

COURSE DESCRIPTION

SZTE / Institute of English and American Studies

ENGLISH LITERATURE SURVEY II: *Restoration Through 18th-century English Literature*

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Thursday, 18:00-19:30, Ady tér, AudMax

COURSE DESCRIPTION:

The course – in the form of lectures – aims at giving a survey of literary trends in the period beginning with the Restoration and ending with 18th-century New Sensibility. The material covered ranges from Milton to Blake, and focuses on literary forms which include elements of fiction (epic, drama, novel). The topics cover questions of cultural history, poetics, and the career of the period's major artists. Special emphases fall on the sociology of literature and gender issues, especially in connection with the emergence of the novel.

SCHEDULE OF TOPICS:

1. Introduction: historical background, periodization, prevailing styles of the period.
2. Milton, *Paradise Lost* I.
3. Milton, *Paradise Lost* II.
4. Restoration intellectual background – Dryden.
5. Restoration drama. The role of women.
6. English Classicism: 18th century background: ideas, style, taste.
7. Alexander Pope.
8. Early English Fiction (from Bunyan to Defoe). Augustan Theatre.
9. Women Writers of the Augustan Period.
10. The Rise of the Novel. Defoe and Swift.
11. Samuel Richardson and Henry Fielding.
12. Fielding and Lawrence Sterne.
13. [Sentimentalism, Gothic culture, Romanticism. Blake's fictions/visions.]

Prerequisites:

Introduction to Literature, Introduction to Culture

Assignments, grading (%), textbooks:

Written or oral exam.

Mandatory literary texts: *Paradise Lost*, *The Rape of the Lock*, *Robinson*, *Gulliver's Travels*, *The Beggar's Opera*, *Shamela*, *Tom Jones*, *A Sentimental Journey*.

Textbook: lecture notes and standard literary histories from the University Library or elsewhere.

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I. INTRODUCTION

The meaning of **survey** course: a combination of a bird's eye's view at the literature-culture of a particular epoch and the analysis of a few eminent, selected texts. (The analogy of Mendeleiev's "periodic table of the elements".)

Our subject matter is **literature**, understood as a **process** of the creative artistic activity in England, the medium of which is the human language – but also understood as a series of **individual works of art**, each of which is an individual and unique world, a mysterious product of the human intellect.

Consequently the object of analysis is a **historical investigation** as well as aesthetical meditation and **evaluation**. For example we can approach a work aesthetically and evaluate it according to our personal likings or we can evaluate it according to its relative weight in its own period (how typical, how representative, how innovative). We also have to realize that taste changes (cf. the changing 17th and 18th century evaluation of Shakespeare) and the significance of works also alter. A literary work of art always has its context, literature cannot be examined without bearing in mind the processes of canon formation.

In a contextual analysis the concept of **periodization** is crucial. Literary periodization is often based on historical dates – an easy but unsatisfactory solution (although sometimes coincidents come handy, e.g. the closing of the theaters in 1642 = the beginning of the English Revolution). A more desirable approach is the employment of the concept of complex cultural period-styles, such as the **Renaissance**, the **Baroque**, and **Classicism**. Even traditional cultural history warned against the mechanically divided and constructed periods: "Life takes little heed of the deaths of kings or the successions of a new dynasty; it flows on like an underground river" (Travelyan). Nowadays it is even more important to keep in mind that period styles are as much constructs of the readers and interpreters than are objective reflections of reality.

1. Restauration: Background, Intellectual Trends

(1) *Traditional historical periodization*

Historically speaking, the period is rather homogenous and in many ways it seems to be mirroring the Tudor age. It is a long process of expansion started by a rather ambiguous stabilization (HENRY VIII – CHARLES II / JAMES II); then a phase of transition (EDWARD VI / MARY – WILLIAM III); then consolidation and the building of an empire (ELIZABETH / JAMES I – ANNE / GEORGE I / GEORGE II); finally decline and upheaval (CHARLES I [English Rev.] – GEORGE III [American War of Independence]).

(2) *The Line of Succession (Stuart and Hannoverian)*

JAMES I (1603-25)	
CHARLES I (1625-49)	Elizabeth=Frederick of Pfalz
CHARLES II (1660-85) – Mary – JAMES II (1686-88)	Sophia=Elector of Hannover
WILLIAM III (1689-1702)=MARY (1689-94) – ANNE (1702-14) – James (Old Pretender)	
Charles (Young Pretender)	
GEORGE I (1714-27)	
GEORGE II (1727-60)	
GEORGE III (1760-1820)	

(3) Literary trends versus historical periods

As for literature, of course, these dates are arbitrary and mostly are used for the sake of convenience. The beginning of the period is more convincing because the Restoration, following the severe, Puritan dictatorship brought so many changes, and tried to erase the memories of the past so much that it really deeply affected literature and the general artistic taste, too. The peak of MILTON's literary career, however, which falls in the time of the Restoration (1667-71) can still be associated with the previous epoch and interpreted as the aftermath of the Elizabethan Renaissance as well as the Puritan revolution. The same way, BUNYAN's *The Pilgrim's Progress* belongs rather to the earlier allegorical tradition than the **Grand Style** of the Restoration, which, *nota bene*, had its predecessors already in the earlier Stuart period, e.g. BEN JONSON.

All this shows that literary periodization is difficult. The end of the 18th century was not shaken by sudden changes in England, so here the often picked date, 1760, means even less. (With the death of GEORGE II the heyday of the first British Empire ended. The War of Independence in America devastated Britain's prestige, but during the same period in the arts still Classicism prevailed – it was the age of DR. JOHNSON. The strong Romantic feeling gained victory only after 1789, the French Revolution. Up to that time (the official date of the beginning of English Romanticism is 1798 when COLERIDGE's and WORDSWORTH's *Lyrical Ballads* appeared) Classicism was slowly going out of fashion, while certain tendencies (a new medievalism, folklorism, sentimentalism and sensibility, “the church-yard poetry”, etc.) brought a breeze of a new era.

Thus, it is impossible to draw a line between the two periods; the important thing is that we should see and be able to differentiate the various tendencies which eventually existed side by side, at the same time. Culture is always polyphonic and polyvalent [in chemistry the capability of an element to combine with another; H₂O].

II. MILTON (1608-1674)

1. Various approaches to Milton

His place in the history of English literature:

- 1/ the last representative of an old tradition (the Renaissance, Spenser's poetry); often called "the last Elizabethan". "*When in 1667 PL appeared it was a poem written by a man formed in one civilization for an audience reared in another*" (Norton, 1054).
- 2/ Milton is the mirror of the English Revolution, his work reflects on the Puritan ideology (cf. Christopher HILL's opinion).

Milton is indeed rooted in the system of conventions of the Renaissance but his work – especially PL – at the same time essentially differs from this tradition: "*Milton's epic pours so much new wine into a very old bottle that it practically changes the definition of 'bottle'*" (Norton Anthology of English Lit, 1058).

2. Milton's Career Before the Restoration

His first collection of poetical works: *Poems of John Milton Both English and Latin* (1645) – fruits of the previous 15 years, at the time when the poet was going blind (at the age of 37). Famous poems in the selection: "Comus" (a masque from his youth), "Lycidas" (a pastoral elegy written to commemorate a friend), "L'Allegro, Il Penseroso" (poems describing opposite states of mind), "On the Morning of Christ's Nativity" (Milton presents a wondrous divine sovereign, foreshadowing PL) plus 10 sonnets, 5 in Italian. The Italian sonnets are about love while the English ones treat political and private themes ("On His Blindness", "On His deceased Wife"). – In the 1640s only a few openly political sonnets ("On the Late Massacre in Piemont", "On Cromwell") and several pamphlets. – After 1660 Milton turned away from openly political themes and turned to writing an 'English epic'. The stages of the project: "King Arthur" – "History of Britain" – "Adam Unparadiz'd" – "PL" (1667, 1672).

(1) Formative Influences

To look at the traditions active in Milton's formation we can enlist the following elements:

RENAISSANCE

The framework of classical references, ornaments, decorations - **humanism**
Universal and worldly experience (war, love, religion, heaven, hell)
Cosmic image.

REFORMATION

The Biblical theme
Satan's central role
The questions of fall/redemption
The puritan doctrines (the characteristics of God and the Son).

All this is not enough to explain the very nature of Milton's work. SPENSER was also influenced by Humanism and was himself a fervent Protestant still the differences between The FQ and PL are obvious. These differences can be made clearer by a visual parallel: □ **"Adam and Eve" by Dürer and Rubens.** Dürer's picture is rich in details, while the composition is organised a symmetrical, calm, harmonious structure. Rubens' version is more dynamic, the structure is assymetric, however homogenous, the details are not evenly worked out; there is a great stress on lights and shadows. Dürer's picture is a Renaissance work while Rubens is considered as an artist of the Baroque period style. To take into consideration the characteristics of the Baroque can help us to understand Milton's principles in organizing his material in PL. The mentioned characteristics do not only mean style, imagery, and verbalization, it also means a specific world picture and mentality.

3. The Baroque style and world picture

Baroque was first defined as a style of the visual arts by Heinrich WÖLFFLIN (*Renaissance und Barock*, 1888) with dialectical opposition to the Renaissance style:

	RENAISSANCE	BAROQUE
1.	linear	pictorial
2.	flat	deep
3.	closed	open
4.	light	dark
5.	multiple	unified

On the basis of these binary oppositions Baroque was generalized as a period style applicable to other works of art and a specific world picture. Some more characteristic features as summarized by Arnold HAUSER (*Social History of Art*, 1953):

6.	static	dynamic
7.	details to whole	only the whole
8.	organic (natural)	mechanistic (artificial, illusion)
9.	chain of being, correspondences	general law, principle
10.	observation - speculation	experiment - deduction



a new type of hierarchy
ABSOLUTISM

[ILLUSTRATIONS]

4. Structure, Plot of *PL*

- I *Invocation* to the **Muse**. Fallen **Satan** and his crew. *Pandemonium*. An alliance to pervert newly created **Man**.
 - II Satan goes through the Gates of Hell – Sin & Death (Satan's bastard son) – Chaos – New World.
 - III [*Invocation* to Holy Light.] **God** foresees Man's fall but does not want to intervene, as Man had been created with free will. Satan reaches Eden.
 - IV Satan enters Paradise, tempts Eve in her dream but he is revealed by **Uriel** and **Gabriel** guards of Eden and has to leave.
 - V **Raphael** is sent to Paradise to warn Adam. He tells the story of Satan's revolt and how he had become an outcast from Heaven.
 - VI Description of the 3 days' battle between God's and Satan's party. The **Son of God** lead his armies to victory.
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- VII [*Invocation* to Urania.] Raphael tells the story of Creation of the Universe to Adam. The creation of Man.
 - VIII Adam asks about the motion of the planets (the Ptolemaic versus Copernican world pictures). Adam relates his memories about his own creation.
 - IX By night Satan returns to Paradise. In the morning he succeeds to seduce Eve. Adam in vehemence of love decides to join in the sin.
 - X Council in both Heaven and Hell. Satan boasts but is turned into a serpent.
 - XI The Son of God offers himself for the redemption of Mankind. Adam and Eve are sent out from Paradise, but before **Michael** shows them their future on Earth until the time of the Flood. ➤ Criticism

against the last two books (in the 1st edition Bk 10) that it is an unnecessary narrative after the conclusion of the main plot. Milton's method is of the Renaissance, Christian historian: telling world history from the beginning (Adam and Eve) till the end. ➤ God's purpose is "Dismiss them not disconsolate" (113), the anticipation of future gives some hope. ➤ Michael shows the many faces of death (Cain and Abel), then comes a peaceful picture of working men and seducing women. Adam is taken by the image but it shows only his basic weakness, lack of self-discipline. Milton again condemns women for being corruptive but Adam is faulty, too. His "effeminate slackness" (634) instead of manly "wisdom" (636). ➤ The remaining examples – Noah and Enoch – are "righteous men" in a "world perverse" (701). ➤ This book shows patterns of heroism and sin. Heroes are not fierce warriors, they just stand up in the midst of tremendous social pressure against evil. Before historical times Abdiel was like this, in the course of history Jesus will be the chief example.

- XII The future story of Mankind from the Flood until the birth of the Saviour. The couple leaves Eden with some hope. ➤ In this book the emphasis is on the transmission of the "seed", the line from Adam to Christ. "The seed of the woman will crush the head of the serpent". Cf. Gen. 3,15: "The Lord God said: I will put enmity between thee and the woman, and between thy seed and her seed; it shall bruise thy head and thou shalt bruise his heel". ➤ XI, 155ff.:

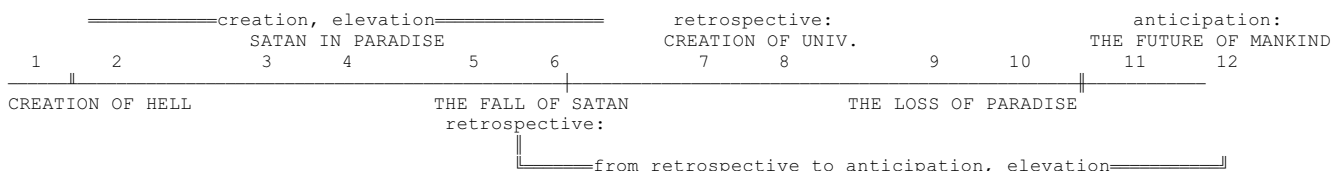
*[Adam:] ... thy seed shall bruise our Foe;
[...] Whence Hail to thee,
Eve rightly call'd, Mother of all Mankind...*

Christ at the Last Judgement "will briuse the head of Satan" (430). As man learns he will be able to move "from shadowy Types to Truth, from Flesh to Spirit / From works of Law to works of Faith" (303-6). This is a message of Hope. ➤ The lesson Adam learns:

*Henceforth I learn that to obey is best,
[...]
Subverting wordly strong, and worldly wise
By simply meek; that suffering for Truth's sake
Is fortitude to highest victory... (561-70)*

A special type of subversion – recalling the theme of Milton's sonnet, "On his blindness". ➤ A tragic strain at the end, a blend of loss and hope. The word "solitary" in the last line is ambiguous, too – refers to being outcast and to the state of "one with each other".

5. Summary of plot dynamism



PL is at once a deeply traditional and a boldly original poem.

Traditional in accurately imitating and fulfilling the requirements of the epic form:

Invocation; In medias res; Catalogue of warriors; Topics of love, war; Supernatural characters; Descent into Hell, council scenes.

Original in its very topic, a directly Biblical theme, and first of all original in its Baroque dynamism and dialectics.

Further elements for observation:

Structure; The basic idea of the fight between God and Evil; The impersonal topic versus the poet's passionate voice; Revolutionary energy versus intellectual discipline; Motion, time, and space [cf. the review of demons marching into Pandemonium]

6. Theology and Typological Symbolism

The majority of the work is orthodox (Calvinist) theology but at some points it indicates heretical, individual tenets. Milton most completely worked out his theology in *De doctrina Christiana* [The Christian Doctrine] (1640s) which was first published posthumously in 1675 in Holland then forgotten till the discovery of the original manuscript in 1823. In this he argued for the “liberty” of individual and rationalistic interpretation of the Scriptures and rejected the accusations of heresy. Among his unorthodox theses some can be found in CD but not in PL, some other are in both. This theological work provides a useful means of examining the theology of PL.

(1) *Heretical doctrines in PL*

God includes the whole of space (VII, 166: “I am who fill infinitude”). This view suggests that God is corporeal, essentially contains matter; while orthodox Christianity teaches that God invented matter and the World was an idea in God's mind.

(2) *Typological symbolism*

Is one of the organizing principals of PL. The nature of this can be best understood by comparing it to Platonic symbolism. The common term is *shadow*:

(a) Platonic symbolism of shadows

	visible world		understandable world	
objects	images (<i>eikones</i>), shadows (<i>skiai</i>), reflections	worldly objects, living beings	mathematical beings <i>arithmei</i>	ideal forms <i>arkhai, ideai, eidei</i>
reception	sensation, <i>eikasia</i>	belief, conviction <i>pistis</i>	rational understanding, <i>dianoia</i>	understanding, <i>noesis</i>

(b) Christian interpretation of *shadow*: 'foreshadowing', 'anticipation', 'type'. (Examples: Synagogue is the shadow of the Temple; the Law is the shadow of Truth; Moses is the shadow of Christ; Old Testament is the shadow of New Testament; Christ is the shadow of Eternal Life.

Platonism is ahistorical, philosophical, ontological; the meaning of earthly things is static, metaphorical, emblematical, on the analogy of the ideas. Man's task is to become a philosopher and understand. Understanding is **ascension** (verticality).

Christianity is historical, eschatological; the earth is the stage on which the drama of salvation takes place. Man's task is moral, to act according to the law of love and thus fulfill the process of redemption. Acting is **going forward** (horizontality).

