



Institute of Open and Distance Education

Faculty of Arts

Prose-II

Prose-II



2MAENG3



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Addison

- (1) **I can scarce forbear weeping, to see how few of its Inhabitants are now living. It was with this Thought that I drew up my last Bill of Mortality, and endeavoured to set out in it the great Number of Persons who have perished by a Distemper (commonly known by the Name of Idleness) which has long raged in the World, and destroys more in every great Town than the Plague has done at Dantzick.**

Reference: This passage has been quoted from the essay ‘Choice of Hercules’ authored by essayist ‘Joseph Addison’.

Context: In this passage Addison throws light on the Mortality of the life. Addison thinks that all the people of world suffered from the great idleness.

Explanation: Revealing the idleness of Multitudes essayist-furtheres that all the world is full of a very large number of people but no one can alive till hundred of years. Everything will be destroyed one day. No one can weeping or crying for their forbears. It is so that how few its inhabitants are now living. I totally scare to such people. Addison furtheres that because of that thought he drew up his last bill of mortality and he did very hard work to set out it in a very large number of people who have been destroyed by a distemper or idleness, which has raged for many years in this world. The essayist says that he has done very hard work to remove all this idleness from the world which destroyed a very large amount of people in every great town and city. It is more dangerous than the plague at Dantzick.

- (2) *He one Day retired into a Desert, where the Silence and Solitude of the Place very much favoured his Meditations. As he was musing on his present Condition, and very much perplexed in himself on the State of Life he should choose, he saw two Women of a larger Stature than ordinary approaching towards him.*

Reference: These lines have been selected from the essay ‘Choice of Hercules’ authored by ‘Joseph Addison’.

Context: In these lines the essayist tells us about ‘Hercules’ that Hercules was very confused to choose the right way for living his life peacefully.

Explanation: Here Addison, in these lines tells us that one day Hercules asked the divine moralist what type of course of life he ought to pursue? What the way of life he should choose, what should be natural for him. In this way, he left his house one day and went to a quite

deserted place. In that desart, the silence, peace and loneliness of that place gave him a pleasant feeling to his meditation. The whole environment favoured him. He was thinking carefully without noticing that what is happiness around him. Hercules was very confused in himself about the condition of life. As he was musing in his thought that what should he choose in the state of his life, essayist furthers that Hercules suddenly saw the two ladies with a very big stature and he saw that they both were coming towards him.

(3) **My dear Hercules, (says she) I find you are very much divided in your own Thoughts upon the Ways of Life that you ought to choose: Be my Friend, and follow me; I'll lead you into the Possession of Pleasure, and out of the Reach of Pain and remove you from all the Noise and Disquietude of Business. The Affairs of either War or Peace shall have no Power to disturb you. Your whole Employment shall be to make your Life easy, and to entertain every Sense with its proper Gratification. Sumptuous Tables, Beds of Roses, Clouds of Perfumes, Consorts of Music, Crowds of Beauties, are all in a Readiness to receive you. Come along with me into this Region of Delights, this World of Pleasure, and bid Farewell for ever to Care, to Pain, to Business.**

Reference: These lines have been taken from the essay 'Choice of Hercules' written by 'Joseph Addison'.

Context: In this passage the essayist describes about the Hercules and goddess of pleasure of world.

Explanation: Point out the Hercules that beautiful lady says My dear Hercules please come to her why he was so sad and upset. She said that he is very disturbed in the matter of life because his views were mixed with each other and she find him confused, yet he was not able to take any decision. Please come to her Hercules would lead him about the true and right way satisfaction, pleasure, enjoyment and happiness of life. She again said to become her friend and follow her to remove his all pain, sorrow and worries. She want to tell him that how he can make his life easy and luxurious without the noise and disquietude of business of life after that the affairs of either war or peace shall have no power for disturbing him and could not divert him to his aim. His all works and employment should make his life easy and entertain him in every sense with its proper gratifying manner the expensive and impressive tables, bed of roses and cloud of sweet fragrance, music consorts and the crowd of beautiful women all would be ready to receive him very moment of his life. She again said to him to come along with her, into the world of pleasure, happiness and delight and bid farewell

to all pains, sorrow, worries and business means all the struggling efforts of life.

- (4) **Hercules, (says she) I offer my self to you, because I know you are descended from the Gods, and give Proofs of that Descent by your Love to Virtue, and Application to the Studies proper for your Age. This makes me hope you will gain both for your self and me an immortal Reputation. But before I invite you into my Society and Friendship, I will be open and sincere with you, and must lay down this as an established Truth, That there is nothing truly valuable which can be purchased without Pains and Labour. The Gods have set a Price upon every real and noble Pleasure.**

Reference: This passage has been quoted from the essay 'Choice of Hercules' written by 'Joseph Addison'.

Context: In the passage, the other woman says Hercules to follow her and she addressed herself a young heroine in a very different manner.

Explanation: Hercules the other lady says that she offer her friendship to him because he was a different creature of God and send by him on the earth and it is proved by his love to virtues and prayers to the studies, proper for his age. His all holy works make her sure that he would gain an immortal reputation for himself and her. Addison further says that the Goddess of virtue offered Hercules her friendship and invite him in her society. The goddess of virtue promised to Hercules that she would be open in her views and be sincere in all the matters. She did not want to bind him in any bond. He would be free for doing every thing. He must believe on her and the established truth God who is every where and nothing is not valuable in this world which can be bought without any pain and Labour. The God have set a very reasonable price for every real and noble pleasure and happiness. Its cannot be purchased by a lot of money and not any treasure of a king.

- (5) **If you would gain the Favour of the Deity, you must be at the Pains of worshipping him; if the Friendship of good Men, you, must study to oblige them; if you would be honour'd by your Country, you must take Care to serve it. In short, if you would be eminent in War or Peace, you must become Master of all the Qualifications that can make you to so. These are the only Terms and Conditions upon which I can propose Happiness.**

Reference: This passage have been quoted from the essay 'Choice of Hercules' penned by essayist 'Joseph Addison'.

Context: In this passage, Joseph Addison tells us the importance of labour and hard work. He says that every good thing and happiness is correlated to each other. No one can get one without the other one.

Explanation: In this passage the essayist throws light on the importance of work and labour. The Goddess of virtue tells Hercules that everything has its own price in this world and if he purchase that thing than he would be pay exact pain or labour for that because God has set a price upon every noble pleasure. The Goddess further says Hercules if he win a favour of his almighty God he must beat the pains of worshipping and praying him. If he want to do friendship with a good man, he must study to oblige them, and if he want to honoured or respected by our country, he must take care to serve it. He must fight for his country and atlast she want to say that if he would be a eminent in war or peace, he would be a master of all that qualifications and arts that can make him like that she calls Hercules dear and says these are the only term and conditions to get any pleasure and happiness and on which she could propose him happiness.

(6) **It was said of Socrates that he brought Philosophy down from heaven, to inhabit among men; and I shall be ambitious to have it said of me, that I have brought Philosophy out of closets and libraries, schools and colleges, to dwell in clubs and assemblies, at tea-tables and in coffee-houses.**

Reference: These lines have been quoted from the essay 'Uses of the Spectator' penned by Joseph Addison'.

Context: In this passage the essayist compares himself with the Socrates, the great philosopher of the Greek, within the matter of philosophy.

Explanation: In this passage the essayist describes about the Socrates that Socrates was a great philosopher and a teacher and he was the first person to introduce philosophy among the people. According to the essayist the Socrates was the man who have brought the philosophy down on earth from the heaven and make it to living among the people. The essayists further say that it was said about him that in the real way, he brought the philosophy out of the closets of the people and he brought it out from the library, schools and colleges. He again says that he endeavoured to dwell it into clubs and assemblies and at tea tables and in coffee houses. About his this achievement, he felt so ambitious to saying that he introduced the philosophy every where and to the Common people and new generation of youth.

(7) **Sir Francis Bacon observes, that a well-written book, compared with its rivals and antagonists, is like Moses's serpent, that immediately swallowed up and devoured those of the Egyptians. I shall not be so vain as to think that, where the**

Spectator appears, the other public prints will vanish; but shall leave it to my readers' consideration.

Reference: This is an extract from the essay 'Uses of Spectator' written by 'Joseph Addison'.

Context: In this passage the essayist tells us about 'Spectator' his new book which is written by him, that he hoped that it will be more successful than other public prints.

Explanation: The essayist takes a Survey that he concludes that Sir Francis Bacon who was a great essayist observes that a well written book and a popular book is always compared with its rivals and antagonists, all rivals have been searched mistake in the good books that is like a big Moses's Serpent who immediately and quickly swallowed up all of those the Egyptians to being hungry. Addison further says that it is not worst to think about him. Either he would be so vain as to think that when his book 'Spectator' will be launched in the market, it would have a big stature than other public prints and the 'Spectator' will be more popular in few of days. Against the 'Spectator' the other public prints will vanish but don't want to be fastidious man and he should leave it to his well wisher and readers consideration, where it may be that it is in not much better according to basics of writings and it is also may that it's not so good in the knowledge of one's self and for the other it would be so fantastic and enjoyable.

