1998), Osterwalder (1991), Pilling (1996), Raby (2001), Ranasinha (2002), Rulewicz (1987), Ryan (1994), Sage (1992, 1994), Shaffer (1998), Showalter (1999), Stamirowska, Branny, Walczuk (1998), Studer (2000), Thwaite (1978, 1985), Todd (1997), Uchman (1987, 1998), Walker (1996), Webby (2000), Wheeler (1998), Wiszniowska (1997), Wong (2000), Worth (2001), Zamora and Faris (1995).

Notes

1) For more, see Chance (2001a, 2001b). In *Tolkien's Art. A Mythology for England*, Chance examines the sources and influences of Tolkien' works (2001a). *In Lord of the Rings. The Mythology of Power* Chance sees the hobbit as Everyman and discusses the relationships between the text and politics of the times as well as Tolkien's life as a writer and a scholar (2001b).
2) For more on Amis' non-fiction works, see Fussell (1994).
3) Wittgenstein was appointed to the chair in philosophy at Cambridge University in 1939. Murdoch studied under him while at Cambridge.
4) For more on Murdoch's use of Shakespearian themes, see Byatt (1976).
5) For more on the interrelation between the medieval and the modern, see Sikorska (2000).
6) For more on the quest for the self through creation, see Copeland (1975). For Beckett's use of myth, see Doll (1988).
7) For more on the contemporary historical novel, see later in this chapter; see also Connor (2001: 128 – 165).
8) For religious allusions, see Kolve (1967); for more on Beckett's theatrical poetics, see Homan (1984) and Gontarski (1985). For a general introduction to Beckett's works, see Kenner (1961).
9) For medieval affinities, see Sikorska (1999).
10) For more on the problem of time, see Uchman (1987).
11) For more on life journeys, see Worth (2001).
12) For more on Beckett, the director, see McMullan (1996: 196 – 208).
13) For more on menace and body language, see Cave (2001: 107 – 129).
14) For Pinter's sexual politics, see Milne (2001: 195 – 211).
15) For more on the three kinds of death and the connection between Stoppard's and Shakespeare's plays, see Uchman (1998: 65 – 70).
16) Later Flote changes the nature of the group and creates an acronym for social reform, Slow Lawful Orthodox Progress (SLOP) (II, V).
17) For the cultural context of feminist theatre, see Wiszniowska (1997: 94 – 102).
18) For more on Churchill's social views, see Aston (2001: 64 – 102).
19) For more, see Wiszniowska (1997).
20) Lorna Sage gives a very good introduction to the writings of both Margaret Drabble and Edna O'Brian, see Sage (1992: 83 – 98).
21) For more on the mythical structures in the trilogy, see Todd (1997: 15 – 23).
22) For more on the Victorian allusions, see Belsey (1994: 84 – 88).
23) For more on Catholic question, see Bergonzi (1995: 29 – 47).
24) Parody here does not mean ridicule, but rather assumes "that only unique styles can be parodied and that such novelty and individuality are impossible today" (Hutcheon 1989: 94). This is also related to John Barth's essay "Literature of Exhaustion" (1967).
25) For more on alchemy and writing, see Sikorska (2002).
26) See also *The Diaries of John Dee* (ed. by Edward Fenton, 1998).
27) For more on Acroyd's poetry, see Onega (1998: 1 – 23).

28) For more on the postmodern romances, Fowles, Clarke, Byatt and Winterson and the questions of history, see Hansson (1998).
29) For more, see Belsey (1994: 74 – 76, 82 – 84).
30) For more on obsessions and intertexts in Hoban's fiction, see Studer (2000).
31) For more on Banks, see Walker (1996: 342 – 347).
32) For more on contemporary popular crime fiction, see Priestman (1998).
33) For more on Scott's metaphors of India, see Banerjee (1999: 45 – 82).
34) For more on post-colonial theory, see Childs and Williams (1997), Loomba (1998), Ashcroft, Griffiths and Tiffin (1997, 1998, 1999), Childs (1999), Moore-Gilbert (2000). For approaches to colonial and post-colonial literature, see Boehmer (1995), Gorra (1997), Edelson (1999).
35) For more on magical realism in Rushdie's work, see Faris (1995: 163 – 190) and Merivale (1995: 329).
36) For more on Rushdie, see Cundy (1996), Grant (1999), Blake (2001).
37) For more, see Shaffer (1998: 90 – 122).
38) For more on Australian literature, see Elizabeth Webby (2000).
39) For more on Naipul, see James (1999: 161 – 169).
40) For more on Caribbean literature in English, see James (1999).

Index of Terms