7. Further points for consideration

(1) *Why Is PL a Great Work*

What makes PL dramatically great, more than a simple illustration of the Bible? When Milton faces the problems of the present. Till the coming of Christ the world is filled with a glorious typological symbolism of the coming salvation but Milton's vision about the post-Christian world is horrifying (no more revolutionary faith and enthusiasm). This is where Raphael's account of the battle of God's and Satan's armies becomes significant. Milton does not want to create a pseudo-historical elaboration of the Bible, he tries to create a powerful typological symbol in order to foreshadow the Second Coming of Christ. Milton suggests Christian patience with which the disturbing facts of history must be accepted. The Millenium does not come automatically.

(2) *Dialectical characters*

Never ready made, Classicist ones, often inconsequent, ambiguous:

The Father: rigid, severe, but just.

The Son: absolute self-sacrifying hero, but warrior.

Satan: active hero - brave but wicked tyrant - a cormorant, a toad, a snake under God's foot. (As if a combination of Dr. Faustus and Richard III.)

Eve: exemplifies Milton's ambiguous evaluation of women.

Adam: The true, unadmitted hero. The man who faces a world full of horrors and can preserve his dignity. The end: gloom and chastened hope [cf. **MADÁCH**].

(3) *Some important motifs*

The following central images / metaphors worth to be paid attention:

Light, vision, seeing:	invocation Bk 3; Michael's prophecies in Bks XI and XII.
Satan's transfiguration:	Bks 1-3, 10
Milton's cosmos:	heaven and hell angels and demons the Universe (Copernican/geocentric) – Bk 8 Great Chain of Being: 2,1051; 3,503; 11, 5,268. macrocosm-microcosm (Raphael compares man to a tree): 5,469-503.

(4) *Difficulties of reading*

Milton's range of classical reference and gift for epithet are undoubtedly staggering at first view, and his long, complexly subordinated sentences are sometimes hard to follow. Footnotes, alas, provide the only proper solution (Norton, 1410).

In spite of all this Milton should be appreciated at first reading. This work can be looked at as a garden (of metaphors) in which we do not know the name of many plants and flowers but still we enjoy the richness and variety of nature. Some details may be lost but the whole (a Baroque characteristic!) should be enjoyed.

III. RESTAURATION INTELLECTUAL BACKGROUND

1. General Features

In the mental outlook and intellectual orientation the Restoration brought a real watershed, a total reaction against the period of the “Puritan Saints”. It was partly totally new in its interests, partly a return to some tendencies which had already existed before the Commonwealth.

The reaction against Puritanism had two directions; these show the main tendencies of the intellectual background of the Restoration as well as the changes in artistic taste.

a/ puritan asceticism	grandeur	BAROQUE
b/ puritan enthusiasm	skepticism	
	empiricism	CLASSICISM
	rationalism	

Apart from this external motivation, there is an intrinsic cause of the cultural change. And it is the exhaustion of that artistic spirit what CASAMIAN calls the “passionate imagination” of the English Renaissance:

From the earliest days of the Elizabethan period, English literature had depended on the passionate life of imagination. It was an epoch when even intellectual inquiry was stirred by the rapture [extatic delight] of sense and feeling. From 1600-1660 there is a gradual change in the tone of the literature as well as in the temperament of writers. On the one hand thought becomes more and more laboured; on the other, the search for emotion is now more complicated, an intellectuality as clear as it is cold mingles more and more oddly with the stivings of imagination. [...] In this decadence there is recognizable the embryo of the literature of reason which must of necessity replace it (Casamian, 593).

Another opinion, a more modern phrasing, but describing the same thing by the Norton Anthology:

Apparently, a sudden change of taste took place about 1660, but the change was not so sudden as it appears. Like the English Renaissance, it was part of a general movement in European culture, sen perhaps at its most impressive in 17th century France. Described most simply it was a reaction against the intricacy and occasional obscurity, boldness, and extravagance of European literature of the late Renaissance in favour of greater simplicity, clarity, restraint, regularity and good sense (Norton, 1726).

So the general drift was towards classic restraint and good sense, but first it had to undergo a feeling of monumental power, the grandeur of Baroque. A good example is Dryden, his art shows how these tendencies mingled. His heroic poetry: “he delighted in wild and daring sentiment and in the irregular, eccentric violence of wit” (Dr. Johnson), but at the same time himself advocated some classical principles.

2. Faces of Baroque

Baroque represented the strive for a new harmony, new synthesis after the disintegrating effects of the crisis of Mannerism. This new, unifying tendency was not restricted to the Restoration, it had started before, in the absolutistic intentions of Cromwell’s Protectorate. (Again a good example is Dryden whose ➤”Stanzas on Oliver Cromwell” are nor radically different from his ➤”Annus mirabilis” in which he greeted the returning Charles II (4 April, 1660).

The great, dynamic literary constructions and rich, ornamented, allegorical style of the Baroque characterized several major works of the Puritan era and the works making an account of that era after the failure ➤ Milton's PL and Bunyan's prose.

3. Restoration culture and philosophy

If we return to the new trends and tendencies of Restoration culture we find the following interesting features:

First of all: Restoration culture almost exclusively centered around the court. **Charles II** was a serious intellect and patron of arts and sciences (cf. *the Royal Society* established in 1660).

‘heroic side’
(Baroque tendencies)

‘rationalistic side’
(Classical tendencies)

THEATER
1660: patents for two companies:
King's Players, Duke's Players

heroic tragedy

comedy of manners

heroic stanzas

POETRY

satire

MUSIC

operas, masques (Purcell)

ARCHITECTURE, ARTS

from Baroque

to Classicism

John Vanbrough

Christopher Wren

—
SCIENCE

Newton

Royal Society (1662)
Thomas Sprat: ➤ *History of the Roy. Soc.* (1667)
(Norton IV, 1703)

4. Manners and styles

heroic

rationalistic

The Restoration caused big enthusiasm, every attention paid to the court.

Re-established order, hierarchy, **privileges**, elegance, **grandeur**.

Stock poses, loftiness, artificiality.

But the grandeur of the monarchy was not at all idealistic. In opposition to mysticism which was corrupted and changed into hypocrisy (Puritanism) the new regime re-established the supremacy of cold and clear experience.

Utilitarianism (ironical mood)

Skepticism (toleration of vice, cynicism).

“The Restoration of Charles II, despite of formal pomp it brings with it, and the ephemeral popularity of the king, is but a fictitious reconstruction of royalty by divine right. Its mainstay with the public is a political wisdom in which resignation has a share” (Casamian, 595). ➤ Hobbes’ philosophy. ➤ HAUSER’s theory: how the monarchy drives manners and style from grandeur to Classicism, which is more conscious of the authority of the ruler.

S o u r c e s :

(a) French – Corneille, Moliere, Boileau

(b) Native – Ben Jonson, Inigo Jones.

The *shift in taste* and popularity of genres illustrates these changes very well: the sonnet form dies out. Allegory disappears. Masque and madrigal perish. Blank verse gives way to heroic couplets. *On the rising side*: operas, oratorios; satire – novel (“comic epic in prose”, FIELDING); pamphlets, tracts, newsletters (two party system); periodical journalism. *Changes in the language*: translations remain important (Dryden / Virgil; Pope / Homer).

5. Philosophy

17th century philosophy provides two pieces of interesting information for the study of literature:

- a/ It interacts with the general spirit of the age in a similar as literature – provides analogies.
- b/ Some notions of philosophy even directly effected literature:

HOBBS

LOCKE

“spirit of the age”

their ideas of society

absolute monarchy (**Tory**)

tolerance, limited monarchy (**Whig**)

theory of literature

fancy: a psychological product, no virtue by itself.

LOCKE's theory of perception: his views on poetry:

Our complex ideas are real when (1) they correspond to an actual state of affairs [2 main fountains of knowledge: the object of sensation; external sensual objects]; (2) if they are mathematical [the operations of our minds - perception, thinking, doubting, believing, reasoning, knowing, willing].

Other mental compounds are ‘fantastic’, only for the purpose of pleasure. **Wit** is irresponsible, concerning itself not with ‘truth’ – **judgement**, on the other hand, carefully distinguishes one idea from another, avoiding being misled by similitude. (WILLEY: *Seventeenth Cent. Background*, 263).

*Tis is a way of proceeding quite contrary to metaphor and allusion, wherein for the most part lies that **entertainment and pleasantry of wit** which strikes so lively on the fancy, and therefore so acceptable to all people, because its beauty appears at first sight no labour of thought to examine what truth or reason there is in it* [LOCKE *Essay*, 2,2, sect. 3].

This type of approach to poetry very much determined the role and nature of poetry in the time of Classicism, and also strongly limited it. From this context can we understand the importance of the still flourishing poetical genres: satires, or philosophical poems, like Pope's *Essay on Man*.

IV. JOHN DRYDEN (1631-1700)

1. The rejection of figurative language in the later 17th Century

The intellectual trends and the philosophical investigations created an atmosphere in late 17th century Europe which started looking at poetry with suspicion. A characteristic tendency of scientific rationalism was to dismiss the importance of figurative – and intuitive – expression. This suspicion can already be felt in FRANCIS BACON:

It seems to me that Pygmalion's frenzy is a good emblem or portraiture for this vanity [that is man's studying words and not matter]: for words are but images of matter; and except they have life of reason and invention, to fall in love with them is all one as to fall in love with a picture (Bacon, quoted by Vickers 1984a, 156).

The representatives of French rationalism developed the same attitude. In DESCARTES' program for a “clear and exact” language metaphors were seen obscure, symbols confusing, myths false. MERSENNE arrived at a dismissal of words: “*The word is merely a fluctus vocis, a purely conventional sign, an agitation of the air, whose nature depends on acoustics and physiology*” (quoted by Vickers 1984a, 156). This aversion to the metaphoric language culminated in England in the opinion of THOMAS SPRAT (1635-1713) who wrote the first official history of the **Royal Society** (published 1667):

[On the language of the members] ...eloquence ought to be banished out of all civil societies as a thing fatal to peace and good manners. [...] Who can behold without indignation how many mists and uncertainties these specious tropes and figures have brought to our knowledge? [...] I cannot withhold myself from betraying the shallowness of all these seeming mysteries upon which we writers and speakers look so big (Norton IV, 1704).

This special intellectual context must be born in mind when we examine the poetical achievements of the Restoration period and the work of the greatest poet, DRYDEN. Studying Dryden means getting acquainted with Restoration genres, taste and interests. He also was a literary dictator, widely influenced his contemporaries, practically no other contemporary literary career can be understood without counting with his significance.

2. DRYDEN

(1) Career

“The national character in him is strikingly apparent” (Casamian, 606). ELIOT: “He is a successor of Jonson, and therefore the descendant of Marlowe; he is the ancestor of nearly all that is best in the poetry of the 18th century. Once we have mastered Dryden [...] we can extract whatever enjoyment and edification there is in his contemporaries. [...] To enjoy Dryden means to pass beyond the limitations of the 19th century into a new freedom” (Eliot, *Selected Essays*, 310).

It is worth studying Dryden's biography in order to see interesting correlations between the ideals of poetry and the spirit of Restoration times. The following chart shows his principal works in relation to the turning points of his life:

- | | | |
|-----|------|--|
| | 1659 | <i>Heroic Stanzas on the Death of Cromwell</i> |
| (1) | 1660 | the enthusiastic follower of Cromwell greets the returning king with heroic couplets (<i>Astreae Redux</i> [Goddess Justice restored] “Truth has come home”). DR JOHNSON defends him: “If he changed he changed with the nation.” |
| | 1668 | Poet laureate. |

- (2) 1678 The aftermath of the Popish plot. Anglicanism wins – Dryden reconsiders his religious faith and strongly confesses for the Anglican denomination.
- 1682 *Religio laici*. This philosophical poem advertised middle of the way religious position, against deism.
- (3) 1685 James II – Catholicism. Soon Dryden converts to Catholicism together with his two sons.
- 1687 *The Hind and the Panther*. Curious allegorical poem: a debate between the different religious denominations, represented by animals. The white deer (RC) and the spotted leopard (Angl.).

Defence: the development of his conviction shows coherence and a straight line from youthful skepticism (cynicism) to mature Fideism (acceptance of the Christian mysteries by faith alone). ➤ After the Glorious Revolution he remained Catholic and lost his post as poet laureate. “He always chose honestly his line” (Casamian). All his changes are in accordance with the changing climate of the Restoration, showing that utilitarianism, in stead of constancy was an important virtue. ➤ Not only Dryden’s career exemplifies the trends and tendencies of the Restoration age but his extremely versatile art, too.

(2) Style and Expression

(a) The Heroic style

The fashion of the heroic style must be understood in contrast to the already mentioned anti-poetical feelings of the scientific age and mechanistical philosophy. Poetry was estimated as something merely for delight by means of agreeable images. This tendency can best be understood by examining the definitions of **wit**:

Naturall wit consisteth principally in two things: celerity [quickness] of imagination (swift succession of one thought to another) and steady direction to some approved end (HOBBS, Leviathan, 1651).

Wit in Renaissance and 17th century poetics was much discussed and was understood in numerous meanings: a clever remark, or the man who makes it; a conceit; liveliness of mind, fancy; poetry itself (Cf. POPE's *Essay on Criticism*). ➤ The psychological and rational interpretations of wit by the followers of Classicism are very different from the more Platonic-mystical concepts of the Renaissance: for Sidney wit was identical with genius/invention, related to divine creation.

Time and Education begets experience, experience begets memory; memory begets judgement and fancy; judgement begets the strength and structure, and fancy begets the ornaments of a poem (HOBBS, quoted by Willey, 195).

All this was very far from the Platonic principle of *furor poeticus*, and even Dryden, the poet tended towards this opinion. He considered rhyme an important element of poetry because it regulates the imagination and thus gives way to judgment.

It was also necessary to defend poetry – Dryden also performed this task well. The only genre which could be defended reasonably was “heroic poetry” (= epic), and Dryden wrote of Milton's *Paradise Lost*: “One of the greatest, most noble, and most sublime poems which either this age or nation has produced.”

(b) Why heroic poetry?

1/ the correlation of absolute monarchy and heroic Baroque – grandeur. 2/ the great epic was the legacy of the Renaissance past. The desire to emulate the noblest achievements of the ancients had become fused with the patriotic nationalism of the time – poets of all nations tried to produce their vernacular ‘Illiads’.

16th century France and England had failed to produce this great epic (the 17th century found Spenser not entirely satisfactory – no uniformity in design). Milton fulfilled the task but with disadvantages: Puritan conviction; too personal tone; blank verse. Dryden's ideal was a lofty style and grand design like that of Milton’s, at the same time an impersonal tone, the language and manner of the public speech. The attitude of the citizen

of the world commenting publicly on matters of public concern.

These features naturally lead in the direction of the other great mode of writing:

(c) Satire

It came from rationalism and from the Restoration revolt against religious enthusiasm and hypocrisy.

➤ A characteristic example: SAMUEL BUTLER: *Hudibras* (1663, 1678). It was a poor imitation of CERVANTES: Sir Hudibras, the knight (Presbyterian) and his squire Ralph (Independent) go through numerous adventures and debates, showing the ridiculous picture of the Puritan era. Strong satirical force, but no organization. Successful at its publication, but soon forgotten.

The best satires of the age were written by Dryden, especially when he melted the satiric with the shadows of heroic style.

Absolom and Achitophel (1682) – One of his most important satires, an outstanding product of Restoration literature. Satire is mixed with heroic tone ➤ mock heroic.

The **background**: the Popish plot.

1678: Catholic conspiracy against the king, stirred by the fact that Charles' legitimize son died. ➤ **Tories**: supporters of the king, accepting James II as a will-be successor. // **Whigs**: Protestant-oriented opponents who picked Charles' illegitimate son, the Duke of Monmouth as successor. ➤ Parliamentary fights, finally Charles won by dissolving Parliament and by gaining help from Louis XIV of France.

The **story/plot** of the satire ("a poem") presents the Biblical **King David** (~Charles) against whom his illegitimate son, **Absolom** (~Duke of Monmouth) revolts, inspired by **Achitophel** (~the Earl of Shaftesbury, leader of the Whigs; he had been a general of Cromwell, later he helped to bring back Charles; in 1670 he was a member of the notorious Cabal Ministry which formed an alliance with Louis XIV in which England betrayed Holland and joined France; he opposed the Catholic James [wanted a limited monarchy, not an absolute] and after the Popish Plot became leader of the Whigs; in 1681 he was arrested, later sent to exile because of high treason).

It was not a simple satire. The political occasion was very serious, the country once again on the verge of civil war; the main characters were the most important persons of the realm. Dryden here could not employ *burlesque* (like Butler) or *mock-heroic* as in his *MacFlecknoe*. Only a heroic style was appropriate to his weighty material, and the poem's greatest merit is how finely he blends the heroic and the satiric.