(8) **Their amusements seemed contrived for them, rather as they are women, than as they are reasonable creatures; and are more adapted to the sex than to the species. The toilet is their great scene of business, and the right adjusting of their hair the principal employment of their lives. The sorting of a suit of ribbons is reckoned a very good morning's work; and if they make an excursion to a mercer's or a toy-shop, so great a fatigue makes them unfit for anything else an the day after. Their more serious occupations are sewing and embroidery, and their greatest drudgery, the preparation of jellies and sweet meats.**

Reference: This passage has been quoted from the essay 'Uses of Spectator' written by 'Joseph Addison'.

Context: In this passage the essayist point out the habits of women that they are reasonable creatures, and spent their all time in house keeping work and their own homely talking.

Explanation: The essayist tells us that the women are cheerful and happy in their nature but their amusements seems very contrived for them, as they all are practical and sensible in every manner and they are more adapted for the sex than to other creatures and species. Addison further says that they are busy in their toilets, it is very suitable

place for their business. They spent their more time on adjusting their hair in the right way, doing worst thing and decorated their house. It may be principal employment of their life, in the very early morning, to wake up and maintain their own closets and sorting a suit is reckoned very good morning's work for them. The essayist says that women are laborious in doing their work if it said them to go to an excursion, to a mercer's or market and anywhere they do that but a great fatigue make them exhausted, after that they can not do any work of the day they felt more and more tired and unfit. They have more serious outlook about the occupation of sewing and embroidery. They have more interest in it. At last their great boring work is that the making and preparation of jellies and sweet meats.

- (9) **I hope to increase the number of these by publishing this daily paper, which I shall always endeavour to make an innocent if not an improving entertainment, and by that means at least divert the minds of my female readers from greater trifles. At the same time, as I would fain give some finishing touches to those which are already the most beautiful pieces in human nature, I shall endeavour to point out all those imperfections that are the blemishes.**

Reference: These lines have been taken from the essay 'Uses of Spectator' written by 'Joseph Addison'.

Context: In these lines the essayist wants to point out all the blemishes in the life of his female readers. He says that he endeavour more to increase the number of entertainment and at least divert the mind of female readers.

Explanation: Addison favoured to the women. He tells that they are the best creatures of the world. They spent their life for others and don't feel any guilt for that. In this favour Addison wants to help them to get the sphere knowledge and virtue, all the beauty of mind and love by their mail beholders. In this way, he leads a hope to increase the number of these by publishing in his daily paper, that he will always do hard work to make an innocent event for them. Women are very modest creatures and if he don't improve in himself and can't provide more entertainment to them, He feel so trifle himself with his works and by his daily paper. He wants to divert the mind of his female readers from greater jellies, sweet meats and trifles. They should use their minds, beauty and knowledge in intellectual tasks too. The essayist further says that at the same time when he would give some finishing touches to those which are already the most beautiful pieces in human nature, on the other hand he should endeavour to point out all that imperfections and incompleteness that are the blemishes and a dark spot in human nature.

Goldsmith

- (10) **Though he is generous even to profusion, he affect to be thought a prodigy of parsimony and prudence; though his conversation be replete with the most sordid and selfish maxims, his heart is dilated with the most unbounded love.**

Reference: The above mentioned lines have been taken from the very important essay 'The Citizen of the World' (letter No. XXVI), 'The Man in Black' composed by Oliver Goldsmith.

Context: In the above essay Lien Chi Altangi, a Chinaman and also being a friend of the Man in Black gives message to him about the real condition of his country.

Explanation: Here author says that the man in Black is a very free person. Though he always shows that he is a very good example of thriftiness and economy. His discussion is always filled with callus and crude common place saying at the same time his heart remains full with the limitless love for the suffering humanity with sorrows and sadness.

He never desires that people should come to realize about his liberal habit towards the poors and down trodden hence he shows as if he is the most violent person of the world but at times this curtain of pretention falls down and people come to know about the milk of human kindness that flows continuously in his heart.

- (11) **Some affect humanity and tenderness, others boast of having such dispositions from nature but he is the only man I ever knew who seemed ashamed of his natural benevolence. He takes as much pains to hide his feelings, as any hypocrite would to conceal his indifference; but on every unguarded moment the mask drops off, and reveals him to the most superficial observer.**

Reference: The above mentioned lines have been taken from the very important essay 'The Citizen of the World' (letter No. XXVI) 'The Man in Black' composed by Oliver Goldsmith.

Explanation: Here the writer says that there are various types of persons. Some people always make a show of their good qualities like virtuousness and tenderness, there are some others who beat about the bushes of having these qualities in them. But, according to the author he is the only man whom he know is the person that never desires that people should know about his virtuousness and benevolence. On the contrary he feels shy when he comes to realise that people have become familiar of this quality. He takes much pains to bide his feelings of generosity as any deceiver would do to conceal his bad qualities. But at every unseen moment when he becomes a bit careless of hiding it the

curtain of pretention drops off and even the most outward looker can well observe these qualities in him.

(12) **The sailor replied in a tone as angrily as he, that he had been an officer on board a private ship of war, and that he had lost his leg abroad, in defence of those who did nothing at home.**

Reference: The above mentioned lines have been taken from the very important essay 'The Citizen of the World' (letter No. XXVI) 'The Man in Black' composed by Oliver Goldsmith.

Explanation: When the Man in Black and Chinaman were having a short foot on journey and the man in Black was using the most selfish verbology for those who were in a very much suffering condition. In his view the government should ask them to jail inspite of making other provisions for their welfare. In the meanwhile the conversation was interrupted, there was a one lame sailor in latters and was demanding something to eat from these two men. At this the Man in Black began to talk with that man in an angry mood and inquired why was he begging like that.

Here the writer says that when the sailor came across to such enquiry he, too, answered in the same style and said that he was not a beggar, actually he had been an officer on a private ship of battle and was fighting for the people of his country. In the battlefield he lost one of his legs in a foreign country. He lost his leg in doing the defence of those who were doing nothing and were lazily sitting at their home and don't understand the sacrifice of the brave soldiers.

(13) **A wretch who in the deepest distress still aimed at good-humour, was an object my friend was by no means capable of withstanding; his vivacity and his discourse were instantly interrupted; upon this occasion his very dissimulation had forsaken him.**

Reference: The above mentioned lines have been taken from the very important essay 'The Citizen of the World' (letter No. XXVI) 'The Man, in Black' composed by Oliver Goldsmith.

Explanation: When the author was going with his friend and was indulged in talking about the contemporary condition of society, he was of the view that the beggars should not be helped for this habit is making them lazy. Such fellows deserve only a prison instead of some help or provision made by the government. Same time he happened to come across a helpless widow. She was a actual miserable creature but she was not begging at all, on the contrary she was trying to earn something by singing.

Here the writer expresses his views that the lady who was in the very terrible circumstances of her life but was not begging and trying to

earn something by doing some work. This act of the lady struck the heart of Man in Black and the harsh language and discourse that he was using uptil now for such fellows immediately finished. He was not able to stop himself to help the lady. His outburst had left him and he was thinking how he could help the lady.

Lamb

(14) **In the gradualcommon Adam.** (Para 1)

Context- This is an extract from Charles Lamb's well-known autobiographical essay, "New Year's Eve".

Here the author expresses his views on the tradition of celebrating the arrival of the New Year with great hope and gaiety. Unlike the other people who welcome the New Year with enthusiasm and mirth, and bid farewell to the Old Year without feeling any sadness or sorrow, Lamb becomes very sad and serious on the eve of the New Year. The birth of a New Year, is of great interest to all.

Explanation- Lamb says that every man has two birthdays in a year-one his own and the other of the New Year. By and by many of the old customs are passing out of use, and the custom of celebrating our own birthday has almost become outdated. Or it has been left to children who do not think anything about it beyond a feast of delicious fruits and other items. In other words, the individual birthdays are nowadays important only for children. But as far as the birth of a New Year is concerned, it is of immense importance to all-whether one is a king or a cobbler. According to Lamb, there has been hardly any person who has ever been indifferent to the first January. All are equally enthusiastic to welcome the New Year. The first day of January is the beginning-point of their calculations and aspirations for future. The birth of a New Year is like the birth of the human race.

(15) **Methinks, it is betterold rogue.** (Para 4)

Context- This is an extract from Charles Lamb's well-known autobiographical essay, "New Year's Eve".

Explanation- Here Lamb takes up two incidents of loss from his own life and interprets them with an optimistic touch. He courted Alice Wmterton for seven long years, but gained nothing except an experience of unrequited love. At that time he was a slave to the physical charms, i.e., fair hair and fairer eyes, of his beloved. His love's labour was lost as he could not marry her, and so remained a bachelor throughout his life. But he, like an optimist, thinks that if he had not wasted the seven long years of the golden period, (i.e., youth) of his life, he would not have been able to experience so passionate a love-adventure. Another

sad incident which occurred in Lamb's life was the loss of a legacy of two thousand pounds. His family was deprived of that legacy by Dorrell, a mean and dishonest lawyer. Lamb takes this loss to be something good, because if it had not been so, he could not have known about the meanness of the deceptively attractive lawyer - Dorrell. For Lamb the loss of legacy is less important than his knowledge of a rogue like Dorrell.