[QUOT *Absolom...*, Norton IV, 1751]

*In pious times, ere priest-craft did begin,
Before polygamy was made a sin;
When man, on many, multipli'd his kind,
Ere one to one was cursedly confin'd:
When Nature prompted, and no Law deni'd
Promiscuous use of concubine and bride;
Then, Israel's monarch, after Heaven's own heart,
His vigorous warmth did variously impart
To wives and slaves: and, wide as his command,
Scatter'd his Maker's image through the land.
Michal, of royal blood, the crown did wear;
A soil ungrateful to the tiller's care:
Not so the rest; for several mothers bore
To god-like David, several sons before.
But since like slaves his bed they did ascend,
No true succession could their seed attend.
Of all this numerous progeny was none
So beautiful, so brave, as Absalom (ll. 1-18)*

*He said. Th' Almighty, nodding, gave consent;
And peals of thunder shook the firmament.
Henceforth a series of new time began,*

*The mighty years in long procession ran:
Once more the god-like David was restor'd,
And willing nations knew their lawful lord. (ll. 1026-31)*

Dryden's task called for all his literary skill. He had to mention the king's faults, his love of pleasure, his neglect of his wife, and his devotion to his mistresses – which resulted many children but no heir except his Catholic brother. He had to deal gently with Monmouth whom Charles still loved. And he had to present the king's case objectively (Norton, 1751).

*Dryden is distinguished principally by his poetic ability. Much of Dryden's unique merit consists in his ability to make the small into great, the prosaic into the poetic, the trivial into the magnificent [cf. JOHNSON: **Milton** using the largest size; **Pope** being a miniaturist] (Eliot 310).*

Mac Fleknoe (1682) – another of Dryden's ingenuous satires. Dryden's attack on Thomas Shadwell (a violent Whig and Protestant poet, dramatist). The latter considered himself the successor of Ben Jonson and the 'comedies of humors'. Dryden developed a mock-heroic epic, using an absurdly grand language and a mythical-allegoric plot: the Prince of Dullness [= Richard Fleknoe, Irish poet] retires and leaves his throne to his son [Shadwell = Mac Fleknoe].

*[Fleknoe] Sinkin' he left his drugget robe behind,
Borne upwards by a subterranean wind.
The mantle fell upon the young prophet's part,
With double portion of his father's art (214-8, Norton IV, 1781).*

(3) Dryden as lyrical poet

His poems bear the print of his age: lofty style, impersonal tone, public matters or personal relations but no disclosure of intense feelings. Characteristic genres: elegy (on the death of various persons, patrons), epistles, odes. His commemorating poems are not so much the expression of private grief rather decorous ceremonial gestures dignifying a public occasion (cf. Norton IV, 1782).

To the Memory of Mr. Oldham. According to Eliot, his most perfect poem. "The lack of suggestiveness is compensated by the satisfying completeness of the statement" (Eliot, 316).

*Once more, hail and farewell; farewell thou young,
But ah too short, Marcellus of our tongue;
Thy brows with ivy, and with laurels bound;
But fate and gloomy night encompass thee around
(21-25, Norton IV, 1781).*

A Song for St. Cecilia's Day. November 22, Cecilia's day was celebrated in England in praise of music. Dryden's poem has a Baroque appeal for harmony and grandeur, he boldly tried to imitate the characteristic tones of the musical instruments mentioned. "From harmony, from heavenly harmony / This universal frame began..." [QUOT: Norton IV, 1788]

*I.
FROM harmony, from heavenly harmony,
This universal frame began:
When nature underneath a heap
Of jarring atoms lay,*

*And could not heave her head,
The tuneful voice was heard from high,
"Arise, ye more than dead."
Then cold, and hot, and moist, and dry,
In order to their stations leap,
And Music's power obey.
From harmony, from heavenly harmony,
This universal frame began;
From harmony to harmony
Through all the compass of the notes it ran,
The diapason closing full in man.*

II.

*What passion cannot music raise and quell?
When Jubal struck the chorded shell,
His listening brethren stood around,
And, wondering, on their faces fell
To worship that celestial sound:
Less than a God they thought there could not dwell
Within the hollow of that shell,
That spoke so sweetly, and so well.
What passion cannot Music raise and quell?*

III.

*The trumpet's loud clangor
Excites us to arms
With shrill notes of anger
And mortal alarms.
The double, double, double beat
Of the thundering drum
Cries, hark! the foes come:
Charge, charge! 'tis too late to retreat.*

IV.

*The soft complaining flute,
In dying notes discovers
The woes of hopeless lovers;
Whose dirge is whisper'd by the warbling lute.*

V.

*Sharp violins proclaim
Their jealous pangs and desperation,
Fury, frantic indignation,
Depth of pains, and height of passion,
For the fair, disdainful dame.*

VI.

*But oh! what art can teach,
What human voice can reach,
The sacred organ's praise?
Notes inspiring holy love,*

*Notes that wing their heavenly ways
To mend the choirs above.*

VII.

*Orpheus could lead the savage race;
And trees uprooted left their place,
Sequacious of the lyre:
But bright Cecilia raised the wonder higher;
When to her organ vocal breath was given,
An angel heard, and straight appeared,
Mistaking earth for heaven.*

Grand Chorus

*As from the power of sacred lays
The spheres began to move,
And sung the great Creator's praise
To all the bless'd above;
So when the last and dreadful hour
This crumbling pageant shall devour,
The trumpet shall be heard on high,
The dead shall live, the living die,
And Music shall untune the sky.*

'A Song for St. Cecilia's Day, November 22, 1687' is
reprinted from *English Poems*. Ed. Edward Chauncey
Baldwin. New York: American Book Company, 1908.

(4) Dryden's activity as a critic

As a theoretician of literature he always followed his original works of art. E.g. he defended heroic verse, he explained his technique when writing satires, he wrote about his predecessors – Shakespeare, Jonson, Milton – just as well as he paraphrased some of Shakespeare's plays. ➤ His most important study is what he wrote on theater. (“Dryden may be properly considered the father of English criticism,” DOCTOR JOHNSON said.)

Essay of Dramatic Poesy (1668) – Here he realizes the special qualities and claims of the English national art, tries to synthesize the new fashion (French Classicism) and the national heritage (Shakespeare, Jonson).

V. RESTORATION DRAMA

Nowadays we may not enjoy it as much as we feel about Renaissance plays, but in its own time drama was an important field of Restoration literature - the strongly public nature of literature in the age of rationalism gives a special importance to drama, at the same time it explains its limitations, too.

Augustan drama is less important than prose or poetry and it lends itself less to reading. Plays were mainly opportunities for acting, for the delivery of animated speech, the playing of strong situations and the creation of a direct relationship with an audience. Much that in print is awkward (elaborated wit, elementary psychology, open ironies and asides, crowded plots, and refined dialogue) is acceptable, indeed effective on the stage. Dramatic conditions gave the actor pre-eminence (*New Pelican Guide* 4:94).

1. The Beginnings

After the Puritans had closed the theaters, for 14 years there were no performances in England. 1656: SIR WILLIAM D'AVENANT obtained permission to open to the public an "allegorical entertainment by declamation and music after the manner of the Ancients". *The Siege of Rhodes* – a hybrid work, allusions from CORNEILLE (love and noble sentiments) and a taste for opera. (Introduction of actresses on the English stage.)

2. Social Background

With the Restoration the high society greedily started seeking theater, the long-forbidden pleasure. Theater quickly became a fashionable amusement and a daily occasion for meetings and intrigues. Still, its social basis was very thin, attracted those who were interested in elegant manners, the so called French style.

French and Spanish literary influence: Corneille, Molière, (Racine); romance, opera, ballet. Still strong national character (Jonson).

All critics agree to emphasize the public nature, the social context of Restoration drama. In spite of the thin, high-class theater goes public, the new dramaturgy produced the germs of bourgeois world view. The drama model which was born in the 17th century (in England and in France) became the dominant form till the rise of naturalism and avantgarde drama. What was new in this dramaturgy?

	RENAISSANCE DRAMA	RESTORATION DRAMA
center	world-picture centered	conflict centered
type of discourse	symbolic-emblematic	illusionistic
plot elements	mythos (open) – praxis (closed)	story – plot (both have to be closed, resolved)
unities	unity of thought and vision	unity of techniques (time, place, action)

The modern bourgeois drama strives toward a technical perfection. It is the result of the abandoning of the universal (symbolic-emblematic) vision, the leading role of fate. The dramatic curiosity is turned into *evesdropping*. For the Greeks the story was known. Even in Shakespeare's tragedies not the "what will happen" was the source of suspense, rather the curious ways of fate. In Restoration drama the curiosity is mostly focussed on the resolution of stage situations, mere evesdropping, peeping (cf. FÖLDÉNYI, *A dramaturgia csapdája*, Introduction).

The way of seeing, the theatrical ideals change abruptly by the time of the Restoration but the material is still the legacy of the past, for a while. It is one of the easiest ways to check the tendencies of public taste if

we examine how the Restoration selects from the works of past, Elizabethan and Jacobean authors:

Beaumont & Fletcher are favourites with the public; Ben Jonson, the particular idol of scholars, and praised on every occasion by the critics, follows them very closely. Shakespeare, whose greatness is only felt by a few, pleases the crowd by the secondary aspects of his genius; he is disconcerting to an average though educated mind, such as that of Pepys, more often than he is a delight: MND is 'the most insipid, ridiculous play that ever I saw in my life' [Sep 29, 1662]. OTH was only 'a mean thing' after The Adventures of Five Hours by Tuke [Aug 20, 1666] (Casamian, 648).

3. Major Genres

In Restoration drama we can see the same two main tendencies as in other fields of culture: that of the lofty-heroic (Baroque) and the rationalistic-satiric (Classicist).

(1) Heroic Dramas

“Heroic tragedy is nothing else than a poem which has been made manifest to the eye” (Casamian 649). Lofty style, hollow pretension of heroism, the ambition to create a feeling of surprising and superhuman grandeur. Which was overwhelming in the extreme treatment of Marlowe's Tamburlain becomes pretension by the time of the Restoration (think of Hobbes' explanation about the source of absolutism – a mere social covenant).

Heroic tragedy soon became exhausted, because of monotony. To help this, exoticism, stage machinery, illusionism was employed. ➤ The Baroque stage.

DRYDEN derived heroic drama particularly from *The Siege of Rhodes*. He also claimed to have modelled his own tragedies on epic poems: “The most noble, the most pleasant, and the most instructive – the highest pattern of human life” [= heroic verse]. The heroic play was an assertion of human splendour made by a court circle with flamboyant devotion and courage.

Heroic tragedy in England produced nothing like Corneille in France. The best craftsman of this genre was again Dryden whose *All For Love* was written to prove that a Shakespearean topic – *Anthony and Cleopatra* – could be treated according to the classical norms and rules. This self imposed rigour only blocked the creation of anything like the sense of power and grandeur which heightens the tension of Shakespeare's play. Compare the following passages:

ANT] *I am dying, Egypt, dying:*
[...]
The miserable changes not at my end
Lament not sorrow at, but please your thoughts
In feeding them with those my former fortunes
Wherein I liv'd, the greatest prince o'the world,
The noblest; and do now not basely die,
Not cowardly put off my helmet to
My countryman; a Roman by a Roman
Valiantly vanquish'd. Now my spirit is going;
I can no more.
CLEO] *Noblest of men, woo't die?*
Hast thou no care of me? shall I abide
In this dull world, which in thy absence is
No better than a sty? O! See my women, [Ant. dies]
The crown o'the earth doth melt. My lord!
O! wither'd is the garland of the war,
The soldier's pole is fall'n; young boys and girls

*Are level now with men; the odds is gone,
And there is nothing left remarkable
Beneath the visiting moon.
(Shakespeare, Ant., 4.13.41-67).*

*CLEOPATRA] I will come:
Doubt not, my life, I'll come, and quickly too:
Caesar shall triumph o'er no part of thee.
ANTONY] But grieve not, while thou stayest,
My last disastrous times:
Think we have had a clear and glorious day
And Heaven did kindly to delay the storm,
Just till our close of evening. Ten years' love,
And not a moment lost, but all improved
To the utmost joys,--what ages have we lived?
And now to die each other's; and, so dying,
While hand in hand we walk in groves below,
Whole troops of lovers' ghosts shall flock about us,
And all the train be ours.
CLEOPATRA] Your words are like the notes of dying swans,
Too sweet to last. Were there so many hours
For your unkindness, and not one for love?
ANTONY] No, not a minute.--This one kiss--more worth
Than all I leave to Caesar.
[Dies.]
CLEOPATRA] O tell me so again,
And take ten thousand kisses for that word.
My lord, my lord! speak, if you yet have being;
Sign to me, if you cannot speak; or cast
One look! Do anything that shows you live.
IRAS] He's gone too far to hear you;
And this you see, a lump of senseless clay,
The leavings of a soul.
All for Love, Act I, scene 1 [Text from the Guttenberg
Project]*

Synopsis

Act One

Serapion describes foreboding omens (of storms, whirlwinds, and the flooding of the Nile) of Egypt's impending doom. Alexas, Cleopatra's eunuch, dismisses Serapion's claims and is more concerned with Cleopatra's relationship with Antony. He sees that Cleopatra dotes on Antony and worries that Antony will not continue seeing Cleopatra. Thus, Serapions hosts a festival to celebrate Antony's honor.

Ventidius, a Roman general, comes to aide Antony in Alexandria. Ventidius disagrees with Antony's relationship with Cleopatra and offers to give Antony troops if he leaves her. Although Antony is insulted by Ventidius's opinions regarding Cleopatra (and refuses to hear anything negative about her), Antony agrees.

Act Two

Cleopatra mourns about her situation without Antony. Charmion, Cleopatra's lady in waiting, attempts to set up a meeting between Cleopatra and Antony, but she is deemed unsuccessful. Cleopatra thus sends Alexas to try to win back Antony using gifts (jewels including a bracelet). Alexas suggests that Cleopatra should tie the bracelet onto Antony's wrist. In the subsequent meeting between Cleopatra and Antony, Ventidius appears and tries to proclaim how Cleopatra is not Antony's rightful partner and would betray him for her own safety. However, Cleopatra wins this argument by demonstrating a letter showing that she refused Egypt and Syria from Octavius. Antony is overjoyed by Cleopatra's decision and proclaims his love for her.

Act Three

Dolabella, Antony's friend, appears after Antony's success in battle. He was previously banished for his love for Cleopatra, but he returns with a warm welcoming by Antony. Dolabella offers a gift that will bring peace between Antony and Octavius. The gift is Octavia, Octavius's sister, and Antony's two daughters. Antony and Octavia reunite, and Alexas's attempts to meddle for the sake of Cleopatra are dismissed. Cleopatra appears and confronts Octavia. Cleopatra and Octavia argue and Cleopatra loses the argument.

Act Four

Antony is planning to leave and if he tells Cleopatra himself he might change his mind so he asks Dolabella to tell Cleopatra. Ventidius hears that Antony is leaving and he wonders if he should pursue Cleopatra again but decides that he will use this information to split Antony and Cleopatra further apart. Ventidius and Octavia see Dolabella taking Cleopatra's hand. Ventidius wants to use this information to make the distance between Cleopatra and Antony bigger. Antony gets mad when he hears this information. This makes Octavia mad and she leaves for good. When Dolabella and Cleopatra try to explain themselves Antony does not believe them and becomes more isolated than he was before.

Act Five

Cleopatra attempts to commit suicide and the Egyptian naval fleet switch sides to the Romans. Antony and Ventidius meets up and prepares to fight. Alexas, Cleopatra's messenger, comes and informs Antony that Cleopatra is dead. Antony then tells Ventidius to end his life, but Ventidius refuses and kills himself. With Ventidius dead, Antony then tried and failed to commit suicide. Cleopatra then comes in and sees the dying Antony, and living on the verge of death. Cleopatra then kills herself. Serapion delivers their eulogy.

Themes

Love

Portrayed as a predominantly physical attraction instead of an emotional bond. The dialogue between Antony and Cleopatra emphasizes the sensory elements of their affection for each other instead of any emotional and spiritual bonds. The exclusivity of love is also called into question with Antony's vacillation between his alternate loyalties to Cleopatra, Octavia, and his military and political duties.

Honor

In "All for Love," honor is a concept associated chiefly with Rome. Antony's military and political strength are inextricably tied to his strong loyalties to the Roman empire.

Personal and political

Every character in this play is influenced by both personal and political motivations from the powerful Marc Antony to the rest of the cast. Personal and political motives affect the central themes of love and honor. Marc Antony has an internal conflict in choosing between his family, Octavia and his two daughters, and his mistress, Cleopatra. The main character, Marc Antony, shirks his political duty for the sake of his love relationship with Cleopatra. His peers deem Marc Antony's actions to be irresponsible and believe will be the cause of his downfall. In the end, Marc Antony die (V.402) and Cleopatra die (V.498), and Octavius wins the war. In the end, Marc Antony and Cleopatra, who cared more about personal matters die, while Octavius, who cares more about political power, becomes Caesar.