Note- (i) *I should have pined away seven of my goldenest years: In 'Dream Children' also Lamb refers to his courting Alice Winterton for seven years. He writes, "..... how for seven long years, in hope sometimes, sometimes in despair, yet persisting ever, I courted the fair Alice W-n."*

(ii) *Tennyson must have taken the idea from these lines when he wrote:*

Tis better to have loved and lost,

Than never to have loved at all.(In Memoriam XXVII.)

(16) **In those days "like a weaver's shuttle."**

(Para 8)

Context- This is an extract from Charles Lamb's well-known autobiographical essay, "New Year's Eve".

Explanation- Lamb here says that the sound of the midnight bells bidding farewell to the Old Year and welcoming the New Year used to bring into his mind a series of sad thoughts, while it seemed to raise joyousness and enthusiasm among others. Being not a fully mature man then, Lamb would not think much about all that and did not understand its meaning well. He says that no youngman below thirty feel that he is subject to death. It does not mean that he does not know about the perishability of life. He knows it well and, if needed, can deliver a sermon on the delicateness of life. But he does not apply it to his own self in the same way as we cannot imagine the freezing cold of December in the hot month of June. In other words, the young man enjoys life without having any fear of death in his mind as in the hot month of June we can hardly bring into our imagination the intense cold of the freezing days of December. To confess the truth Lamb says that he feels all these experiences very powerfully. At the end of the Old Year (i.e., at the midnight of 31st December) people joyously welcome the New Year, but the author at the same time begins to count the probable years he may live more, and grudges at the expenditure of the smallest unit of time in the same way as a miser does at the spending of any of his farthings. With the passage of years his life-span becomes shorter, and, therefore, he attaches greater importance to their duration. And sometimes he fondly puts his finger into the wheel of time to stop its

movement. Lamb then clearly says that he is not content to die as quickly as moves a weaver's shuttle.

Note- "like a weaver's shuttle": This phrase has been taken from the Bible: Job 7, 6 - "My days are swifter than a weaver's shuttle, and come to their end without hope."

(17) **I have hear Positive!** (Para 14)

Context- This is an extract from Charles Lamb's well-known autobiographical essay, "New Year's Eve".

Explanation- The author here tells us that he has heard some people say that they have no interest in life. Such people regard death as a port of refuge. To them, in other words, death is the only certainty in this life of uncertainties. They speak of the grave as something very comforting and pleasing where they may rest as on a pillow. There have been some persons who have wooed death. But Lamb addresses it as a foul and ugly ghost, and declares that he detests, dislikes, and curses it. And, like Friar John, he wants to hand it to millions of devils so that it may be finished like a universal viper (a poisonous snake), and be cursed for ever. That it may become an object of reproach like evil itself is the wish of Lamb. Addressing death as a melancholy Privation (a sad-looking force that brings human existence to an end) he says that he cannot tolerate it at any cost. He also calls it a more dreadful and perplexing certainty. In reality, Lamb in these lines ridicules those who pretend to be quite indifferent to life and to have love for death.

Note- (i) **Some have wooed death:** *The reference seems to be to John Keats, who, in his Ode to a Nightingale (1820) gives vent to his love for "easeful Death"*

".....; and for many a time

I have been half in love with easeful Death,

Call'd him soft names in many a mused rhyme

To take into the air my quiet breath;"

(ii) **Friar John:** *a character in Gargantua, a satirical romance by Rabelais. T. curse the people he says, "I deliver thee to all the devils in hell."*

(18) **Every dead man candidate for 1821.** (Para 15)

Context- This is an extract from Charles Lamb's well-known autobiographical essay, "New Year's Eve".

Explanation- Lamb likes neither death nor a dead man. All the foolish consolations offered against the fear of death are dull and ineffective. He imagines every dead man saying to him in his (dead man's) hateful language that he also will become a dead man like him

shortly. Addressing him as "friend", Lamb retorts that he will not die so soon as he (dead man) thinks. And then he tells him of the superiority of a living man to a dead man. He (Lamb) is alive. He can move about anywhere he likes. He is better than even twenty or more deadmen. The living ones are the superiors of the dead. The latter should know the former. He presents the bitter truth that the dead man can have no New Years' Days, and cannot enjoy any festivity of the New Year; but as far as he (Lamb) is concerned, he is a living man, and so a happy and enthusiastic candidate to welcome the New Year, i.e., 1821.

(19) **Where be hypochondries.** (Para 16)

Context- This is an extract from Charles Lamb's well-known autobiographical essay, "New Year's Eve".

Explanation- Lamb here tells us of the invigorating effect of Cotton's song of optimism entitled The New Year. He asks the Reader about its effect, and then feels surprised at the disappearance of all the fears of death which have been described in the preceding paragraphs. All those whining fears have passed like a cloud and have been dissolved in the light of poetry. By the use of Metaphor he wants to say that in the light of the sun (clear poetry) all the clouds (fears of death) are evaporated. By a wave of the real poetry all such fears are washed away. Poetry is the only remedy to put all the fits of mental depression to an end.

Note- Helicon: a mountain in Boeotia, sacred to Apollo and the Muses. It was said to have two springs - Hippocrene and Aganippe. It was believed that he, who drank from them, would become a poet. The water of these springs was regarded as poetic inspiration itself.

(20) **The display..... insult** (Para 5)

Context- This is an extract from Charles Lamb's popular humorous essay 'A Bachelor's Complaint of the Behaviour of Married People'.

In this essay Lamb shows his displeasure and annoyance with the married people, particularly ladies. He explains the different ways which the married ladies follow to humiliate the bachelor friends of their husbands.

Explanation- Superior knowledge or riches may be displayed in a way which is sufficiently humiliating to those who lack them. But such a display has some excuse. Lamb says that the knowledge, which is shown with a view to insulting him, may by chance do some good to him, and thus he may be benefited by the show which is managed to insult him. And the show of a man's riches through his beautiful and grand houses, attractive parks and gardens, or through any other object will humiliate the author, but not without giving him temporary enjoyment. But the

display of the happiness felt by the married people provides no such opportunities of improvement or enjoyment. It is, according to Lamb, a pure and uncompensated insult of the bachelors.

(21) **Marriage by.....our faces.** (Para 6)

Context- This is an extract from Charles Lamb's popular humorous essay 'A Bachelor's Complaint of the Behaviour of Married People'.

Explanation- Lamb, though remained himself a bachelor throughout his life, presents a vivid definition of 'marriage'. It is according to him, a monopoly, which may give birth to ill-feeling too. Others having exclusive possession of something try to keep it away from the public eye. Monopoly loses its meaning the moment it becomes known to all. But the married couple having exclusive possession of each other make a show of the most unpleasant part of their possession before the bachelors. And thus the latter feel humiliated.

(22) **I cannot.....pretext.** (Para 9)

Context- This is an extract from Charles Lamb's popular humorous essay 'A Bachelor's Complaint of the Behaviour of Married People'.

Explanation- Lamb presents his reaction to the general tendency of the married people that they take pride in having children. They are no rarity at all. Lamb fails to understand why the parents are proud of their children. They might have been an object of pride if they had been rare creatures like phoenixes. A phoenix takes new birth after hundreds of years, while a married couple may have a child every year.

Note- Phoenix: A mythical bird which, after living hundreds of years in the Arabian deserts, burnt itself on a funeral pile and rose from the ashes young again, to live for another cycle. Thus is symbolized something very rare.

(23) **Like as the..... the other.** (Para 11)

Context- This is an extract from Charles Lamb's popular humorous essay 'A Bachelor's Complaint of the Behaviour of Married People'.

Explanation- Lamb says that in one of the prayers in the Bible children have been described as the arrows in the hand of the giant. The prayer containing this sentence is sung particularly on the occasion of a religious ceremony when women, after safe delivery, present themselves in the church for giving thanks to God and all. The author says that the man who has a number of children is happy and fortunate. But the man with children should not use them against the bachelors. In other words the arrows (children) should not be launched on the weaponless (bachelors). If children are arrows, let them be so; but they should not

be directed to pierce and transfix the bachelors. According to Lamb children are double-headed arrows—they are sure to hit the bachelors with one point or the other.

Gardiner

(24) **That was a jolly story which Mr Arthur Ransome told the other day in one of his messages from Petrograd. A stout old lady was walking with her basket down the middle of a street in Petrograd to the great confusion of the traffic and with no small peril to herself. It was pointed out to her that the pavement was the place for foot-passengers, but she replied: "I am going to walk where I like. We've got liberty now." It did not occur to the dear old lady that if liberty entitled the foot passenger to walk down the middle of the road it also entitled the cab-driver to drive on the pavement, and that the end of such liberty would be universal chaos. Everybody would be getting in everybody else's way and nobody would get anywhere. Individual liberty would have become social anarchy.**

Reference: These lines have been taken from essay of A. G. Gardiner's 'On the Rule of the Road'.