Death

The deaths taking place within this plot is "all for love." They show "love" for one's country and/or loved ones. Antony kills himself after falling under the false pretense that Cleopatra is dead. His servant, in an act of loyalty and honour to his country and master, kills himself before Antony. Cleopatra distraught over the death of her beloved Antony, applies the asp's venom to her arm and falls to eternal death on Antony's chest. The Egyptian servants decide to follow their Queen in death.

Culture

Throughout "All for love," Dryden illustrates the vast cultural differences. Rome is characterized by its military predominance. The Egyptian culture focus more on domestic affairs instead of political matters. Antony's presence in Egypt represents Rome's political culture, while Cleopatra's presence reflects the personal or domestic aspects of Egyptian society. Their deaths symbolize their cultures.

Emotional weaknesses

Despite holding great positions of power, both Antony and Cleopatra are weakened by their overwhelming love for one another. Antony's ability to fulfill his military and political duties is hindered by his consistent emotional preoccupation with his love, Cleopatra. Cleopatra rejects offers of other kingdoms, prevents Egypt's growth, neglects her queenly duties, and throws her country into submission to the Romans all because of her infatuation with Antony.

Betrayal

Antony betrays Caesar by going back to Cleopatra and not staying with Octavia. Antony leaves his troops behind during battle to follow Cleopatra; complete betrayal to his own troops.

Jealousy

Jealousy is predominately demonstrated in the interactions of Cleopatra towards Octavia. We can see through the passages that Cleopatra is jealous not only of Octavia's affiliation with Mark Antony, but additionally her great beauty.

Power

Power in this play is exhibited in many ways. In the beginning Cleopatra tries to get power over Antony. There are many types of power exhibited, such as the power of beauty and the power of over the people.

(Wikipedia)

Restoration tragedy with the principles of heroism could never be successful. What was proper for epic poetry could not stand on the stage. The most faithful dramatic expression of the Restoration was in comedy.

The Restoration age was highly self-conscious, particularly about those social practices which distinguished it from pre-Commonwealth England, and Restoration comedy provided the main literary expression for this self-consciousness. A new form of comedy – later called the 'comedy of manners' – was evolved in response to these new habits and values. [... As for the values:] If heroic tragedies reflect the sentimentality of cynicism, comedies show cynicism itself (New Pelican 4:118-9).

(2) Restoration Comedy

DR. JOHNSON reflected wittily on both the social importance of drama as on the general values of the Restoration age:

*The stage but echoes back the public voice;
The drama's laws the drama's patrons give,
For we that live to please, must please to live.
[...]
Themselves they studied, as they felt they writ;
Intrigue was plot, obscenity was wit.
Vice always found a sympathetic friend;
The pleas'd their age, and did not aim to mend
(Johnson: Prologue spoken ... at Drury Lane, 1747)*

Restoration comedy is a cynical self-analysis of an upper-class society, in many ways it echoed the personal characteristics of the king, Charles II. His love life showed “the effects of good health and a good constitution, with as little mixture of the seraphic part as ever a man had” (a contemporary, *New Pelican* 4:119).

(a) Typical genres:

- comedy of humours (Shadwell)
- comedy of manners (Etherege, Wycherley, Vanbrough, Congreve)
- comedy if intrigue
- sentimental comedy
- ballad opera (Gay)

(b) General characteristics:

Stock characters: While Jonson employed characters of the world of villains, Restoration comedy gave the rouges the manners of gentlemen (and thought they were gentlemen).

hero - young rouge, pursuing the pleasures of drinking, play, love; selfish but witty.

heroine - a woman more prudent than virtuous.

cuckold; coxcomb [conceited, foolish person]; **flop** (“Sir Fopling is a fool so nicely writ / The ladies would mistake him for a wit” [Dryden]).

Scenarios: the saloon, the chocolate or coffee house. ➤ *Central topic:* Marriage in a network of adulterous relationships. (The sex-antagonism; marriage is a bore and love primarily a physical appetite.) ‘Proviso scene’: in which hero and heroine bargain about the conditions under which each might contemplate matrimony.

➤ *Ideals*: wit, quickness of thought, elegance, gallantry. “Restoration fine gentlemen were gentlemen in everything – except essentials” (Krutch).

Again, DRYDEN wrote the first comedy of manners: *The Wild Gallant*. The first comedies were absolutely immoral, hardly even pretended some didacticism.

(3) SIR GEORGE ETHEREGE (1634-1690)

She Would if She Could (1668); *The Man of Mode, or Sir Fopling Flutter* (1676).

(4) The Jeremy Collier controversy (1698)

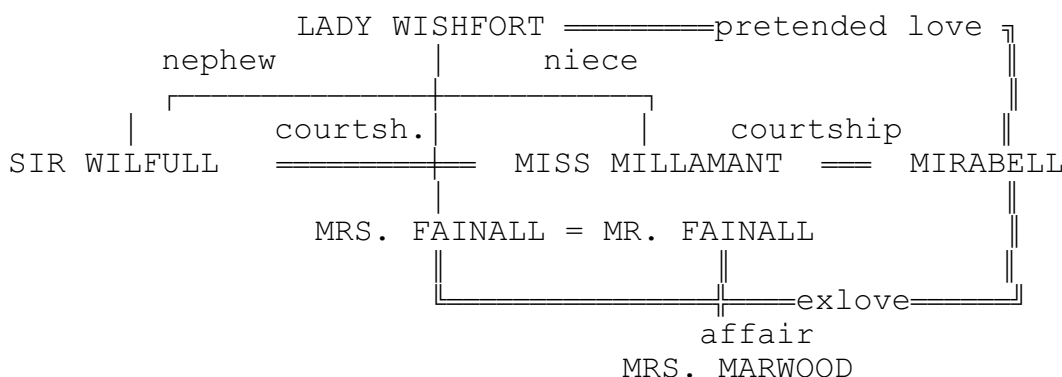
Reflection of the uneasiness of middle-class feeling at the cynicism in literature. Scholarly and pedantic attack against the theaters. ➤ The second generation of comedy writers was a bit different in tone, partly due to the general change of taste, partly to Collier’s attack.

(5) WILLIAM CONGREVE (1670-1729)

Irony, wit, easiness, brilliance. Polished prose – classicism. Moral indignation. *Love for Love* (1695) quick success.

The Way of the World (1700) unsuccessful, though his best work.

Characters:



Plot

Act 1 is set in a chocolate house where Mirabell and Fainall have just finished playing cards. A footman comes and tells Mirabell that Waitwell (Mirabell's male servant) and Foible (Lady Wishfort's female servant) were married that morning. Mirabell tells Fainall about his love of Millamant and is encouraged to marry her. Witwoud and Petulant appear and Mirabell is informed that should Lady Wishfort marry, he will lose L6000 of Millamant's inheritance. He will only get this money if he can make Lady Wishfort consent to his and Millamant's marriage.

Act 2 is set in St. James' Park. Mrs. Fainall and Mrs. Marwood are discussing their hatred of men. Fainall appears and accuses Mrs. Marwood (with whom he is having an affair) of loving Mirabell (which she does). Meanwhile, Mrs. Fainall (having previously been his lover) tells Mirabell that she hates her husband, and they begin to plot about tricking Lady Wishfort to give her consent to the marriage. Millamant appears in the park, and angry about the previous night (where Mirabell was confronted by Lady Wishfort) she lets him know her displeasure in Mirabell's plan, which she only has a vague idea about. After she leaves, the newly wed servants appear and Mirabell reminds them of their roles in the plan.

Acts 3, 4 and 5 are all set in the home of Lady Wishfort. We are introduced to Lady Wishfort who is encouraged to marry 'Sir Rowland' – Mirabell's supposed uncle – by Foible so that Mirabell will lose his inheritance. Sir Rowland is however Waitwell in disguise, the plan being to arrange a marriage with Lady Wishfort, which cannot go ahead because it would be bigamy, not to mention a social disgrace (Waitwell is only a serving man, Lady Wishfort an aristocrat). Mirabell will offer to help her out of the embarrassing situation if she consents to his marriage. Later, Mrs. Fainall discusses this plan with Foible, but this is overheard by Mrs. Marwood. She later tells the plan to Fainall, who decides that he will take his wife's money and go away with Mrs. Marwood.

Mirabell and Millamant, equally strong-willed, discuss in detail the conditions under which they would accept each other in marriage (otherwise known as the "proviso scene"), showing the depth of feeling for each other. Mirabell finally proposes to Millamant and, with Mrs. Fainall's encouragement (almost consent, as Millamant knows of their previous relations), Millamant accepts. Mirabell leaves as Lady Wishfort arrives, and she lets it be known that she wants Millamant to marry her nephew, Sir Wilfull Witwoud, who has just

arrived from the countryside. Lady Wishfort later gets a letter telling her about the Sir Rowland plot. Sir Rowland takes the letter and accuses Mirabell of trying to sabotage their wedding. Lady Wishfort agrees to let Sir Rowland bring a marriage contract that night.

By Act 5, Lady Wishfort has found out the plot, and Fainall has had Waitwell arrested. Mrs. Fainall tells Foible that her previous affair with Mirabell is now public knowledge. Lady Wishfort appears with Mrs. Marwood, whom she's thanking for unveiling the plot. Fainall then appears and uses the information of Mrs. Fainall's previous affair with Mirabell and Millamant's contract to marry him to blackmail Lady Wishfort, telling that she should never marry and that she is to transfer all the money over to him. Lady Wishfort tells Mirabell that she will offer consent to the marriage if he can save her fortune and honor. Mirabell calls on Waitwell who brings a contract from the time before the marriage of the Fainalls in which Mrs. Fainall gives all her property to Mirabell. This neutralises the blackmail attempts, after which Mirabell restores Mrs. Fainall's property to her possession and then is free to marry Millamant with the full L6000 inheritance.

(Wikipedia)

Comment: Power, sex, and money are the stars that guide most Restoration comedies; and the marriage market, where power, sex, and money are in one package. In an age when marriage still had far more to do with social and commercial alliances than with romance, the question asked by many plays was: "Who will catch the heiress?" But Congreve also emphasizes the elements of honesty and affection. Still, the main desire of the characters is to get something for nothing. A greedy logic moves sentiments, too.

Congreve seems to have been the last representative of Restoration spirit in drama. The turning of the century brought a new trend, more fitting the needs of the middle class – the *sentimental comedy*. This, and other features of the drama of the 18th century will belong under the label of Classicism and the Augustan Age.

VI. WOMEN IN RESTORATION CULTURE

1. The Role of Women in Society and Culture

The seventeenth century witnessed a great surge of literary activity by women. 400 women wrote in England between 1640 and 1700 – although about one percent of their texts was published. – The appearance of women scholars: polemical writing by women. – The renaissance debate on the ontological status of women in the creation continued, enriched by more practical aspects.

*Both man and woman of three parts consist,
Which Paul doth bodie, soule, and spirit call;
And from the soule three faculties arise,
The mind, the will, the power; then wherefore shall
A woman have her intellect in vaine,
Or not endeavour Knowledge to attain.
(Rachel Speght, 1621)*

Growing gender-consciousness, sexual egalitarianism, proto-feminism appears among women writers (they did not try to be the clone of men at any rate). ➤ Problems and counter examples: some female writers were misogynist and many would restrict education for women only to the private, domestic sphere. Aristocrats primarily considered themselves aristocrats and only secondarily women.

Dominant styles: Baroque and Classicism. Genres: confessions, letters, memoirs and lyrical poetry – exceptionally prose fiction and drama. “Women writers were autodidacts, unable to attend universities and rarely permitted to join literary societies, they were forced to work in relative isolation” (*Women Writers of the 17th Century*, xviii).

2. Some Prominent English Women Writers of the 17th Century

A general interesting feature: practically most prominent female writers were royalists and after the Restoration sympathized with the Tories.

(1) LADY ANNE HALKETT (1622-99)

Born into a family of the royal household, a determined woman engaging in the civil war on the part of the Stuarts. She gives a vivid picture of her own engagement in pre-Restoration politics (the actions of the royalist faction during the Civil War and her help in escaping the later James II from parliamentary custody) in her *Memoires*.

(2) MARGARET LUCAS CAVENDISH (1623-73)

“Wise, wittie and learned Lady.” Aristocratic descent, maid of honor to Queen Henrietta, widow of Charles I, and followed her to exile in France. There he secretly married William Cavendish, a cultured cavalier, writer and patron of the art, who later became the Duke of Newcastle.

Margaret was a conservative and royalist writer, had little understanding for the causes of the Revolution and the Civil War. One of her important writings is a chronicle-diary of her days, “A True Relation of my Birth, Breeding and Life.” This autobiography form a part in large narrative, titled *Nature's Pictures*. Other sections deal with the Duchess' main interest: natural philosophy. She was interested in Francis Bacon and corresponded with Hobbes, Descartes, Henry Moore. In 1666 she published *Observations upon Experimental Philosophy* and a year later she visited the Royal Society.

A prolific writer: *Philosophical Fancies* (London, 1653); *The Philosophical and Physical Opinions* (London, 1655); *Natures Pictures Drawn by Fancies Pencil to the Life* (London, 1656, 1671); *Playes* (London,

1662, including “Bell in Campo”); *Philosophical Letters* (London, 1664); *Observations upon Experimental Philosophy to which is added, the Description of a New Blazing World* (a ‘science fiction’ utopia; London, 1666, 1668); *The Life of William Cavendish* (1667); *Plays, Never Before Printed* (London, 1668).

The Description of a New World, Called The Blazing-World, better known as *The Blazing World*

As its full title suggests, *The Blazing World* is a fanciful depiction of a satirical, utopian kingdom in another world (with different stars in the sky) that can be reached via the North Pole. It is "the only known work of utopian fiction by a woman in the 17th century, as well as one of the earliest examples of what we now call 'science fiction' — although it is also a romance, an adventure story, and even autobiography."

A young woman from our world enters this other world, becomes the empress of a society composed of various species of talking animals, and organizes an invasion back into our world complete with submarines towed by the "fish men" and the dropping of "fire stones" by the "bird men" to confound the enemies of her homeland (apparently England).

(3) DOROTHY OSBORNE (1627-95)

Coming from a royalist family at the age of 21 she met William Temple, son of a prominent Puritan clan in 1648. Against family resistance they finally married in 1654, in the meantime they kept contact by secret correspondence. Temple's letters have got lost, while Dorothy's survived. She proves to be an excellent stylist who with great literary strength reveals her integral personality asserted against the familial tyranny. Her descriptions of their household and everyday life are excellent realistic portrayals.

(4) APHRA BEHN (??-1689)

“The first woman to earn her living by her pen.” “The produces of detestable trash and dramatic savage.” “The first abolitionist.” Her birth is obscure, her early life unknown, her marriage a mystery. She is buried in Westminster Abbey.

Her father was appointed lieutenant-general of Surinam. ➤ Aphra is said to be a spy in the Netherlands before she married a Mr. Behn, a Dutch merchant from London. ➤ Some speculations about her birth: a/ the mother might have been a woman, named Mrs. Johnson, wet nurse to Thomas Culpepper, noted medical writer of the mid-century. b/ Aphra's mother may have been the illegitimate daughter of Lady Mary Sidney-Wroth, thus the woman would descend from a famous literary family.

She was also a Royalist and a Tory, dedicated some books to James, Duke of York, and claimed that she was sent to Holland by Charles II. Her intelligence service was carried out in 1666 and 67 while her first play, *The Forc'd Marriage* was produced in London in 1670. She seems to have worked as an anonymous adapter of old plays – charges of plagiarism that she refused in the afterwords of her own play, *The Rover* (1677).

At the beginning of her literary career Behn had financial, political, religious and personal difficulties, however she transcended these as well as her sex and traditional role of women. She became a professional writer.

Dramatic career: 1670 through 1682. Thirteen plays staged with considerable success. First phase: multiple plot poetic tragicomedy with music and masque. Good sense of stagecraft, character movement and spectacle. Main theme: hatred for arranged and forced marriages. Second period: a tragedy of uncontrolled and destructive sexual passion, lust and revenge (*Abdelazer*) and comedies of manners (*Sir Patient Fancy*, 1677; *The City-Heiress*, 1682). Political satire, attack on Whiggish folly. Anti-classical, romance-features of her plays: mistaken identities, disguise, character cross-dressing. Her most famous play is *The Rover*: political cross-dressing allowing women to experience freedom to move outside rigid norms; brothel scene as a symbol of female transgressing where the courtesan is ironically named Angelica Bianca. Her wild freedom is countered by the purity of Hellena who tames Willmore and marries him. Finally *The Rover* affirms conventional marriage but to a partner of one's choice.

In 1682 Behn retired from the theatres (because of political disappointment in relation to the Popish plot and maybe because of an illness). The remaining years of her life are marked by a different type of literary production. In 1680 Dryden invited her to paraphrase an Ovid poem for his own collected translations of Ovid's Epistles – this was a result of Behn's occasional poetry becoming known since 1673. Behn's first volume: *Poems upon Several Occasions* (1684) – several songs, her salute “To the Golden Age”, and a long translation from

French, “A Voyage to the isle of Love.” She published further occasional poetry to support James II.

During these years Behn also engaged in prose writing. *Love-Letters between a Noble-Man and His Sister* (three parts, 1664-7); reflections of contemporary life and politics. In further writing Behn turned to foreign scenes, full of exoticism and sensational incidents.

Best known is *Oroonoko* (1688), in which folk and fairy tale motifs are mixed with biting satire.

Oroonoko is a relatively short novel whose full title is *Oroonoko: or, the Royal Slave*. The novel concerns the grandson of an African king, Prince Oroonoko, who falls in love with Imoinda, the daughter of that king's top general.

The king, too, falls in love with Imoinda. He gives Imoinda the sacred veil, thus commanding her to become one of his wives, even though she was already married to Oroonoko. After unwillingly spending time in the king's harem (the Otan), Imoinda and Oroonoko plan to flee with the help of the sympathetic Onahal and Aboan. They are eventually discovered, and because she has lost her virginity, Imoinda is sold as a slave. The king's guilt, however, leads him to falsely inform Oroonoko that she has been executed, since death was thought to be better than slavery. Later, after winning another tribal war, Oroonoko is betrayed and captured by an English captain, who planned to sell him and his men as slaves.

Both Imoinda and Oroonoko were carried to Surinam, at that time an English colony based on sugarcane plantation in the West Indies. The two lovers are reunited there, under the new Christian names of Caesar and Clemene, even though Imoinda's beauty has attracted the unwanted desires of other slaves and of the Cornish gentleman, Trefry.

Upon Imoinda's pregnancy, Oroonoko petitions for their return to the homeland. But after being continuously ignored, he organizes a slave revolt. The slaves are hunted down by the military forces and compelled to surrender on deputy governor Byam's promise of amnesty. Yet, when the slaves surrender, Oroonoko and the others are punished and whipped. To avenge his honor, and to express his natural worth, Oroonoko decides to kill Byam. But to protect Imoinda from violation and subjugation after his death, he decides to kill her. The two lovers discuss the plan, and with a smile on her face, Imoinda willingly dies by his hand. A few days later, Oroonoko is found mourning by her decapitated body and is kept from killing himself, only to be publicly executed. During his death by dismemberment, Oroonoko calmly smokes a pipe and stoically withstands all the pain without crying out.

The novel is written in a mixture of first and third person, as the narrator relates actions in Africa and portrays herself as a witness of the actions that take place in Surinam. In the novel, the narrator presents herself as a lady who has come to Surinam with her unnamed father, a man scheduled to be the new deputy-governor of the colony. He, however, dies on the voyage from England. The narrator and her family are put up in the finest house in the settlement, in accord with their station, and the narrator's experiences of meeting the indigenous peoples and slaves are intermixed with the main plot of the love of Oroonoko and Imoinda. At the conclusion of the love story, the narrator leaves Surinam for London.

Structurally, there are three significant pieces to the narrative, which does not flow in a strictly biographical manner. The novel opens with a statement of veracity, where the author claims to be writing no fiction and no pedantic history. She claims to be an eyewitness and to be writing without any embellishment or theme, relying solely upon reality. What follows is a description of Surinam itself and the South American Indians there. She regards the locals as simple and living in a golden age (the presence of gold in the land being indicative of the epoch of the people themselves). It is only afterwards that the narrator provides the history of Oroonoko himself and the intrigues of both his grandfather and the slave captain, the captivity of Imoinda, and his own betrayal. The next section is in the narrator's present; Oroonoko and Imoinda are reunited, and Oroonoko and Imoinda meet the narrator and Trefry. The third section contains Oroonoko's rebellion and its aftermath.

(Wikipedia)

This story also explores the destructive power of love, connecting three separate worlds. 1/ A half-mythical African country, Coramantien, from where the main hero, Oroonoko comes. 2/ The secure world of England (the vista point of the Reader). 3/ Surinam, where most of the story takes place: rebellious black slaves, sadistic white masters and menacing Carib Indians. Autobiographical motives: the powerless slave, Oroonoko performs heroic tasks and protects the family of the narrator, however he cannot protect his own pregnant wife and unborn child from enslavement except by killing them. The narrator, too, is powerless, although she is one of the most important personages on Surinam, her father, the designated lieutenant-general had died en route to his assignment. Without male protection she fails to save the royal slave, because of her sex and her ambivalent fear of him.

The underlying tension in all her works results from her desire to please a libertine theatre audience and a puritan reading public.

VII. AUGUSTAN CLASSICISM

The label “Augustan period” designates the epoch of English Classicism beginning with the reign of Queen Anne and lasting till the end of Dr. Johnson’s career.

As for the time of Queen Anne, Casamian called it a period of transition during which Stuart grandeur was given up, or rather, transformed into some more humane dimensions. It happened not independently from the new cultural power, the rising bourgeoisie. This new consumer layer of culture greatly softened the harsh morals of the Restoration decades.

In politics Anne’s reign was characterised by the struggle between Tories and Whigs, as it had been since James II’s rule. The reign of the first two Georges (the Hanoverian dynasty) was undoubtedly an era of rapid expansion, development, a period, when the first English Empire was completed and when the famous English democracy was worked out.

GEORGE I did not speak English, hardly ever stayed in England. A cabinet government executed power with a Prime Minister chosen from the ruling party. (In spite of the theoretically more and more democratic system, bribery and corruption was widespread.) The most famous prime minister: SIR ROBERT WALPOLE (1721-39).

1. Famous wars, also effecting cultural life

The *War of the Spanish Succession* (1704, Blenheim – 1713, The Treaty of Utrecht). The military successes of Marlborough; Whig leadership under Lord Treasurer Godolphin. 1707: Act of Union with Scotland, Great Britain is formally established.

War with Spain (1739, the fall of Walpole – 1747). An unsuccessful war in defence of Austria against France. In the meantime Jacobite rebellion, Charles, the Young pretender in 1745.

The Seven Years’ War (1756-61). England + Prussia against France + Austria. Colonial background; the famous Prime Minister, William Pitt said: “I will conquer Canada in Germany.” 1763: the Treaty of Paris – all Canada was ceded to Britain.

2. Keywords of the mentality and culture of the age

Rationalism, materialism, any form of ‘enthusiasm’ was suspicious, imagination subordinated to good sense. “Avoid extremes, follow Nature, / Nature and Homer were the same’ (POPE). Criticism was to be objective, not subjective.

All the arts reflected these ideals.

Like poetry, architecture was to follow the ancient rules, as established by the Roman VITRUVIUS and practiced by the 16th century Italian architect, ANDREA PALLADIO and the English INIGO JONES. The grandeur of VANBROUGH and WREN is giving place to a more intimate, smaller scale architecture the ideal of which is the villa. *Palladianism*.

[ILLUSTRATIONS]

The *Academy of Arts* was established in 1711 (first director: KNELLER). The beginnings of academism.

In sculpture SCHEEMAKERS’ *Shakespeare* well exemplifies the characteristics of restraint and good sense.

Painting: HOGARTH’s art reflects best the change in taste. He revolted against the style of grandeur and he thought that the picture – instead of worn-out allegory – should convey some direct didactic meaning, by means of a story. His pictures are like snapshots from theater performances. One can guess the whole action. In construction we can observe rational arrangement; in tone the satiric is dominating. His serieses of masterpieces: “The Harlot’s Progress,” “The Rake’s Progress,” “Marriage à la Mode.” His aim was “*to paint modern moral subjects [...] similar to representations on the stage [...] subjects which will both entertain and improve the mind.*”

It is interesting to observe the shift in Hogarth’s career from Rococo to satiric realism (Classicism). His

early works were like Pope's *Rape of the Lock*; his later pictures recall Fielding's atmosphere.

[ILLUSTRATIONS]

Literature: parallel to Hogarth's development. From the allegorical story of BUNYAN and from the Rococo intellectualism of ADDISON and STEELE (periodical essays) towards an emphasized role of fiction, realism, didacticism, irony: DEFOE, SWIFT, FIELDING. (Eliot's observation: the dissociation of sensibility, separation of wit / imagination from judgement.)

Music: like other forms of art, had to be dramatic. Restoration: operas, masques, ceremonial hymns PURCELL; Dryden's "Song for St. Cecilia's Day." Around the turning of the century: the heyday of the Italian opera. HANDEL: witnessed and manipulated the shift from grandeur to the new restrained taste – the oratorios (*The Messiah*, 1741). His ceremonial music: *Watermusic* (1715).

3. Poetry of the Augustan Period

Our survey up to this point tend to show how English literature – in accordance with European culture – shifted from Baroque to Classicism at the beginning of the 18th century. A closer look at the lyrical achievements of the age, however, will reveal a more complex, in many ways paradoxical picture.

4. ALEXANDER POPE (1688-1744)

The later Classicist, Dr. Johnson noticed many characteristic features of Pope's poetry when he compared him to Dryden in his *Lives of the Poets*:

Of his intellectual character, the constituent and fundamental principle was good sense. Had likewise genius, great strength, exactness of memory, unwearied diligence – he was never elevated to negligence, nor wearied to impatience. He laboured his works first to gain reputation, and afterwards to keep it.

With such faculties he excelled every other writer in poetical prudence. He used almost always the same fabric of verse (heroic couplets); by perpetual practice language had in his mind a systematical arrangement; having always the same use of words, he had words so selected and combined as to be ready at his call.

He chose his subjects himself. His independence secured him from drudging at a task, and labouring upon a barren topic; he never exchanged praise for money, nor opened a shop of condolence or congratulation. He suffered coronations and royal marriages to pass without a song. When he could produce nothing new, he was at liberty to be silent. His publications were for the same reason never hasty (Norton IV, 2373).

From Johnson's comparison turns out that Pope's idol, Dryden was in many ways different. Johnson's explanation of the differences remains in the personal sphere, he does not imply the differences in the age, in literary taste. Johnson actually describes the differences between Baroque and Classicism, naming them as individual characteristic features, temperaments of the two poets:

The style of Dryden is capricious and varied, that of Pope cautious and uniform. There is more dignity in the knowledge of Dryden, and more certainty in that of Pope.

If the flights of Dryden are higher, Pope continues longer on the wing. Dryden often surpasses expectation, and Pope never falls below it (Norton IV, 2376).

It has been stressed many times that Pope's coolness, accuracy, and impersonality was more a product of the general taste and expectations of the age than his own temperament. (Cf. Dryden, when in his *Heroic*

Stanzas he follows the rhetorical rules of a public speech.) ‘*He had sensitive and ardent temperament, he hated and loved intensely, his responsiveness to beauty was unusually acute*’ (Norton IV, 2189). “... even when the classical rhythm of thought and of verse holds full possession of him, some transitory moments will remind us that beneath the writer there is the man and that his temperament is not simple” (Casamian, 731). (Childhood illnesses, vanity, ambition, his flirt with Lady Mary Wortley Montague, their breach, his later vicious attacks on her.)

(1) *Essay on Criticism* (1711)

His first successful work, not particularly original, but summarizing the main critical ideas of the time in well polished verse.

I.	The relation between Nature and the arts. The importance of the Ancients. Nature - the Classics - common sense. <i>Those rules of old discovered, not devised, Are Nature still, but Nature methodised...</i>
II.	Discusses imperfect learning (" <i>A little learning is a dangerous thing</i> "). Dullness and obscenity together are unpardonable, the example: Charles II's time!
III.	Positive examples for good critical behaviour.

Pope's early literary friends: CONGREVE, STEELE, ADDISON – all Whigs. Pope then was indifferent toward politics but his Catholicism tended to turn him in opposite direction.

In 1711 again the Tories could form government. Pope's new literary friends: SWIFT, DR. ARBUTHNOT, JOHN GAY. 1714: the founding of a literary club against false learning and pedantry in philosophy. Planned satires, *Martinus Scribblerus*. (*Gulliver's Travels* as well as Pope's *Dunciad* were conceived in this nice environment.

(2) *The Rape of the Lock* (1712, 1714)

The occasion for this masterpiece of mock-heroic technique: an actual incident of high society life – but develops towards powerful, even tragic poetry; also attack his society for not realizing its potentialities.

Moral concern for living a good life; also concern for women in a male world of reason and reputation.

(a) Sources

Marco Girolamo Vida, *Scacchia ludus* (Chess Play); Tassoni, *The Stolen Bucket*; Boileau, *The Pulpit*.
➤ Model: an insignificant episode of gallantry in high society is grown to epic dimensions and by this method it becomes its own parody. ➤ Background: Pope's friend, Lord Caryll asked to be written, with the purpose of reconciling two quarreling (Catholic) families. The cause of the rage was: a young baron, Lord Petre, cut a lock of the young Arabella Fermor.

(b) Plot

A Letter to Arabella Fermor: – Pope explains the nature, meaning and sources of his *divine machinery*. ➤ Sylphs (air) – Nymphs (water) – Salamanders (fire) – Gnomes (earth). The theory comes from the concepts of the Rosicrucians.

Canto I. The introduction of sylphs, who guard and govern ladies' behaviour. The heroin's sylph is Ariel, has to be watchful, because of a coming danger against Belinda.

Canto II. By the afternoon Belinda is woken up, dressed, made up, and goes to a coffee-party to play cards. Description of Belinda's toilet, and the occupation of the sylphs.

Canto III. Belinda at Hampton Court. Queen Anne's world. The battle of cards, Belinda loses. Then coffee-drinking. As an effect of the drink, suddenly, the baron decides to cut Belinda's nicest lock.

Canto IV. Ariel could not defend Belinda, because it turned out that she's not a virgin any more. The Gnome Umbriel gains power over her. Underworld journey: the Grotto [cave] of Spleen. Fantastic, ironic, erotic scenes. Belinda is desperate.

Canto V. The didactic teaching of Clarissa (remembered as nymph Thalestris, the Amazon Queen): “How vain are all these glories, all our pains / Unless good sense preserve what beauty gains.” – No applause, Belinda rejects the teaching, all of a sudden a battle starts between men and women. Belinda finally defeats the Baron in combat (puts a charge of tobacco snuff in his nose) – nevertheless the lock cannot be restore:

*The lock, obtained with guilt, and kept with pain,
In every place is sought, but sought in vain:
With such a prize no mortal must be belssed,
So Heaven decrees! With Heaven who can contest?*

The lock is placed in the celestial sphere as a comet. “This Lock the Muse shall consecrate to fame, / And ‘midst the stars inscribe Belinda’s name.”

(c) Comment

“With supreme tact, delicate fancy, playful wit, and the gentlest satire, semblance of an epic, in miniature, the most nearly perfect ‘heroi-comical epic’ in English.” Rococo, parodies, allusions to *Iliad*, *Aeneid*, and *Paradise Lost*. Mild but firm social criticism: showing an empty world in which form is more important than meaning. The frivolous, shallow character of the high society is also shown, the lack of hierarchy of values. The barons are not very bright, Belinda is idle and immoral.

(3) Other Works

(a) Lyrical Poetry

Windsor Forest (1713)

A masterpiece of descriptive and reflective poetry, partly topographical with nature descriptions (he was then studying painting, the neoclassical interest in the idea of *ut pictura poesis*) and historical and social meditations. “Local poetry” (Dr. Johnson). Formal beauty. “Deliberate conventionality” (Daiches). It shows the urban self-confidence of an age pleased with its own civilization.