Context: In this para the writer is giving a reference of a story told to him by his friend Mr. Arthur Ransome that was told on another day in one of his messages from Petrograd, where he told 'discipline' is must in traffic also-while it is most necessary in every stream of life of course.

Explanation: In his message of Petrograd he says that there was walking a strong & sturdy lady having a basket in her hand in the very midst of the street, was in confusion of traffic even without a little danger. The other persons which were walking on the road, told her the side laws of stones or bricks was allowed freely for the onfoot persons (passengers), but she denied the directions and said like the liberal, the foolish persons, "I am going to where I like, we have got liberty now." So, here the dear sturdy old lady does not know that if she herself, being a foot passenger, is allowed to walk on the road as per her desire, then the Cab-man have to drive their carriage on pavement, the bricky laws and perhaps the end of such type of freedom will be only the universal chaos or end of life. Here, the writer is clearly explaining that if everybody would be getting in everybody else's way then nobody would get space anywhere and this world will be finished very quickly, thus the individual liberty will become the social anarchy-the social disorder. So, 'discipline' is a must every where in this world even in traffic also.

- (25) **There is a danger of the world getting liberty drunk in these days like the old lady with the basket, and it is just as well to remind ourselves of what the rule of the road means. It means that in order that the liberties of all may be preserved the liberties of everybody must be curtailed. Often you may have to submit to a curtailment of private liberty in order that you may enjoy a social order which makes your liberty a reality.**

Reference: This stanza has been traced out from the famous writing of A. G. Gardiner, 'On the Rule of The Road'.

Context: In the above referred para, the writer has diverted our attention towards what rule of the road means and about the individual's real liberty.

Explanation: In the above para Mr. A. G. Gardiner has told the world's danger due to such liberty drunkers intoxicated persons, like that strong lady having a basket in hand and wanted to walk in the centre of the road, which is never possible even in very early morning also. Here, the writer is making us very attentive towards the exact rules of the road means. The meaning of road rules, the traffic rules is that liberties, the freedom of all of us may be preserved may be cut short. And sometimes we may have to an addition to a curtailment of private or individual's freedom in sequential order. This type of freedom may be enjoyed by you in a social order and that liberty will be the very real liberty in your life.

- (26) **Liberty is not a personal affair only, but a social contract. It is an accommodation of interests. In matters which do not touch anybody else's liberty, of course, I may be as free as I like. If I choose to go down the street in a dressing gown, with long hair and bare feet, who shall say me nay? You laugh at me, but I have liberty to be indifferent to you. And if I have a fancy for dyeing my hair, or wearing a frock coat and sandals or going to bed late or getting up early, I shall follow my fancy and ask no man's permission. I shall not inquire of you whether I may eat mustard with my mutton. And you will not ask me whether you may be a protestant or a Catholic or whether you may marry the dark lady or the fair lady.**

Reference: The above mentioned paragraph has been taken from one of the vital writings of Mr. A. G. Gardiner 'On the Rule of the Road'.

Context: In these special lines, the writer has sketched a very beautiful picture of peculiar, very-very extraordinary persons of liberty; that they desire themselves to do anything anytime, which is detailed below.

Explanation: Here the writer has drawn a beautiful picture of the liberal persons of their liberal attitude. He is saying that everybody has equal right of Independence. But liberty is not an individual affair only, even it is a social contract. It is just making a sight changes or the sacrifice which may choose to other-people of course. In those matters which may touch the other's liberty perhaps, like, I may be as free, as liberal as I like, as I prefer. Further, the writer has given the different examples of liberty of the various people as if anyone would like go in the street in a dressing gown, with long hairs and bare feet i.e., feet without feet wearing (shoes) and in such a form, nobody may stop her-nobody may deny to do such.

In the another example, he is saying you may have liberty to laugh at himself, and he may have become quite indifferent i.e., he may not feel this type of laughter.

In the corresponding sequence of examples, he says that if he may colour his hairs, frock or coat or sandals in any colour or going to bed late or may get up early and he says that as per his fancy Imagination, he may not ask anybody's permission. And in the next example he is expressing his own concent that if 'You' and anyone is sitting beside him may eat Mustard with Mutton he (writer) will not ask or inquire at all that what the other person is doing?

In the next sequence he says that he will never ask whether I am a Catholic or Protestant or I may marry a dark lady or a fair lady, means there may not be raising any sort of enquiry or questions what so ever we may do? Most of the people in this world are of this attitude.

(27) **In all these and a thousand other details you and I please ourselves and ask no one's leave. We have a whole kingdom in which we rule alone, can do what we choose, be wise or ridiculous, harsh or easy, conventional or odd. But once we directly step out of that kingdom, our personal liberty of action becomes qualified by other people's liberty. I might like to practise on the trombone from midnight till three in the morning. If I went on to the top of Helvellyn to do it I could please myself, but if I do it in my bedroom my family will object, and if I do it out in the streets, the neighbours will remind me that my liberty to blow the trombone must not interfere with their liberty to sleep in quiet. There are a lot of people in the world and I have to accommodate my liberty to their liberties.**

Reference: These lines have been taken from a very famous essay of Mr. A. G. Gardiner's 'On the Rule of the Road'.

Context: In the above para the writer has given the various forms of the liberal people and their attitudes. Here he accommodates his liberty with people's liberty.

Explanation: In these lines the writer gives the another examples of the liberal people., There are thousands of other-details, through which both of us are pleased and having nobody's person's is doing our's own liberal attitude.

In one example, he says that if we rule in the entire Kingdom as a whole alone, what we know about the choice, ridiculousness or the harshness in Kingdom and if we step out of that Kingdom, our liberty–the freedom will became qualified on other's liberty. Next to this he says if I like to play on the musical instrument that resembles with the Trumpet from Midnight to morning three without disturbing the sleep of others. If this trambtone is played at Helvellyn will become happy, as that is only place where sound is expanded; but if he will play this musical instrument anywhere either in bedroom of house or streets; everyone concerning will feel objection.

There are a lot of the people in this world and he wants to accommodate his liberty with the people's liberties; then for that he has to sacrifice himself in the several aspects, then only he will feel himself liberal.

(28) **I got into a railway carriage at a country station the other morning and started reading a Blue-Book. I was not reading it for pleasure. The truth is that I never do read Blue-Book for pleasure. I read them as a barrister read a brief, for the very humble purpose of turning an honest penny out of them. Now, if you are reading a book for pleasure it doesn't matter what is going on around you. I think I could enjoy Tristram Shandy of Treasure Island in the midst of an earthquake.**

Reference: As above.

Context: The writer has traced here the explanation of his one accident's details keeping in view the liberty of others with action.

Explanation: He refers his massage of railway carriage, in the next morning while he read that blue-book, which was not read for pleasure, but like a barrister, he read that in brief to get the actual meaning that is penny from that. Here, he is giving us advise, if we are reading any book for our pleasure, no matter what so ever is going on around us; we should not care, & that is the exact attention of anyone. So, he is giving another instance of enjoying Tristram Shandy in the midst of Earthquake. This type of the attitude to being preferred by the author.

(29) **But when you are reading a thing as a task you need reasonable quiet. That is what I didn't get, for at the next station in came a couple of men, one of whom talked to his friend for the rest of the journey in a loud and pompous voice. As I wrestled with clauses and sections in the Blue-Book, his voice rose like a**

gale?, and his family history, the deeds of his sons in the war, and his criticisms of the generals and the politicians submerged my poor attempts to hang on to my job. I shut up the Blue-Book, looked out of the windows, and listened wearily to his thundering voice. It was like a barrel organ groaning out some banal song of long ago.

Reference: As above.

Context: Here the writer is giving the response of the traveller's (the two men) attitude Tit for Tat.

Explanation: Writer while reading quietly those persons sitting face to face with him in the next station they both started to talk loudly about their family members, but when the writer has loudly wrestled strictly the phrases clauses etc. while they were taking of their family's members appreciation, wrong side and the criticism while and then the writer while cried with the thundering voice of generals and the politicians submerged my poor attempts to hang on to my job. After that the writer closed the book and listened with annoyance, this was looking out him like a barrel organs (a musical instrument with loud-loud noise) had sang the banal songs before many-many years.

(30) **If I had asked him to be good enough to talk in a lower tone I dare say he would have thought I was a very rude fellow. It did not occur to him that anybody could have anything better to do than to listen to him, and I have no doubt he left the carriage convinced that everybody in it had, thanks to him, had a very illuminating journey, and would carry away a pleasing impression of his encyclopedia range. He was obviously a well-intentioned person. The thing that was wrong with him was that he had not the social sense. He was not "a clubbable man".**

Reference: As above.