*Thy forests, Windsor! and thy green retreats,
At once the Monarch's and the Muse's seats,
Invite my lays. Be present, sylvan maids!
Unlock your springs, and open all your shades.
Granville commands; your aid O Muses bring!
What Muse for Granville can refuse to sing?
The groves of Eden, vanish'd now so long,
Live in description, and look green in song:
These, were my breast inspir'd with equal flame,
Like them in beauty, should be like in fame.
Here hills and vales, the woodland and the plain,
Here earth and water, seem to strive again;
Not Chaos like together crush'd and bruis'd,
But as the world, harmoniously confus'd:
Where order in variety we see,
And where, tho' all things differ, all agree.
Here waving groves a checquer'd scene display,
And part admit, and part exclude the day;
As some coy nymph her lover's warm address
Nor quite indulges, nor can quite repress.
There, interspers'd in lawns and opening glades,
Thin trees arise that shun each other's shades.
Here in full light the russet plains extend;
There wrapt in clouds the blueish hills ascend.
Ev'n the wild heath displays her purple dyes,*

*And 'midst the desert fruitful fields arise,
 That crown'd with tufted trees and springing corn,
 Like verdant isles the sable waste adorn.
 Let India boast her plants, nor envy we
 The weeping amber or the balmy tree,
 While by our oaks the precious loads are born,
 And realms commanded which those trees adorn.
 Not proud Olympus yields a nobler sight,
 Tho' Gods assembled grace his tow'ring height,
 Than what more humble mountains offer here,
 Where, in their blessings, all those Gods appear.
 See Pan with flocks, with fruits Pomona crown'd,
 Here blushing Flora paints th' enamel'd ground,
 Here Ceres' gifts in waving prospect stand,
 And nodding tempt the joyful reaper's hand;
 Rich Industry sits smiling on the plains,
 And peace and plenty tell, a Stuart reigns.*

Epistle to Miss Blount, On Her Leaving the Town, After the Coronation

*As some fond virgin, whom her mother's care
 Drags from the town to wholesome country air,
 Just when she learns to roll a melting eye,
 And hear a spark, yet think no danger nigh;
 From the dear man unwillingly she must sever,
 Yet takes one kiss before she parts for ever:
 Thus from the world fair Zephalinda flew,
 Saw others happy, and with sighs withdrew;
 Not that their pleasures caused her discontent,
 She sighed not that They stayed, but that She went.*

*She went, to plain-work, and to purling brooks,
 Old-fashioned halls, dull aunts, and croaking rooks,
 She went from Opera, park, assembly, play,
 To morning walks, and prayers three hours a day;
 To pass her time 'twixt reading and Bohea,
 To muse, and spill her solitary tea,
 Or o'er cold coffee trifle with the spoon,
 Count the slow clock, and dine exact at noon;
 Divert her eyes with pictures in the fire,
 Hum half a tune, tell stories to the squire;
 Up to her godly garret after seven,
 There starve and pray, for that's the way to heaven.*

*Some Squire, perhaps, you take a delight to rack;
 Whose game is Whisk, whose treat a toast in sack,
 Who visits with a gun, presents you birds,
 Then gives a smacking buss, and cries – No words!
 Or with his hound comes hollowing from the stable,
 Makes love with nods, and knees beneath a table;
 Whose laughs are hearty, tho' his jests are coarse,
 And loves you best of all things – but his horse.*

In some fair evening, on your elbow laid,

*Your dream of triumphs in the rural shade;
 In pensive thought recall the fancied scene,
 See Coronations rise on every green;
 Before you pass th' imaginary sights
 Of Lords, and Earls, and Dukes, and gartered Knights;
 While the spread fan o'ershades your closing eyes;
 Then give one flirt, and all the vision flies.
 Thus vanish scepters, coronets, and balls,
 And leave you in lone woods, or empty walls.
 So when your slave, at some dear, idle time,
 (Not plagued with headaches, or the want of rhyme)
 Stands in the streets, abstracted from the crew,
 And while he seems to study, thinks of you:
 Just when his fancy points your sprightly eyes,
 Or sees the blush of soft Parthenia rise,
 Gay pats my shoulder, and you vanish quite;
 Streets, chairs, and coxcombs rush upon my sight;
 Vexed to be still in town, I knit my brow,
 Look sour, and hum a tune – as you may now.*

"In a gentle, teasing but courtly poem, Alexander Pope (1688-1744) comforts a friend who has had to miss out on the 18th-century equivalent of a hot party in L.A. or New York for some 'wholesome country air'. In a kind of sublime and flirtatious kidding, Pope amuses his friend, Miss Blount, by laughing at her boredom – laughing, too, at the pageant of dukes and earls she misses and even, graciously, at his own wish that he were with her.

He also laughs at the manners and poetry of courtship. Writing more than a century after the sonnet vogue, he can call Miss Blount 'Zephalinda' and refer to himself as her 'slave' with a recognition that all this is largely conventional language, the word slave being nearly as formulaic in this courtly context as 'I beg your pardon' might be in conversation.

Pope's 'Epistle' wakes me up, enlivens me, in a way remarkably different from many poems by George Herbert or Emily Dickinson or Wallace Stevens. This poem is social. It is written in the social form of a letter. Art here elevates the social into a more intense realm, just as another work might elevate sexual desire, piety, or admiration for a landscape into a transforming intensity. The agile wit, the adept couplets, the intelligence Pope displays (and that he implicitly recognizes in Miss Blount) make a remarkable, orchestral whole in a way quite different from the conventions of our own time. The poem challenges my contemporary American tastes and expectations in ways I like." (Robert Pinsky, <<http://www.slate.com/id/2224085/>>)

(b) *Iliad* (1715-20), *Odyssey* (1725-6)

Pope's second period was that of the translator of Homer. Not a scholarly, accurate translation, but very accurate versification + poetical 'fire'. This work also earned a good living for Pope. The style and form (the heroic couplets) contained elements of mechanical application (Pope worked with assistants), easily imitable. [QUOT: For the comparison of a passage in prose translation and Pope's rendering cf. DAICHES, 633.]

(c) *Essay on Man* (1733-4)

Pope's last period: that of the moralist-satirist. (Another similarity with Dryden.) The poetical rendering of Bolingbroke's amateurish philosophy. In no way original, or deep. Still it was extremely influential in the 18th century.

The framework: man's position in the "vast chain of being" – moral teaching, the duty of self-knowledge.
 ➤ Pope's original plan for the *Essay*: "an ethic work" – a longer survey of man and of the society which he has created. (The basis of 18th century optimism.)

Pope's purpose: "to vindicate [confirm] the ways of God to man" (cf. Milton's "to justify the ways of

God to man” [1.26]. Pope has to answer the problem of the existence of evil in a creation which is attributed to a good God.

<i>PL</i>	<i>Essay</i>
Biblical-Christian.	Avoids Christian doctrines, because Man is the subject of the poem and there are millions who never heard about Christianity.
Mythological	Written in abstract terms.

Structure: Four epistles.

- I. The essential order - the rightness of Man's place in it.
- II. How man can attain a psychological harmony – the basis of virtuous life (cooperation between self-love and passions).
- III. Man in society (cooperation of self-love and social love).
- IV. The problem of happiness. Self-love is transmuted into love of Man and love of God.

Parts I and III also deal with the problem of evil in the world. Parts II and IV are concerned with an Ethic: how man must act in this world given his psychological makeup. The poem makes use of traditional Christian and humanist ideas. Pope holds the disparate material together by poetical force since they cannot be synthesized by reason.

It is interesting to note that the idea of the *Great Chain of Beings* is still active, but since the Renaissance it has undergone some important changes of accent. The magic overtone is lost, now the emphasis is on nature, on the plenitude of creation, and an order (logical, self-explaining) in it. Man is no more a magician, cannot leave the chain. Has to find the reason in his place. Compare Pope with Addison:

*The general ORDER, since the whole began,
Is kept in Nature, and is kept in man.*
6. *What would this man? Now upward will he soar,
And little less than angel, would be more:
Now looking downwards, just as grieved appears
To want the strength of bulls, the fur of bears.*
[...]
7. [...] *Vast Chain of Being! Which from God began,
Natures ethereal, human, angel, man,
Beast, bird, fish, insect, what no eye can see,
No glass can reach! From Infinite to thee,
From thee to nothing...*
*All this dread order break – for whom? for thee?
Vile worm! – oh, madness, pride, impiety!*
(POPE, *Essay...*, Norton IV, 2247-9).

The exuberant and overflowing goodness of the Supreme Being, whose mercy extends to all his works. [...] The whole chasm in nature, from a plant to a man, is filled up with diverse kind of creatures. [...] In this system of being, there is no creature so wonderful in its nature, and which so much deserves our particular attention, as man, who fills up the middle space between the animal and intellectual nature, the visible and the invisible world, and is that link in the chain of beings which has been often termed the nexus utriusque mundi (ADDISON, Spectator 519, Norton IV, 2186-8).

In spite of its elegant form this Essay is very difficult to read. We do not feel it relevant any more, and we suspect that it never was! The works positive features: it is relaxed and not rigidly argued.

(d) *Dunciad* (1728-43)

Pope's last great work, a satirical epic, on dullness (cf. Dryden's *Mac Fleknoe*). The first three books were published anonymously in 1728, its authorship acknowledged in 1735, completed with the fourth book in 1742.

It contained many personal attacks on contemporary authors (THEOBALD, editor of Shakespeare; COLLEY CIBBER, actor, dramatist, poet laureate in 1730), in spite of the elaborate wit by now this work has sunk into obscurity. It really celebrated the hordes of Grub Street, and mentioned, ridiculed the hacks of the London literary world. Realizing the importance of the personal references, Pope added mock-serious scholarly notes to the second edition, called the *Variorum Dunciad*. The last part (the *New Dunciad*) is more serious, the satire goes deep, and works at many levels, just like Gay's *The Beggars's Opera*.

1/ politics (Walpole's corruption); 2/ society (the abdication of civility in favor of commerce and financial interests); 3/ education ('Dunc' refers to Duns Scotus, representative of useless, hairsplitting scholasticism. Pope claimed: "The proper study of mankind is man" – scholasticism put the stress on grammar (words), or on 'science' (things alone), they never comprehended that things and words, like matter and spirit are dead if separated]; 4/ religion (many passages refer to *PL*, *Dunciad* ends with a great apocalypse. Its powerful ending has a tragic overtone, a feeling of doom, comparable to Swift's ending of *Gulliver's Travels*).

VIII. THE RISE OF MIDDLE CLASS LITERATURE IN THE AUGUSTAN AGE

1. Sociological Aspects

Around the turn of the century we see a total rearrangement of the literary institution (production, consumption, communication). The major tendencies of this movement are:

aristocratic	middle class
patronage	self-supporting
pastime	profession
saloon	club, coffee house
manuscript / book	periodical
verse	prose

(1) The Literary Institution

Producers: writers, translators, editors; *middle men*: printers, publishers, advertisers; *consumers*: readers, polemical opponents, reviewers.

Periodicals. In the Commonwealth period: *Mercurius Aulicus* (Royalist, daily), *Mercurius Britannicus*. Restoration period: *Oxford Gazette* (1665); *Postman*, *Postboy*, *Flying Post* (1688); *The Infallable Astrologer* (1700). First periodicals on literature and manners: *The Review* (Defoe); *The Tatler* (Steele); *Spectator* (Addison); *The Covent Garden Review* (Fielding); *The Adventurer*, *The Rambler* (Johnson). At the time of Johnson's death (1784) – over 40 newspapers in England.

Clubs: White's (Gallantry), Will's (poets), The Greeks (philosophy oriented), St. James's (politics), The Child (scientists), Jonathan (merchants), Cocoa Tree (Tories), Kit-Cat (Whigs).

Booksellers: in the time of Dryden – 30; Pope – 100; Johnson – 100; by the time of Johnson's death – 200.

Literature becomes business. New commercial interest: writers edited their works by subscription system. – Authorial independence. – Part of the business: criticism (becomes milder, periodical essays).

All these tendencies contributed to the most significant literary event of the age: the rise of the novel.

2. The Beginnings of Modern Fiction

Bunyan (allegorical fiction) – Periodical essay – Restoration realism and satire – New sensibility (middle class) – new fiction: NOVEL.

(1) Trends And Tendencies

BIBLE religious moralizing lit. BUNYAN		
Shaftesbury		Hobbes Bolingbroke Mandeville
Whig literature Steele Addison		Tory literature Pope Gay
RICHARDSON	DEFOE	SWIFT
	FIELDING STERNE	

(2) Notes On The Background

(a) SHAFTESBURY (Earl of, Anthony Ashley Cooper 1671-1713)

The grandson of Dryden's Achitophel, patron of John Locke. (The philosopher was his tutor.) Ill health, inspired by the debates of his grandfather, when he retired to Naples, wrote philosophical tracts. On virtues; enthusiasm, freedom of wit, and of symbols and metaphors.

Not an organized thinker. Hated all kinds of systems, including Hobbes' mathematical universe and Locke's mechanistic psychology. Organic view of nature, neo-platonist influence.

Social philosophy and morals: man has an innate moral sense, thus, originally good. Greatly influential.

(b) BOLINGBROKE (Earl of, Henry St. John, 1678-1751)

A secondary thinker, more important politician. Secretary of state in the Earl of Oxford's Tory government (Queen Anne), after the Whig takeover sent to exile. (*A Dissertation Upon Parties; Letters on the Spirit of Partitotism; Reflections Concerning Innate Moral Principles.*)

His thought represented an everyday expression of deism, rational behaviour. His influence on Pope.

(c) BERNARD DE MANDEVILLE (1670-1733)

Born in Holland, studied medicine in Leyden, physician, satirist, novelist.

The Grumbling Hive, or Knaves Turned Honest (1705).

The Fable of the Bees, or Private Vices, Public Benefits (1729).

The tone of his writings: originality and cynical frankness. Uncompromising rationalism, His thesis: "politics, with its deep inner dependencies and hidden relations, links up moral behaviour with the success of states according to formulae quite different from those established or imposed by the official theory of conduct" [Casamian, 750]. (For understanding his philosophy, cf. Machiavelli and Hobbes!)

Mandeville said that a nation is rich and powerful only through the vices and the corruption of the subjects. The egotism of the merchant becomes the happiness of all, if limited by a government. – The counterpart of Shaftsbury, in every aspect. (He was condemned like Machiavelli and Hobbes, his books considered blasphemous.)

These major philosophical trends are reflected in the literature of the age, but never in pure form, always in mixture.

3. Antecedents of the Rise of Prose Fiction

(1) JOHN BUNYAN (1628-88)

He followed the ideals of the preceding age when he advertised Puritanism in such a form - allegory - which also belonged to the past. At the same time, just like Milton, he also developed such novel literary features which make him a modern writer in the time of the Restoration, not simply a relic of the past. He wrote in prose and in many ways prepared the rise of the novel, as well as the religious renovation of the 18th century.

Life: son of a poor tinker – served in the army of Cromwell – married at 20 (wife's dowry: two religious books, one of them became model for *The Pilgrim's Progress* [Arthur Dent's *Man's Path to the Heaven*]) – 1648: religious crisis, conversion to Puritanism – pastor – 12 years of imprisonment under Charles II – second imprisonment 1675-8 – apostle and writer until his death.

His life story itself is a "pilgrim's progress." The phases of his religious enlightenment: 1/ external, 'pseudo-religion'; 2/ believer under the law (Anglicanism); 3/ direct contact with God, Puritan-Quaker Thought.

Early work: *Grace Abounding for the Chief of Sinners* (1666).

(a) *The Pilgrim's Progress* (1678, 1684)

Book I: Christian's pilgrimage from the City of Destruction to the Celestial City. Book II: The story of Christian's wife and her children how they follow their father to the land of Jesus.

Christian: "What shall I do?" – Evangelist advises to leave the city, gives him the Bible as a guide book.

(Biblical quotations.) Christian realizes: only faith can work out the salvation (Puritan doctrine). Christian's companions: Faithful, Hopeful – still he represents the solitary believer.

Difficulties on the way: Evil, temptations, dangers: *Slough of Desmond* [swamp of hopelessness]; Giant of Despair, the *Valley of the Shadow of Death*; Mr. Worldly Wiseman; Mr. By-Ends; Mr. Hold-the-World; Vanity Fair.

Helpers on the road: *River of God*, Shepherd's Land. Weapons: sword, armour, prayer.

Crucial moments (4): man's longing for the grace of God. – The invitation (Christian arrives to the cross). – Talk between Christian and Hopeful (the 'soft believer'). – The pass through the River of Death to the *Celestial City*.

Around these immanent points there is a series of adventures. In some of the episodes allegory is broken through by reality. *Vanity Fair*: a mocking satire on contemporary conformist England.

{215} *Then I saw in my dream, that when they were got out of the wilderness, they presently saw a town before them, and the name of that town is Vanity; and at the town there is a fair kept, called Vanity Fair: it is kept all the year long. It beareth the name of Vanity Fair because the town where it is kept is lighter than vanity; and, also because all that is there sold, or that cometh thither, is vanity.*

{216} *This fair is no new-erected business, but a thing of ancient standing; I will show you the original of it.*

Almost five thousand years ago, there were pilgrims walking to the Celestial City, as these two honest persons are: and Beelzebub, Apollyon, and Legion, with their companions, perceiving by the path that the pilgrims made, that their way to the city lay through this town of Vanity, they contrived here to set up a fair; a fair wherein, should be sold all sorts of vanity, and that it should last all the year long: therefore at this fair are all such merchandise sold, as houses, lands, trades, places, honours, preferments, titles, countries, kingdoms, lusts, pleasures, and delights of all sorts, as whores, bawds, wives, husbands, children, masters, servants, lives, blood, bodies, souls, silver, gold, pearls, precious stones, and what not.

And, moreover, at this fair there is at all times to be seen juggling cheats, games, plays, fools, apes, knaves, and rogues, and that of every kind.

Here are to be seen, too, and that for nothing, thefts, murders, adulteries, false swearers, and that of a blood-red colour.