Context: In the current para, the writer writes about his & the other person's stubbornness of liberal-attitude.

Explanation: Here he says if he ask the other person to slow the same bombasting noise for a short time then the other person will feel that this person is very uncultured one. It did not occur to him that anybody could have anything better to do than to listen to him, and had no doubt that he might had ever took any rent (conteyence) of his carriage. On giving thanks to that particular person with pleasing impressing of his encyclopaedic range. He was certainly a person of well intention. Wrong thing in him was that he was a very-very liberal person and had no social sense. He was not a sociable person.

Such persons come in this world for themselves only.

- (31) **A reasonable consideration for the rights or feelings of others is the foundation of social conduct. I believe that the rights of small people and quiet people are as important to preserve as the rights of small nationalities.**

Reference: As above.

Context: In this para of very few lines. Mr. A. G. Gardiner, the writer of this lesson has placed secret & a vast idea of importance of small & quiet people is like a small nationalities.

Explanation: The writer says here a very reasonable a very appropriate secret encircled with the vastness of idea of the rights of small and very silent people is just quite equivalent to rights of the small nationalities and that is the foundation of the social conduct.

- (32) **Let us take the trombone as an illustration again. Hazlitt said a man who wanted to learn that fearsome instrument was entitled to learn it in his own house, even though he was a nuisance to his neighbours, but it was his business to make the nuisance as light as possible. He must practise in the attic, and shut the window. He had no right to sit in his front room, open the window, and blow his noise into his neighbours ears with the maximum of violence. Now think of another person who has brought a very blatant gramophone, and on Sunday afternoon sets the things going, opens the windows and fills the street with Keep the Home Fires Burning or some similar banality. What are the right limits of social behaviour in a matter of this sort?**

Reference: As above.

Context: In these lines, the writer has compared the nature of both the learner of very frightening musical instruments i.e., Trombone which is an headache to the neighbour and the corresponding persons while the other Musical instrument blatant gramophone the most vulgar instrument and on the same gramophone opening the window, and thus he has asked what are the right limits of social behaviour.

Explanation: Here the writer's sketched a very beautiful picture of comparison of right limits of social behaviour. On the one side he has referred the learner of very frightening musical instrument 'Trombone', learner has to learn this instrument at home either closing his window or by sitting in attic, even it is an headache for the neighbours, whose ears are filled with the maximum & the nuisance loud noise. Even the family has not given him right to sit in the front room.

On the other hand he has drawn a sketch of another person, who has brought a very blatant gramophone and on the Sunday afternoon sets the things going on tune like that Keeps the home fires burning.

Herein the end of this paragraph, the writer is asking a question from the readers that what are the rights limits of the social behaviour, the social liberalities in this type of independence of persons?

(33) **If you like the gramophone you are entitled to have it, but you are interfering with the liberties of your neighbours if you don't do what you can to limit the noise to your own household. Your neighbours may not like to keep the Home Fires Burning. They may prefer to have their Sunday afternoon undisturbed, and it is as great an impertinence for you wilfully to trespass on their peace as it would be to go unmasked into their gardens and trample on their flower beds.**

Reference: As above.

Context: Here in this short para, the writer is continuing the previous discussion as whatsoever we are using, we are enjoying. We are getting role assure from that we shouldn't destroy that; we have to preserve that for getting further benefit from that.

Explanation: In the above lines, the writer is saying of the likings of is about the previous gramophone, but that will interfere the independence of the neighbours and if you don't do what you can to limit the noise to your own household, and if the surrounding people, do not like this tune of keep the Home Fires Burning. If they like to spent their sunday afternoon with the peaceful atmosphere and this will be as great as rudeness for you anxiously to trespass on their peacefulness, as unquestioned from their gardens as something, on which for walk and destroy it. How can one may do this?

(34) **I suppose the fact is that we can be neither complete anarchists nor complete socialists in this complex world-or rather we must be a judicious mixture of both. We have both liberties to preserve-our individual liberty and our social liberty. I shall not permit any authority to say that my child must go to this school or that, Shall specialize in science or arts shall play ruggor or soccer. These things are personal. But I cannot have the liberty to be a nuisance to my neighbours or make my child a burden and a danger to the commonwealth.**

Reference: As above.

Context: Here the writer is slowly-slowly coming to the exact and the very right conclusion of the chapter of liberties of each and every person. Here he has not allowed his children even to become the burden and a danger on the commonwealth.

Explanation: Here the writer has become a little bit responsible person to teach the right behaviour of liberties with the other people. He says that he is unable to be a complete anarchist or a complete

socialist in this very-very tedious-entangled world net or rather can become a judicious combination of both of these. We have to preserve both the liberties i.e. our own individual liberty and that of our social liberty. I will not give the permission to any of the authority that to ask that my child will go to this school and that school or go to study either's in Science Stream or Arts Stream or will be any of the game of rucker or soccer (both are football games. Rucker is Rugby football where the players are permitted to carry the ball and to hold an opponent doing this). He says this is even a personal liberty but assures that he will not create any nuisance in the liberty to his neighbours or make his child a danger and a burden to the commonwealth. Thus the writer tries to behave well his own responsibility towards his own self and the feeling of liberty to his surroundings of course.

(35) **It is in small matters of conduct, in the observance of the rule of the road, that we pass judgement upon ourselves, and declare that we are civilized or uncivilized. The great moments of heroism and sacrifice are rare. It is the little habits of commonplace social exchanges that make up the great sum of life and sweeten or make bitter the journey. I hope my friend in the railway carriage will reflect this. Then he will talk in a way that will permit me to read my Blue-Book undisturbed.**

Reference: As above.

Context: In these concluding lines, the very short para, the writer has come to the conclusion that the sweet or bitter moments of our this railway journey of life makes our life sweet & bitter as per these moments of our individual life. So, we have to adopt either of the ways of life which may not harm any others liberty of course.

Explanation: Here, the writer says that this is even a very small matter of conduct in the observation of the rule of the road, for which judgement is being passed and specially upon ourselves and declared that either we are civilized or uncivilized. In our history, the great moments of heroism and sacrifice are very less and these are our little habits of commonplace social exchanges that makes our life very grand and sweetness or bitters our life journey as per our selection of topic of liberty. The writer further hope that his friend will further neglect the same topic in the railway carriage of life; then only he will talk in a way to read the undisturbed Blue-Book.

Lynd

(36) *In London, I am thankful to say, there is no such thing as a best part of the day-or, if there is, it occurs at a much later hour than at the seaside.*

Reference to the context- These lines occur in the lesson 'Back to the Desk' written by Robert Lynd. In these lines the author points out that if a person lies late in bed at the seaside on a holiday, he thinks that he is wasting the best part of the day because he is supposed to rise early on a free day and get ready for a visit of some place.

Explanation- In the city of London, points out the author, there is no such thing as a best part of the day because people do not have any holiday. They are busy in their work round the clock. Even if such a thing exists in London, it does not occur in the morning and at seaside. It happens at some other time and place.

(37) *As it is, your will is so weak as a result of the soporific effects of early rising that you yield to temptation and go through a break-fast that would satisfy Carnera after a week's fasting.*

Reference to the context- These lines are an extract from the lesson 'Back to the Desk' written by Robert Lynd. In these lines the author points out that people have a tendency to eat more on a holiday.

Explanation- Those who come to the seaside to enjoy a holiday, get up early in the morning and have a tendency to eat heavy breakfast. Since they still feel sleepy and have a weak will, they cannot resist the temptation of eating more. As they are not in full command of their senses, they eat as much as a heavy weight boxer after a week's fasting.

N.B.-Carnera- the name of heavy weight boxer.

(38) *Some demon inside you drives you out into the open air. This usually involves walking one of the most exhausting of exercises, if persisted in by the novice for long periods.*

Reference to the context- These are the lines culled from the essay 'Back to the Desk' written by Robert Lynd. In these lines the author points out that the holiday becomes tiring if a person takes a heavy breakfast.

Explanation- After taking a heavy breakfast in the morning, it is very difficult to spend one's holiday in the open air. But one has to come out of one's room after breakfast because one is forced to do so by an unknown force. The usual practice after breakfast is to go for a walk which is very tiring particularly when one like a beginner is overloaded with breakfast and continues one's walk for a long time.

(39) *You may guess how strenuous the golf was from the fact that on the first morning my opponent and I took two hours and a half to get round nine holes. It was real hammer-and tongs stuff, with no quarter given to the ball, the air, or anything else.*

Reference to the context- These lines are an extract from the lesson 'Back to the Desk' written by Robert Lynd. In these lines the author points out that golf is a very tiring game.

Explanation- Though golf is a very innocent game, it tires people as much as any other game. Once the author had an opportunity to play golf with a gentleman. He and his rival took two and a half hours to get round the nine holes. It was really a very hard struggle for several hours without taking rest or breath in between.

(40) **If statistical records were available on the subject, however, I doubt whether it would be found that absent-mindedness is common. It is the efficiency, rather than the inefficiency of human memory that compels my wonder.**

Reference to the Context: These lines have been taken from the opening paragraph of the delightful essay "Forgetting" written by the personal essayist Robert Lynd, In this essay the author points to the fact that though generally human memory is very sharp yet people forget to pick up their things from the railway compartments.

Explanation: The author has read an advertisement inserted by the railway authorities to people to buy in sale the items that have been left by passengers in the compartments. He says that statistical records prove the fact that man is not so absentminded or forgetful as he is famed to do. In point of fact people remember most of the things that are important or useful in his life. What makes him wonder is the efficiency with which human beings remember the things that they possess or do.

(41) **Certain psychologists tell us that-we forget things because we wish to forget them, and it may be that it is because of their antipathy to pills and potions that many people fail to remember them at the appointed hours.**

Reference to the Context: These lines have been taken from the delightful essay "Forgetting" written by Robert Lynd. In this essay the writer speaks about the absent-mindedness of people. He says that usually people remember to do all the thing that they want to remember. Modern man remembers telephone numbers, addresses of friends and many more things.

Explanation: In these lines the author tells us about what the psychologists say about absent-mindedness of people. For example, Freud said that people usually remember what they want to remember while they forget things that are not important to them. There may be some people who cannot remember to take their medicine's at regular intervals because they hate to take medicines.

- (42) **The commonest form of forgetfulness, I suppose, occurs in the matter of posting letters. So common is it that I am always reluctant to trust a departing visitor to post an important letter. So little do rely on his memory that I put him on his oath before handing the letter to him.**

Reference to the Context: These lines have, been taken from Robert Lynd's highly provocative essay, entitled "Forgetting". In this essay he puts forward the plea that though man is very perfect as far as his memory is concerned yet he forgets his things in the railway compartment. He also forgets to take medicines.

Explanation: In these lines the author says that man shows his absent-mindedness in another sphere as well. It is with regard to posting letters. Usually people forget to post their own letters. They also forget to post even important letters. Hence the author hesitates from asking his friends also to post his letters. And when he asks them to do so he puts them on oath to remember to post letters.

- (43) **Walking sticks I find it quite impossible to keep. I have an old fashioned taste for them, and I buy them frequently, but no sooner do I pay a visit to a friend's house or go on a journey in a train, than another stick is on its way into the world of the lost.**

Reference to the Context: These lines have been taken from Robert Lynd's delightful essay "Forgetting". In this letter the author tells us that though man's memory is usually very alert and he remembers things yet in certain cases human memory always plays truant. This is with regard to losing things in railway compartments. People also forget to post letters.

Explanation: In these lines the author tells us about his partiality for walking sticks which he is always buying. But as soon as he visits the place of a friend or goes on a journey he loses the walking stick. One move thing goes to the world of the lost Thus he tells us that he is never able to remember keeping his walking sticks with him.

- (44) *Few of us, however, have lost much property on our travels through forgetfulness. The ordinary man arrives at his destination with all his bags and trunks safe. The list of articles must in trains during the year suggests that it is the young rather than the adult who forgetting, and that sportsmen have worse memories than their ordinary serious minded fellows.*

Reference to the Context: These famous lines have been taken from the delightful essay "Forgetting" written by Robert Lynd. In this essay the author tells us that though ordinarily human beings have a very sharp memory yet in certain things they are absent-minded and they

forget things. The things most often forgotten by them are books and walking sticks in compartments, medicines and posting letters.

Explanation: The author says that though people forget things in railway compartments yet if we make an inventory of things lost during travel we would be surprised to find that mostly people do not lose many things. Ordinarily people return home after a journey with most of their things intact. Moreover, if a list of things, lost during journey is made it would be found that people who are young usually lose things while making a journey. Sportsmen are usually considered to have weak memories in this regard.

(45) **On the other hand, statesmen seem to have extraordinarily bad memories. Let two statesmen attempt to recall the same event-what happened, for example, at some cabinet meeting-and each of them will tell you that the others story is so inaccurate that either he has a memory like a sieve, or is an audacious perverted of truth. The frequency with which the facts in the autobiographies and speeches of statesmen are challenged suggests that the world has not yet begun to produce ideal statesmen-men who, like great poets, have the genius of memory and of intellect combined.**

Reference to the Context: These lines have been taken from Robert Lynd's delightful essay, "Forgetting". In this essay he says that though man is able to remember many things, yet in certain cases man is fallible. Man is forgetful and absent-minded in regard to books and umbrellas in railway compartments, medicines and posting letters. Then he says that poets usually have better memories than politicians.

Explanation: In these lines the author speaks about the memory of statesmen. He regrets that their memories are usually weak and no two statesmen can agree about the version of a particular event. If members of a cabinet were asked to report an important event that happened in the cabinet they would provide different versions of the same event. If the different versions are pointed out to them they accuse the other one of having not remembering the thing properly. That is why statesmen are again and again found to defend their versions when facts are challenged. This, suggests that ordinarily statesmen are fallible creatures and a perfect statesmen who would never commit a mistake of memory has yet to be born.

(46) **Most of us, I fear, are born with prosaically efficient memories. If it were not so, the institutions of the family could not survive in any great modern city.**

Reference to the Context: These lines form part of the final paragraph of the delightfully readable essay "Forgetting" written by

Robert Lynd. In this essay he speaks about absent-mindedness of human beings. Usually people have excellent memories yet in certain cases they always forget things to do. More important things which are usually forgotten are books and umbrellas in railway compartments, taking of medicines and posting of letters.

Explanation: Here he speaks about humanity in general and says that generally people have good memories and they do not forget many things. He says that the family life would be impossible if people did not have proper memories.

(47) **This ignorance, however, is not altogether miserable out of it we get the constant pleasure of discovery. Every fact of nature comes to us each spring, if only we are sufficiently ignorant, with the dew still on it. If we have lived half a life time without having ever seen a Cuckoo, and know it only as a wandering voice. We are all the more delighted at the spectacle of its runaway flight at it hurries from wood to wood conscious of its crimes and at the way in which it halts hawk-like in the wind, its long tail quivering, before it doves descend on a hill-side of firtness where avenging presences may lurk. It would be absurd to pretend that the naturalist does not also find pleasure, in observing the life of the birds, but his is a steady pleasure, almost a sober and plodding occupation, compared to the morning enthusiasm of the man who sees a Cuckoo for the-first time, and, behold the word is made new.**

Reference: This paragraph has been taken from the essay, Robert Lynd's essay, 'The Pleasures of Ignorance'.

Context: Most of the people are knowledgeable of many things. We are specially imprudent of birds and flowers and do not know the difference between a speech and elm. In the same manner, we cannot distinguish between the song of a thrush and the song of the black bird. But imprudence is not always bad. We feel delight when we come to know about a thing for the first time. We do not observe so much pleasure in seeing the things of which we are familiar as we feel to see a peculiar thing.

Explanation: The writer says that want of knowledge is not always bad and condemnable. It is due to imprudence that we find out new things and we are feeling happiness when we find out a thing for the first time. In spring we learn a great deal about nature because we did not know them before therefore, we are confused to see them. The writer gives us the sample of a Cuckoo. Suppose we have passed half of our lives without observing hot flies from wood to wood as halts on in the wind. It gives us great pleasure when we see its tail moving to and fro. The sight of its come down a hill is also not less interesting. In this

way every action of Cuckoo is a source of joy for us simply because we have not observed it earlier with so much interest. Suppose we were aware of all these things, they would not give us so much joy and pleasure. It is silly to say that the man who lives in the midst of nature does not feel so much happy seeing the bird etc., simply because he sees the all the time and is not thrilled by their actions. He is also delighted to see them but his pleasure is of different kind. He feels less enthusiastic but steadily where the man who watches the Cuckoo for the first time in the morning feels that the world is full of peculiar things. His pleasure is greater than the pleasure of a naturalist.

(48) **"It dabbles in all created things, from the sun and the moon down to the names of the flowers. I once heard a clever woman asking whether the new moon always appears on the same day of the week. She added that perhaps it is better not to know because, if one does not know when or in what part of the sky to expect to, its appearance is always a pleasant surprise. I fancy to those who are familiar with her time-table. And it is the same with the coming in of spring and the waves of the flowers. We are not the less delighted to find an early primrose because we are sufficiently learned in the services of the year to look for it in March or April rather than in October. We know, again, that the blossom precedes and succeeds the fruit of the apple tree, but this does not lessen our amazement at the beautiful holiday of a May orchard.**

Reference: These lines have been extracted from the essay 'The Pleasures of Ignorance' written by Robert Lynd.

Context: The writer has given the example of the Cuckoo in regard to our knowledge of the Cuckoo. It does not mean that he has entire knowledge about the bird. The same is the case with every one. Our ignorance is not confined to the Cuckoo.