{217} *And as in other fairs of less moment, there are the several rows and streets, under their proper names, where such and such wares are vended; so here likewise you have the proper places, rows, streets, (viz. countries and kingdoms), where the wares of this fair are soonest to be found. Here is the Britain Row, the French Row, the Italian Row, the Spanish Row, the German Row, where several sorts of vanities are to be sold. But, as in other fairs, some one commodity is as the chief of all the fair, so the ware of Rome and her merchandise is greatly promoted in this fair; only our English nation, with some others, have taken a dislike thereat.*

{218} *Now, as I said, the way to the Celestial City lies just through this town where this lusty fair is kept; and he that will go to the city, and yet not go through this town, must needs go out of the world. [1 Cor. 5:10] [...] This fair, therefore, is an ancient thing, of long standing, and a very great fair.*

The Pilgrim's Progress is the most successful allegory in the English literature. Its basic metaphor – life is a journey – is simple and familiar; the objects that the pilgrim Christian meets were homely and commonplace: a quagmire [soft, miry land] – highway – bypaths – short cuts – inn – steep hill – town fair – river: such objects were familiar then and are familiar even in our automotive age. They have the immediacy of daily experience; a quality that recalls the equally homely parables of Jesus.

“Bunyan’s allegorizing changes these objects with spiritual significance, moreover he is a superb storyteller. This is, after all, a tale of adventure” (Norton IV, 1809).

(b) *The Holy War* (1682)

The other archetypal theme of man's life in allegorical form: man’s life as a war between good and evil. It tries to present the whole divine and human history –naive, inconsistent, but has humour and realism which keep the structure together. “*The Holy War* has a better claim than any other work to be called England’s Puritan epic” (Tylliard quoted by Daiches, 588).

Bunyan’s language: the language of the Bible (1611, King James' Bible) + everyday life speech, salted with proverbs and provincial turns of phrase.

“A 17th century Calvinist sat down to write a tract and produced a folk-epic of the universal religious imagination” (Roger Sharrock). “In a secular age like the present, *The Pilgrim's Progress* is no longer a household book, but it survives in speech of men who have never read it in phrases: Mr. Worldly Wisemen, Vanity Fair. And it lives again for anyone who reads beyond the first page” (Norton IV, 1810).

(2) Documentarism, the diary writers

The general tendency of the age – towards rationalism – quite obviously helped the development of prose, raised the importance and esteem of prose, thus, preparing the way for the 18th century victory of the novel.

The later 17th century, at the same time, showed a great deal of disrespect for fiction thus the main direction of prose writing – from England to Transylvania – turned toward non-fictional prose, like diary writing, memoirs, etc. (By now we can also see that these ‘semi objective genres’ represented just another way of fictionalising history.)

In Restoration England there were especially two writers who became famous for their diaries.

(a) JOHN EVELYN (1620-1706)

A cultivated gentleman, interested in travel, architecture, arts, inventions, sciences. Precise, detailed narrative – historians give credit to him. His style: relative elegance, natural correctness (Casamian). His personality: “His urbanity, quiet loyalty and self-discipline remind us that the Restoration gallants shown in the comedy of the time, do not altogether represent the Restoration gentleman; midway between the extremes of court wit and Puritan soul-searcher stood the humane and eager mind of John Evelyn” (Daiches, 588).

(b) SAMUEL PEPYS (1633-1703).

Lower middle class family, useful career. Secretary of the Navy, President of the Royal Society. In the most colorful years of the Restoration he wrote his diary, recording London life, theater, plagues, vulgarities, executions, wars, fires and scandals.

His tone: he wrote with the recently invented shorthand, only for himself – absolutely sincere a confession. The diary reveals intellectual curiosity as well as human frailty (vanity, lust, ambition) – a stereotype of the Restoration gallant. Style: “there is a writer although there is not the slightest trace of art” (Casamian, 683). Entirely spontaneous – ever changing picturesque spectacle. This writing gives a full psychological detail of a man – a great humane document: “An epic of the ordinary; the hero is Mr. Pepys, the epic action is his rise in the world of influence” (Norton IV, 1698).

Very important is the documentary value that these diaries give of their age. (Sociologists, historians, cultural historians constantly quote and use them as authentic documents.) Both Pepys and Evelyn often visited Restoration theater performances and remembered them in an interesting way:

Pepys, 1661: "To the Opera, and there we saw Hamlet, done with scenes very well, but above all, Betterton did the Prince's part beyond imagination." Evelyn saw the play too, and sadly commented: "The old plays begin to disgust this refined age..."

Pepys was among the refined ones and for him Twelfth Night was merely silly; MND insipid and ridiculous, Romeo and Juliet even worse.

Pepys' diary was deciphered only in 1825 and that prudish age rejected it for obscenity. Now we see him as a truthful man.

(3) *The periodical essay*

JOSEPH ADDISON (1672-1719)

A charming man, still reserved,
chilly, calculating, prudent.

degree
fellowship
scholar

Wrote tragedies (success,
although frigid and correct).
Cato

RICHARD STEELE (1672-1729)

Impulsive, rakish, imprudent
constantly in financial
problems.

without degree
man of the world
duels, editor, journalist
(*London Gazette*)

Manager of Theatre Royal, Drury
Lane; knighted, wrote comedies
The Conscious Lovers

– Oxford studies –

– Journalistic enterprise –

SPECTATOR (1711-12)

More serious, was aimed to
become a 'modern Socrates'.
The importance of politics:
houses + the editor's home.

THE TATLER (1709-11)

Five departments: gallantry,
poetry, learning, news, personal,
– names after popular coffee two main characters (Sir Andrew
Freeport / Whig; Sir Roger de
Coverley / Tory)

Their main genre: the *periodical essay*.

It is less formal and purely didactic than the essays of Bacon; less personal than those of Charles Lamb, or William Hazlitt in the next century. It deals with the widest possible variety of topics: manners and morals, literature and philosophical ideas, types and characters, and fashions; and these it was necessary to treat lightly, and in an agreeable manner (Norton IV, 2153).

Both Addison and Steele were conscious moralists as moral reform had been in the air since the late 1690s. Keywords: moderation, reasonableness, self-control, urbanity, good taste.

4. Augustan Theatre

Augustan drama and theatre also contributed to the rise of the novel. In some early masterpieces of narrative fiction we shall often see inserted scenes which carry the structural characteristics of comedies of manners (Fielding).

Neither Restoration nor Augustan theater can be compared to the days of Shakespeare, however in 1735 there were five theatres active in London and we also witness the cult of Shakespeare rising and consolidated (especially through the work of the actor-director, Garrick).

Not many original plays; most outstanding is John Gay's *The Beggar's Opera* which represented a national trend against the fashionable Italian opera, established and promoted by Handel.

(1) *The Beggar's Opera*

JOHN GAY (1685-1732) was a classicist writer with conservative, Tory sympathies. A friend of Swift, who also belonged to the later literary circle of Pope (the *Martinus Scribblerus Club*). The *Beggar's Opera* is a unique play, a satire on contemporary London, a parody of the Italian opera and a glorification of native ballads and songs.

(a) Plot

Characters:

Peachum = Mrs. Peachum (owner of the lock)	Lockit (boss of Old Bailey)
Polly Peachum	Lucy Lockit
Captain Macheath (leader of the 'Highwaymen')	
Macheath's gang; women of the town; Filch (Peachum's servant).	

Introduction: a Beggar and a Player are talking. The Beggar is the author of the play which had been originally written for the marriage of James Chanter and Moll Lay [archetypal names for] street ballad-singers. The play is to 'imitate' the contemporary operas, but rather to ridicule.

Act I. Peachum is introduced. He is running a 'lock', a place for stolen goods. (Peach.: "We should protect and encourage Cheats since we live by 'em.") Peachum is also in cooperation with the lawcourt through Lockit, the director of Newgate prison. The stolen goods are delivered to Peachum by Macheath and his gang (Crook-Finger'd Jack, Wat Dreary, Slippery Sam, Robin of Bagshot = Gorgon = Bluff Bob = Bob Booty – aliases for Walpole!). ➤ The Peachums realize that their daughter, Polly is in love with Macheath, what is more, secretly married him. ➤ Peachum suggests that they send Macheath to the gallows and Polly becomes a happy and rich widow. He is rejected:

*A fox may steal your hens, sir,
A whore your health and pence, sir,
Your daughter rob your chest, sir,
Your wife may steal your rest, sir (Air XI).*

Polly decides to reveal her father's plan to Macheath.

Act II. A tavern near Newgate. Macheath is going to leave his gang for a while until Peachum's rage is over. Speeches about the criminals' honesty. ➤ Macheath is entertaining himself with prostitutes but one of them was sent by Peachum, so his hiding place is revealed and he is arrested. Lockit's daughter, Lucy comes and falls in love with him. ➤ While Peachum and Lockit are quarreling about the division of interest, their daughters fight in the prison over Macheath. (The most direct satire on Italian opera in the play.) ➤ Lucy lets Macheath out of the prison, what is more, free!

Act III. Lockit scorns Lucy that she should have taken some money from Macheath. He also tells that the captain is the husband of Polly. ➤ *An Interlude:* Filch as child-getter (a person employed to make convicted women pregnant, and thus save them from the gallows). ➤ While Lucy decides to poison Polly, their father agrees to catch Macheath once again. The Captain is staying with yet another whore. Finally he is arrested. The girls are desperate while the Captain is cynical: "Death is a debt, a debt on demand." ➤ The Captain is preparing for death and when four more women come to claim that they are also wives, he is urging the executioner.

Epilogue: Player and Beggar come back to speak about poetical justice.

(b) Comment

Layers of meaning: 1/ political satire against Walpole; 2/ satire on Italian opera; 3/ satire on contemporary manners: there is a suggestion that the morals and manners of Newgate are better than those of the court and city. "*The Beggar's Opera* totally inverted social and moral norms, throwing political and polite society into a new and harsh perspective" (W. D. Taylor in the Oxford edition, 147). ➤ *Genre:* irregular entertainment, comedy, farce, satire, ballad play, burlesque, mock-pastoral. Realism: a truly vicious criminal underworld made ironically more real by touches of mock-pastoral. *Language:* layers, imitation of high style.

Importance: paved the way for such writers, as Fielding, to follow and prove that comedy need not be exclusively concerned with love-chases in five acts, but might exploit the possibilities of the social and political situations and seek freer, less stereotyped forms for the purpose. A microcosm of society.

Tradition established: BERTOLDT BRECHT's *Threepenny Opera*. The strength of tradition in the genre: musical.

5. Women Writers in the Augustan Age

(1) Outstanding Writers

(a) MARY ASTELL (1666-1731)

Daughter of a Newcastle merchant, encouraged to be educated by her uncle, a clergyman. She learnt to trust her own reason. She moved to London and fought for the causes of women and the Church of England. Her best-known work: *A Serious Proposal to the Ladies* (1694) was published anonymously and advocated the founding of monastic schools for women. Another topic Astell was dealing with was marriage. During the 18th century the terms of marriage were renegotiated. As opposed to marriage contracts, Astell suggested that a woman should be guided by reason and with the lack of proper circumstances should not get married at all.

Some Reflections upon Marriage (1700). A speculative but sharp and witty work – influenced Defoe's *Roxana*, the novels of Samuel Richardson, Doctor Johnson's *Rasselas*, and eventually the writings of Mary Wollstonecraft.

Roxana, or the Fortunate Mistress (1724) is the story, told by herself, of a beautiful and ambitious courtesan. A bad marriage and early poverty drive her to a career of prostitution, at which she succeeds brilliantly until her past catches up with her. The story is set in the Restoration, the title recalls Davenant's *Siege of Rhodes*, in which the Turkish sultana, Roxalana means a whore.

(b) ANNE FINCH, Countess of Winchilsea (1661-1720)

A supporter of the Stuarts, who lived a solitary life after the Glorious Revolution in Kent and became a lyrical poet with a soft, but unmistakable voice. Her poems, although published in *Miscellany Poems on Several Occasions, Written by a Lady* (1713), remained largely unknown until Wordsworth discovered her and praised for her observations of nature and a style “often admirable, chaste, tender and vigorous” (Norton V, 1959).

She wrote an unpublished Introduction to her poems in which she described the situation of women writers as follows:

*Did I my lines intend for public view,
How many censures would their faults pursue!
[...]
True judges might condemn their want of wit;
And all might say, they're by a woman writ.
Alas! a woman that attempts the pen,
Such an intruder on the rights of men... (Norton V, 1960).*

One of her most beautiful poems is “A Nocturnal Reverie” (1713), offering restrained but beautiful descriptions of nature.

(c) Lady MARY WORTLEY MONTAGU (1689-1762)

She secretly taught herself Latin in her youth, later she remained characterized by curiosity and a love for learning. Eldest daughter of a wealthy Whig peer she grew up in the London high society, made friends with Addison, Steele, Congreve, Pope and Gay. ➤ She married for love, his husband was ambassador to Constantinople. The Lady Mary travelled through Europe and studied the harems in Turkey. ➤ When she returned to England in 1718, she engaged in bitter political and personal battles with Pope while her marriage also deteriorated. In middle age she met a young Italian author and ran away with him to Italy, but the passion soon passed. She lived the rest of her life abroad, in France and Italy.

As an author, she is remembered chiefly for her letters: “What fire, what ease, what knowledge of Europe and Asia” – Edward Gibbon commented. In her own days she was known for her poetry, Pope called her ‘the English Sappho’. Her lyrics is mostly casual, concerned with her own situation as a woman. She is assertive, claims the right to say no to men, a proto-feminist voice.

Epistle from Mrs. Yonge to Her Husband (1724). Occasioned by a notorious affair, when a libertine, William Yonge discovered her wife’s adultery and sued her resulting in obtaining the greater part of her fortune. The epistle is a passionate outcry of an abandoned woman. Subverts the institution of marriage and justifies the conduct of Mrs. Yonge. ➤ Since 18th century women did not dare to voice such opinions in public, the poem was only published in the 1970s.

(2) Debating Women

Satires on women are an ancient tradition. Male writers have defined the nature of women, distinguished them sharply from men, laughed at their faults. Jonathan Swift and Alexander Pope who were lifelong bachelors and friends, represent two different positions. What is interesting in 18th-century English literature is, that women did not remain silent, rather, counterattacked and answered the male literary satires with sharp wit of their own.

SWIFT’s misogyny is related to his misanthropy. He looked at human beings as miserable creatures and saw women accordingly. In his ‘excremental’ poems he showed disgust of female bodily functions and the deterioration of prostitutes. The latter aspect is presented in Swift’s “A Beautiful Young Nymph Is Going To Bed”, which is a bitter satire on an aging harlot who physically deconstruct herself in the evening, when returning from ‘work.’

*...Proceeding on, the lovely goddess
Unlaces next her steel-ribbed bodice;
Which by the operator’s skill,
Press down the lumps, the hollows fill,
Up goes her hand, and off she slips
The bolsters that supply her hips. . .*

In “The Lady’s Dressing Room” a similar process is shown, the disgusting ‘armory’ and leftovers after a lady has constructed herself for the day. ➤ Lady Mary Wortley Montague in a biting satire rejected Swift’s malice and suggested that the poet (himself an untidy and shabby man) suppressed his personal frustrations – impotence in front of a prostitute – by writing that poem: “The reasons That Induced Dr. Swift to Write a Poem Called the Lady’s Dressing Room.”

*The Doctor in a clean starched band,
His golden snuff box in his hand,
With care his diamond ring displays
And artful shows its various rays,
While grade he stalks down ____ street
His dearest Betty ____ to meet.
Long had he waited for this hour,
Nor gained admittance to the bower,
Had joked and punned, and swore and writ,
Tried all his gallantry and wit,
Had told her oft what part he bore
In Oxford's schemes in days of yore,
But bawdy, politics, nor satire
Could move this dull hard hearted creature.
Jenny her maid could taste a rhyme
And, grieved to see him lose his time,
Had kindly whispered in his ear,*

*"For twice two pound you enter here;
My lady vows without that sum
It is in vain you write or come."*

*The destined offering now he brought,
And in a paradise of thought,
With a low bow approached the dame,
Who smiling heard him preach his flame.
His gold she takes (such proofs as these
Convince most unbelieving shes)
And in her trunk rose up to lock it
(Too wise to trust it in her pocket)
And then, returned with blushing grace,
Expects the doctor's warm embrace.*

[...]

*The reverend lover with surprise
Peeps in her bubbies, and her eyes,
And kisses both, and tries---and tries.
The evening in this hellish play,
Beside his guineas thrown away,
Provoked the priest to that degree
He swore, "The fault is not in me.
Your damned close stool so near my nose,
Your dirty smock, and stinking toes
Would make a Hercules as tame
As any beau that you can name."*

*The nymph grown furious roared, "By God
The blame lies all in sixty odd,"
And scornful pointing to the door
Cried, "Fumbler, see my face no more."
"With all my heart I'll go away,
But nothing done, I'll nothing pay.
Give back the money." "How," cried she,
"Would you palm such a cheat on me!
For poor four pound to roar and bellow--
Why sure you want some new Prunella?"
"I'll be revenged, you saucy quean"
(Replies the disappointed Dean)
"I'll so describe your dressing room
The very Irish shall not come."
She answered short, "I'm glad you'll write.
You'll furnish paper when I shite."*

*<[http://www.nku.edu/~rkdrury/422/e_texts/montagu_reasons.ht](http://www.nku.edu/~rkdrury/422/e_texts/montagu_reasons.html)
ml>*

POPE, on the other hand, was deeply interested in female psychology (see *The Rape of the Lock*), but he was too vain and thought of female wit in a patronizing way. This is the subject matter of his exchange with Lady Winchilsea:

*In vain you boast poetic dames of yore,
And cite those Sapphos we admire no more;
Fate doomed the fall of every female wit,*

*But doomed it then when first *Ardelia writ. Anne Finch's pen name
(Pope, "Impromptu to Lady Winchilsea" – Norton VII, 2591)*

*Disarmed with so genteel an air,
The contest I give o'er,
Yet, Alexander! Have a care,
And shock the sex no more.
(Anne Finch, "The Answer To Pope's Impromptu" – Norton VII,
2591)*

IX. THE RISE OF THE NOVEL

1. Introduction: the Question of Realism

When speaking about the 18th century rise of novel, especially in connection with the English novel, the question of *realism* comes up. What is the meaning of realism? ➤ 'Realistic': near to the real, as it is in the 'world,' in the 'objective reality.' Fidelity to actuality in its representation in literature; synonymous with *verisimilitude*, or with documentarism.

There can be two approaches to realism:

1/ The first approach to realism is based on the assumption that there is an objective reality what literature can reflect on. Thus the term designates a recurrent way of representing life in literature – an aesthetic-al, philosophical category, which implies value-judgement. In connection with the mimetic theory of art (ARISTOTLE), it also has a kinship with the pragmatic approaches in literature (WORK – AUDIENCE relationship).

The concept of realism is also in connection with the ideals of classicism (cf. Lukács György's program of 'socialist realism'). The pitfall of this concept: enforced value-judgements. (Lukács liked Thomas Mann, as realist, but disliked Franz Kafka as antirealist.)

2/ The label is applied to identify a literary movement of the nineteenth century, especially in prose fiction. The realist is deliberately selective in his material and prefers the average, the commonplace, and the everyday. His characters are usually of the middle class, its subjects the bourgeois life and manners. ➤ This approach suggests that realism is but a literary *convention*, a literary manner, the elements of which can be found already in the novel of the 18th century. The realistic presentation of accurate imitation of life (often by means of *documentarism*) appears in opposition to the *romance-tradition*, which presents life as we would have it be, more picturesque, more adventurous, more heroic than the actual.

Robinson Crusoe, which is often said to be the first novel, and its realism is also emphasized, strengthens the second definition: it deals with the extraordinary adventures of a ship-wrecked mariner but the narrative is made to seem as a mirror held up to real life by Defoe's reportorial manner of rendering the events, whether trivial or extraordinary, in a circumstantial, matter of fact, and seemingly unselective way.

Modern theories of perception claim that LOCKE was mistaken when he spoke about the human mind as a 'dark cabinet' which is filled with notions through experiences only. (This Lockian, mechanistic way of theorizing is reflected in most doctrines of 'natural' realism.) Today we think that no experience is received by the human individual independently from his/her cultural determination, context, collective experience. (The same object appears to be radically different for two observers from different cultures.)

Literature is just one class of culturally determined perception; a mode of expression which constitutes 'possible worlds' which are treated by the interpretive community as 'literature.'

The cultural determination in perception can be best described as *tradition* or *convention*, but parallel with the effects of these, the *subversion* of the conventions is also taking place. If we make a cross-section of any literary trend or phenomenon, we arrive at a dynamic model showing the polyvalence of works that connect to various sets of conventions; and we can also observe the dialectic tension between conventionalisation and subversion (the undermining of the received tradition).

2. The Rise of the Novel

The scheme of 18th century English novelists (cf. the diagram above – VIII.2.1) shows the complexity of the literary scene, the interaction among various political and philosophical trends. To this one must add another set of literary conventions: the changing of genres, preferences in expression, etc. In the followings I am going to demonstrate the interacting paradigms of conventions and subversive elements in the case of five eminent novels of the period: Defoe's *Robinson*, Swift's *Gulliver's Travels*, Richardson's *Pamela*, Fielding's *Tom Jones*, and Sterne's *Tristram Shandy*.

To understand the social and generic importance of the novel, one has to turn to Fielding's famous definition of the novel: *a comic epic in prose*. 'Epic' refers to the continuity of the narrative-epic tradition: the

interpretive community continued to need large-scale narrative fiction. 'Epic in prose': the new epic has to be in prose, a literary medium closer to the bourgeoisie, the new middle class reading public. (The importance of the literary technology: printed book, periodical publication in installments, silent reading, for which prose was more suitable.) Why 'comic'? The term has to be understood not simply as 'humorous,' but as a complex, total image of human life, like Dante's *Divine Comedy* (= not tragedy).

(1) *Robinson and Gulliver's Travels*

Common elements, two traditions which are utilized in both works: 1/ the *picaresque novel*: a narrative presenting a series of adventures in a simplified, naturalized romance manner, directed towards a middle class audience. 2/ The *Biblical-moralizing tradition*: the heritage of the religious debates and the Puritan mentality. The didactic allegory (Bunyan) gradually becomes a *parabolic fable* with realistic surface. (The effect of rationalism, judgement is more important than wit.) In the case of Swift it is the Humanist traditions which is being transformed into political and moral allegory.

(a) DEFOE (1660-1731)

Life itself is an adventure in the 18th century, as is shown by Defoe's biography: he was of middle class origin, became engaged with merchandize, enterprize, he also wrote various sorts of literature (pamphlets: *The True-Born Englishman*, 1701; *The Shortest Way with the Dissenters*, 1703; reviews, economic proposals, essays, biography, crime stories), edited magazines. He also served as a personal confidant of William of Orange and as a government spy (Elizabethan allusions). Many times indebted, put to prison, and on the pillory. At 59 started novels with *Robinson* (1719) and continuing with *Moll Flanders* (1720), *The Journal of the Plague Year* (1722), and *Roxana or the Fortunate Mistress* (1724).

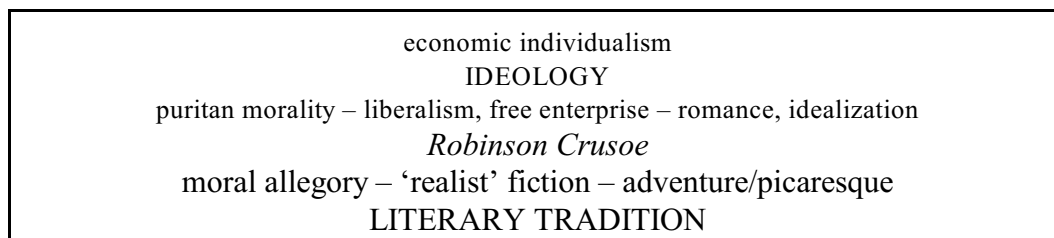
Robinson

In *Robinson* one finds the whole world of the rising bourgeoisie. ➤ The *style and mode of presentation*: fictional documentarism. Diray, first person narration, lists, inventories. The narration consciously fabricates the atmosphere of history of fact, eliminates fiction.

The start represents the conflict of two middle class morals (Robinson's father and the hero). Robinson seems to provoke Providence and thus gets into a series of troubles (Biblical parallels: the fallible Adam and the Prodigal Son) but the last and greatest trouble is finally beneficial. Providence secretly works for Robinson's achievement but it needs his cooperation, too. ➤ Allegoric allusions: Fall – Repentance – Redemption. ➤ Puritan work ethic: help yourself – the theories of MAX WEBER (*Protestant Ethics and the Spirit of Capitalism*). Robinson is very methodical in arranging his life on the island (cf. the methodist, dissenter sects).

Robinson's basic characteristic features: utilitarianism, pragmatism, practicality – this is the subversive element. Economic individualism, economic motivation behind every action (Robinson does not notice nature's beauty). The island is a *laboratory* where Robinson builds up parallel with each other the European material culture and religious thought – thus proving the superiority of this civilization.

The above two main sets of tradition are hidden in Robinson's name: CRUSO – 'cruise / cross'.



Conclusion: Robinson's story embodies one of the archetypal myths of the Western civilisation, like Odyssey, Faust, or Don Quixot. There is a refined balance between the active, economic self-made man and a basically morally good natural being. (Robinson is moved to conversion by his fears as well as his emotional shock when he sees the growing wheat.) Modern/postmodern criticism of Robinson: the prototype of Western colonizer, destroyer of native cultures. In his optimistic self-confidence Robinson does not notice that he is actually behaving in a harmful way.

(b) SWIFT (1667-1745)

In Swift's *Gulliver* the picaresque convention is used to convey the message coming from a different tradition: *Renaissance Humanism*. The conservative-humanist critique of the existing society – satire – is combined with another convention: *Utopia* (comparison with More).

Relevant motives of Swift's biography: a humanist, scholar, politician, Tory. About 30 discovered his abilities as satirist. *A Tale of a Tub* (1697-1710). In 1714 in London: the most brilliant Tory journalist. ➤ Back to Ireland, disappointed, disregarded, ignored. ➤ *Gulliver's Travels* (1726), *A Modest Proposal* (1729). From the 1730s an increasing illness, nausea, deafness, lethargy, madness.

Gulliver's Travels

Swift's main concern was: "what is man"? Not a 'rational animal', rather an 'animal, capable of reason.' He opposed the current optimistic trends on human nature. "Human nature is deeply and permanently cracked, and that we can do nothing with or for the human race until we recognize its moral and intellectual limitations" (Norton IV, 1934).

In the sequence of *Gulliver's Travels* the human race seems to be less and less valuable. This is shown by the more and more cruel way Gulliver gets to on shore: 1/ shipwreck; 2/ Gulliver is left alone due to the cowardice of his fellows; 3/ captured and abandoned by pirates; 4/ left alone by rebel mariners.

BOOK I:	political allegory - satire, indirect criticism
BOOK II:	utopia - direct criticism of England
BOOK III:	philosophical allegory - satire, indirect criticism
BOOK IV:	utopia - direct criticism of mankind

It is interesting that even the positive examples are not fully perfect. Keywords: *relativity*, *comparison*. "For in fact, what is man in nature? A nothing in comparison with the infinite, an All in comparison with the Nothing" (Pascal); "Man fills up the middle space between the animal and intellectual nature, the visible and invisible world" (Addison).

The double nature of man is a return to the idea of the Great Chain of Being. Swift suggests that only the human nature has flexibility and love/tenderness, Swift's ideal is the middle of the road (Classicist), the full scale human nature. (Cf. F.R. Leavis: "The horses may have all the reason but the yahoos have all the life.") Swift's ideals were determined by being a faithful Christian and a humanist. In this sense he is a late descendant of THOMAS MORE. However, Swift could not be as reasonable as More. His rationalism reached the limits of reason and the positive program is turned into its opposite – a *negative utopia* (this is the subversive tendency).

(2) *Pamela and Tom Jones*

(a) SAMUEL RICHARDSON (1689-1761)

Richardson was also a representative of the rising bourgeoisie, the 'self made man.' Business: stationary, printing press. Soon leading Fleet street man. Two marriages, 12 children. (Puritan, petty bourgeois morality.)

Pamela, or Virtue Rewarded

Published in 1740, + 4 edns in 1741. The publication history exemplifies this stubborn, petty bourgeois advancement. Two booksellers proposed that Richardson compiled a volume of model letters for unskilled writers (*Letters to and for Particular Friends*, 1739).

Plot: Pamela Andrews, a young maid-servant. Her lady's son Mr. B[ooby] falls in love with her and molests her but Pamela repels until Mr. B. decides to marry her.
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Richardson proved to be a great and influential novelist. His real interest was in psychology – *new sensibility* – what he could best express in the form of letters (documentary methods: letters, journals). *Pamela*

is the first English novel of character. “He was a genuine scholar of character, predecessor of the psychological novel. At the same time he created a dangerous genre: from the squire-chambermaid relationship there is a straight road to directors and poor typist girls” (Takács Ferenc, *Fielding*, 95). Thus Richardson became the father of literary kitch.

Richardson wanted to prove the moral of the Glorious Revolution – a compromise between aristocracy and bourgeoisie (Mr. B. and Pamela reconciled). His ambition to validate the optimistic philosophy of Shaftsbury provoked a great deal of antipathy, especially from the part of Fielding, from the writer who created the first great synthesis of early English novel.

(b) FIELDING (1707-54)

He was of noble origin, humanist education, the life of a vagabond, soldier, spy, hackwriter, finally a man of justice, prosecutor.

While Richardson was contented with Shaftsbury’s ideas about the inherent good nature of man and studied this in psychological approach, Fielding was more interested in the totality of the society, in the interaction of groups of characters in a social setting. For this he found suitable the epic tradition in a modernized form. The realistic and the documentary layer is only one aspect of his novels which appear in a more complex set of conventions.

Shamela (1741)

One of Fielding’s reactions against *Pamela*, a parody. Like Swift, Fielding represented human degeneration here. 1/ The reversal of ‘virtue rewarded’; 2/ degenerated language (‘virtue’ – ‘vartue’). ➤

Plot: letters between Shamela (‘pretension’) Andrews and her mother. Shamela shrewdly exploits Mr. Booby’s blind love while she is the lover of a parson, Williams. After their marriage Booby reveals her true nature and kicks her out. Parson Williams’ figure is an attack on the clergy which exploited Pamela’s morals.

Although exposing the inadequacies of *Pamela*, *Shamela* offered no explicit, constructive alternative. Fielding provided this in *Joseph Andrews* (1741) in which Booby’s mother molests Joseph, Pamela’s brother.

Fielding realized that the age needed a new type of epic, a grand scale, descriptive genre. This could not be the worn out Baroque verse epic, however, Fielding also wanted to have links with the tradition. This was most perfectly carried out in his masterpiece:

Tom Jones (1749)

The work is a novel and a meta novel (a story about novel writing). This is achieved by the strong presence of the author. Ever-present narrator, commentator, shocking, surprising, mocking the reader. The effect: 1/ realistic story, presenting the totality of life, but 2/ more than documentarism, a consciously organized work of art. This technique is the main source of Fielding’s irony and self irony. 3/ Romance-elements are not entirely neglected (archetypal, mythical motif of the foundling and his fortunes).

The plot structure:

- I. Allworthy's country estate (comedy of manners)
- II. On the road (picaresque with an inserted comedy of manners in the country inn)
- III. In London (saloon world, comedy of manners)

Tom Jones at the crosscurrents of traditions: CLASSICISM, EPIC TRADITION – extensive totality, Homeric panoramas. ROMANCE TRADITION – unrealistic episodes, changings, foundlings. PICARESQUE TRADITION – the middle part with the wanderings. The secularization of the romance tradition. DRAMA,

COMEDY OF MANNERS – the inn in Upton; the London scenes. COMEDY OF HUMOURS: some of the characters, e.g. Sq. Western.

Morals: social criticism, the motive of rebellion (subversion). The positive exception is against the corrupted world.

(3) STERNE (1713-1768)

A comparison between the three great novelists:

Richardson engagement with the everyday life, psyche, display of the mind	Fielding extensive totality, shown with irony, alienating effects, a strong presence of the narrator
STERNE	

Tristram Shandy

Literary and intellectual traditions inspiring Sterne's work: RABELAIS – verbalism, mockery; BURTON – observation of the mind; SWIFT – digressions, irony; CERVANTES – everydaylike, still excentric, romantic characters; FIELDING – the strong presence of the narrator; LOCKE – the theories of perception.

If Richardson was the novelist of home life, Sterne can be termed as the novelist of sentiment and reflection.

Nowadays *Tristram Shandy* is seen to be the forerunner of 20th century novel, especially with its concept of time: the mind works according to the laws of associations (in a rather mechanistical way).

Characters: Walter Shandy - and wife; Uncle Toby; Corporal Trim; Yorick (parson), the jesting sentimentalist; Tristram.

By presenting a microcosm ('Shandy world') Sterne launches attack against a lot of 18th century absurdities and perversities: in this sense he is a figure perfectly fitting the world of Enlightenment. He attacks pedantry (Walter – ideas; Toby – feelings); prudery (famous naturalistic scenes); the wrong usage of science (Toby – cf. Swift).

A Sentimental Journey...

Sterne's minor masterpiece is *A Sentimental Journey through France and Italy*. The short novel has the same characteristics of *Tristram Shandy* – surprising turns, details of insignificant daily life, sometime gross humour –, plus a great deal of feelings and sensibility. Sterne's aim: "To teach us to love the world and our fellow-creatures better than we do."

A wide variety of communicative interaction is involved: eye contact, body language, verbal expressions.
➤ Structural surprises: interrupted or unfinished scenes ("the fille de chambre's..."); a tension between the title and the actual contents of the work (Italy is not mentioned). ➤ Towards Romanticism and modernism.