Explanation: The writer says that apart from the Cuckoo we do not know much about many other aspects of nature. We have little knowledge of different aspects of nature such as the sun and the moon. We are not aware with the names of so many flowers. Once the writer heard an intelligent lady asking if the moon appears on the sky on the same day of the week. Then she further said that of course it was better not to know about it because if we are not expected wonder of times timetable, we feel delighted when we see it unexpectedly. The author is of the opinion that the new moon is always a source of joy and wonder even to those who know when or in what part of sky it appears. The same thing happens even in the case of autumn and the flowers that blossom in the season. We do not feel less pleasure of we happen to see a yellow rose before time because we hope to see it in the month

of April or March and not in October. In the same manner, we know it well that an apple tree, bears flowers before fruit, but this knowledge does not lessen our pleasure or surprise when we see the apple tree blooming. The writer means to say that these are certain things that always give us pleasure whether we know about them or not. It is the world known fact that nature is always fresh and joyful.

(49) **"We rouse ourselves at intervals and speculate. We revel in speculation about anything at all-about life after death or about such question as that which is said to have puzzled Aristotle, 'why sneezing from noon to midnight was good, but from night to noon unlucky'. One of the greatest joys known to man is to take such a flight into ignorance is search of knowledge. The great pleasure of ignorance is, after all is the pleasure of asking questions. The man who has lost this pleasure or changed it for the pleasure of dogma, which is the pleasure of answers is already beginning to stiffen. One envies so inquisitive a man as Jowett who sat down to the study of physiology in his sixties. Most of us love the sense of our ignorance long before that age. We even become vain of our squirrel's hoard of knowledge and regard increasing age itself school of omniscience. We forget that Socrates was famed for wisdom not because he was omniscient, but because he realised at the age of seventy that he still knew nothing."**

Reference: This is rectification from the essay 'The Pleasures of Ignorance' written by Robert Lynd.

Context: Ignorance of intellectual as well as a man of street is enormous. An English novelist does not know which the properly pro-founded crop of England is. Similarly a ordinary man does not know how a telephone works. Moreover we do not try to develop our knowledge. We think that knowledge outside the day's work is a useless things. In many cases we defend our ignorance.

Explanation: The writer says that generally we do not make permanent efforts to increase our knowledge. Sometimes we realize our scarcity of knowledge and think to acquire more erudition. We have started to think how to remove our ignorance. We rejoice in thinking the answer of the most hard questions. We ponder over life hereafter. We try to find out the answers of these hard questions which might have perplexed even Aristotle why sneezing from noon to midnight was good, but from night to noon luckless was such a question as Aristotle was not able to answer it accurately. We are delighted when we try to remove our ignorance by finding out actual knowledge about different timings. The writer says that we feel delight when we ask question. We stop to derive this pleasure when we think that we know all and do not need

to improve our wisdom. The knowledge of such a man does not develop at all. There is no age limit for acquiring knowledge. A man is never too old to learn new things. There have been many wisemen who have been never tired of acquiring knowledge. Jowett was such a man. He began to study physiology when he was in his sixties. Most of us forget to learn new things before we attain this age. We think that old age itself teaches us various things. In, other words, it is usually believed that we grow in wisdom as we grow old. We feel extraordinary proud of our little knowledge. We generally forget the truth that Socrates became popular not because he had gained infinite knowledge. He acquired popularity because he was always in search of knowledge and even at the age of seventy he realized that he still knew nothing at ail.

Chesterton

(50) **Some consider such romantic views of flood or fire slightly lacking in reality. But really this romantic view of such inconveniences is quite as practical as the other. The true optimist who sees in such things an opportunity for enjoyment is quite as logical and much more sensible than the ordinary "Indignant Ratepayer" who sees in them an opportunity for grumbling. Real pain, as in the case of being burnt at Smithfield or having a toothache, is a positive thing; it can be supported, but scarcely enjoyed.**

Reference: These lines have been occurred from the prose writing 'On Running after One's Hat' by G.K. Chesterton.

Context: In these lines, the writer is expressing his views to look the both sides of any idea or thing which depends upon the human's thinking and mood.

Explanation: Mr. Chesterton says that if there is a big problem before you but it depends on you how to take it, as flood and fire crisis are not easily acceptable. Yet some take these crisis lightly and some become upset and behave in a very different way. However it is not easy to face such problem in a very light way because the cheerful thought towards these inconveniences can not be practically accepted. On the other hand an optimistic person would find some enjoyable events, too, in these problems with his logic and senses than the ordinary person who would react on these events like some kind of unwilling debt and would show himself to be a complainer. While real pain, it is true, as toothache or burning is a positive thing which can be accepted but it is not easy to enjoy the pain lightly.

(51) **And most of the inconveniences that make men swear or women cry are really sentimental or imaginative**

inconveniences-things altogether of the mind. For instance, we often hear grown-up people complaining of having to hang about a railway station and wait for a train. Did you ever hear a small boy complain of having to hang about a railway station and wait for a train? No; for to him to be inside a railway station is to be inside a cavern of wonder and a palace of poetical pleasures.

Reference: Same as above.

Context: In these lines the writer expresses the mental status of a grown-up person and a small boy to look the thing in their own point of view.

Explanation: Here, Mr. Chesterton presents the difference of human thinking and problems for which men swear and women cry all our painful and emotional inconveniences in real, related with our thought and mind. For example, people, mostly complain for their daily routine tasks as to wait for a train at railway station, for them this is a very irritating moment while, on the other hand a child find an enjoyable thing and magical feeling at this place.

(52) **There is an idea that it is humiliating to run after one's hat; and when, people say it is humiliating they mean that it is comic. It certainly is comic; but man is a very comic creature, and most of the things he does are comic-eating, for instance. And the most comic things of all are exactly the things that are most worth doing-such as making love. A man running after a hat is not half so ridiculous as a man running after a wife.**

Reference: Same as above.

Context: In these lines, the writer is trying to explain the difference between comic thing and our other comical doings.

Explanation: Here, he says that chasing of one's hat is degrading moment and humiliating task according to the people but with this they mean comical touching idea. It can be true while man is also a comical creature who does in his daily life so many comic things and all of these comic things there are mostly worth doing as to love someone. According to Mr. Chesterton to running after a lady or wife is more absurd than to running after a hat because hat running is for a moment or for a particular time period while running after a lady is affected the whole life time of a man.

(53) **The same principle can be applied to every other typical domestic worry. A gentleman flying to get a fly out of the milk or a piece of cork out of his glass of wine often imagines himself to be irritated. Let him think for a moment of the patience of anglers sitting by dark pools, and let his soul be immediately irradiated with gratification and repose. Again, I have known**

some people of very modern views driven by their distress to the use of theological terms to which they attached no doctrinal significance.

Reference: Same as above.

Context: Here Mr. Chesterton is expressing our mental status and short tempered attitudes towards our daily life's problems.

Explanation: The principle to keep ourselves calm for our typical domestic worries is very easy and related with our emotional status or mental balance. As often we become irritate and short tempered to find ourselves failure in our deed, as to get fly out of the milk or a piece of cork out of the glass of wine but on that moment if we begin to think about the patience of an angler who spend his mostly time by dark pools and wait to get his goal cheerfully, we certainly, would find our soul illuminating with satisfaction and confidence at once and there would be no need to reduce our distress with the help of theological aspects which have no doctrinal importance.

(54) **But if, I said, "you picture to yourself that you are pulling against some powerful and oppressive enemy, the struggle will become merely exciting and not exasperating imagine that you are tugging up a lifeboat out of the sea. Imagine that you are roping up a fellow creature out of an Alpine crevass. Imagine even that you are a boy again and engaged in a tug-of-war between French and English."**

Reference: Same as above;

Context: In these lines, the writer is trying to tell how to come out of our small problems without feeling any irritation.

Explanation: Mr. Chesterton wants to say that if we are feeling that there is something wrong in our life and feeling irritation on this, at that time we should try to think something big as if we find ourself fail to open a drawer, we become aggressive and try more and more to open it without any positive result but at that time if we begin to think that we are pulling some powerful and oppressive enemy; tugging up a lifeboat out of a sea; trying to save a fellow creature from Alpine crevass or at last, as if we are a little boy again who is engaged with his game of tug-of-war; our struggle with our drawer or our problem will become merely stirring and raging.

(55) **As I have said, is only one aspect, and that the most unimaginative and accidental aspect of a really romantic situation. An adventure is only an inconvenience rightly considered. An inconvenience is only an adventure wrongly considered. The water that girdled the houses and shops of London must, if anything have only increased their previous**

witchery and wonder. For as the Roman Catholic priest in the story said: "Wine is, good with everything except water, and on a similar principle, water is good with everything except wine."

Reference: Same as above.

Context: These lines show the optimistic view of writer to look at the things and events.

Explanation: The one aspect mean our positive thinking can change the most undemanding and unimaginative aspects of our life into a really fanciful and less troublesome things. If we look only a side of an adventurous event, it would become an inconvenience while if we begin to look at another side too, for that event, then an inconvenience turn into an adventure. It only depends upon our thinking and style to take the things. The flood can be take as an enchantment way as Roman Catholic priest said that "wine is good with everything except water" and on a similar principle we can say that "water is good with everything except wine" and should try to change our mood and try to keep ourselves happy in every state of life.

(56) **For the benefit the moral and intellectual benefit of such people, it may be worth while to point out that the Anglo-Saxon has in these cases been defeated precisely by those competitors whom he has always regarded as being out of the running; by Latins, and by Latins of the most easy and un strenuous type; not only by Frenchman, but by Belgians. All this, I say, is worth telling to any intelligent person who believes in the haughty theory of Anglo-Saxon superiority. But, then, no intelligent person does believe in the haughty theory of Anglo-Saxon superiority. No quite genuine Englishman ever did believe in it. And the genuine Englishman these defeats will in no respect dismay.**

Reference: This para has been occurred from the superfine prose writing of Mr. G. K. Chesterton's 'Patriotism and Sport'.

Context: These lines express the views of the writer on the Anglo saxon superiority of the people by which they regard themselves patriot and others inferior to them.

Explanation: According to Mr. Chesterton, some people think that they are great and more intelligent, powerful and super than others. So they couldn't tolerate any defeat and if they find themselves defeated, they become so panic and feel sorry. In case of sports, too, they want to show their superiority and patriotism through sport and claim to other nation, while sport must be free from any sickness of prejudices and boundations. It could not be made to satisfied our moral and intellectual benefits. Mostly Anglo-saxon has been defeated by those competitors

whom they have regarded out of the race as by Latins, in a very easy and unenergetic way and by Frenchman and Belgians, too. At first, writer thought to tell this story to all that intelligent but arrogant people who believed in Anglo-Saxon superiority, then, he felt that how any intelligent person could believe this type of superficial theory of superiority and these type of theory to regard themselves super couldn't fill them any kind of fear.

(57) **The genuine English patriot will know that the strength of England has never depended upon any of these things; that the glory of England has never had anything to do with them, except in the opinion of a large section of the rich and a loose section of the poor which copies the idleness of the rich. These people will, of course; think too much of our failure, just as they thought too much of our success. The typical Jingo who have admired their countrymen too much for being conquerors will, doubtless, despise their countrymen too much for being conquered. But the Englishman with any feeling for England will know that athletic failures do not prove that England is weak, any more than athletic successes proved that England was strong. The truth is that athletics, like all other things, especially modern, are insanely individualistic. The Englishmen who win sporting prizes are exceptional among Englishmen, for the simple reason that they are exceptional even among men. English athletes represent England just about as much as Mr. Barnum's freaks represent America. There are so few of such people in the whole world that it is almost a toss-up whether they are found in this or that country.**

Reference: As above.

Context: These lines tells us that the weakness and the strengthness of any nation does not depend on victory and defeat in any kind of sport.

Explanation: Here, Mr. Chesterton says that the genuine English patriot know that this type of defeat can never affected the strength and glory of England. Expect the opinion between the rich and the poor section of people. Mostly, poor copy the idleness of rich and waste their time to discuss on these types of unworthy topics, in vain. They used to think so much on victory and failure without thinking on any constructive aspect to make the nation more strengthen. They do not think that these type of typical jingo who have admired them on conquer will definitely scorn them over their defeat. However it is true that any kind of athletic failure or success do at prove the weakness, or strongness of England or any nation.

On the other hand, the truth is that the athletics, especially modern, have their own senseless individualistic approach. The Englishman who win sporting prize is quite different from other Englishman. They represent England as Mr. Barnum's, Freaks represent America. But, it is true too, that the number of this type of people is less in the whole world that it is not easy to found them whether in this country or that, another country.

(58) **This is one of the strongest instances of the particular kind of evil that arises from our English form of the worship of athletics. It concentrates too much upon the success of individuals. It began, quite naturally and rightly, with wanting England to win. The second stage was that it wanted some Englishmen to win. The third stage was (in the ecstasy and agony of some special competition) that it wanted one particular Englishman to win. And the fourth stage was that when he had won, it discovered that he was not even an Englishman.**

Reference: As above.

Context: Here, we found the four stages of this particular kind of evil.

Explanation: Mostly, we think, that there should be the victory of our nation and this kind of feeling arises from our eccentric trust and worshipping attitude towards our athletics. We do not consider about the victory while we consider about individualistic way of victory in our support. However, naturally and simply, this feeling began to look our country (England or any nation) winner at first but this feeling began to spread in three stages as at first; (i) It would be a Englishman to win; then (ii) It would be our particular Englishmen or athletic person having the thinking with agony and ecstasy and at last after victory we begin to find that (iii) If that winner or athletic personality is truly an Englishman or not.

Note: We find in these lines too the view point of the writer to look at the psychological status and attitude of people.

(59) **It is a good sign in a nation when such things are done badly. It shows that all the people are doing them. And it is a bad sign in a nation when such things are done very well, for it shows that only a few experts and eccentrics are doing them, and that the nation is merely looking on. Suppose that whenever we heard of walking in England it always meant walking forty-five miles a day without fatigue. We should be perfectly certain that only a few men were walking at all, and that all the other British subjects were being wheeled about in Bath-chairs. But if when we hear of walking it means slow walking, painful walking, and**

frequent fatigue, then we know that the mass of the nation still is walking. We know that England is still literally on its feet.

Reference: Same as above.

Context: Here the writer is comparing the contribution of common people and the contribution of a few experts.

Explanation: According to Mr. Chesterson, if the things and the contributions are demanded in a proper, well-mannered and extra ordinary way, there is not any kind of assistenceness by the whole nation while, on the other hand, when things and contributions are in a rough and unarranged way, we, mostly, find that they are contributed by the whole country. It is, really, a bad symptom for any country, when there is not any involvement of every person of the country due to our want of expertiseness are eccentricity for example, as there have been any kind of walking in England there was always a walking forty five miles a day without fatigue and it has been always completed by few people on foot or on their bath chairs. But, except it, we hear walking it means slow walking with pain, fatigue and fully contributed by the mass of the nation and if England is regard a literary nation then there should every person be on its responsible feet.

(60) **The difficulty is therefore that the actual raising of the standard of athletics has probably been bad for national athleticism. Instead of the tournament being a healthy melee into which any ordinary man would rush and take his chance, it has become a fenced and guarded tilting-yard for the collision of particular champions against whom no ordinary man would pit himself or even be permitted to pit himself. If Waterloo was won on Eton cricket-fields it was because Eton cricket was probably much more careless then than it is now. As long as the game was a game, everybody wanted to join in it. When it becomes an art, everyone wants to look at it. When it was frivolous it may have won Waterloo: when it was serious and efficient it lost Magersfontein.**

Reference: Same as above.

Context: These lines shows the basic problem by which there is a gap between a game and a superfine game.

Explanation: Here, the writer has discussed the main difficulty by which there is a distance between the ordinary man and a expert man. Probably, the high raising of the standardness of athletics is responsible for the bad condition of national athleticism. There is not any game or sport in which an ordinary man could take part. There is the game girdled by walls on sloped field guarded by the guards; on which there is a collision or conflict between particular champions and

no ordinary man has courage to face them in the sport, too. If we had the victory at Waterloo, there was the careless victory probably because when a game is a game, every body likes to join it and enjoyed it but when it plays as an art there is not any kind of involvement of ordinary person except perception and spectation. When a game is played in trifling method; perhaps it may have won like Waterloo; but when we began to play it seriously and in efficient manner. It may have defeated.

Bellock

- (61) **Those who admit that the English tongue is without rival as a vehicle for human expression are concerned for its preservation, and they are not only very numerous, but of the best judgement in their time. The man who so discover the English tongue to be without rival are those who can compare it with others and who have some knowledge of what it has accomplished.**

Reference to The Context and Explanation. The given passage has been taken from the essay entitled 'On Preserving English' by Hillaire Belloc. In this extract Belloc argues that the preservation of English as an unrivalled language is not an easy task for it entails comparing English with other languages and estimating what it has accomplished. The greatness of English language as a wonderful vehicle of expression has been highlighted in the given extract.

- (62) **Now the first great danger is a moral one. It consists in ahandoning the struggle for saying that change in the language has always heen and will always necessarily he, giving examples of it in the past, and even going to say that, since change is a condition of growth and of life itself, it is useless to combat it-that of their nature thing organic cannot he statis and so on.**

Reference to The Context and Explanation. The given extract has been taken from the essay entitled 'On Preserving English' by Hillaire Belloc. The writer discusses the dangers against the preservation of English. In this extract the essayist criticises those people who give up the struggle for the preservation of the purity of English language on the plea that change is the law of nature and change is inevitable and therefore, changes in the language should not be combated. The essayist does not approve of such an attitude of the people. To him, it is the duty of everyone who loves the language to make efforts to preserve its purity under all circumstances. The oft-repeated arguments that change is inevitable and a condition of growth, is foolish according to Belloc.

- (63) **And this is not only true of the great twin classical language, which are the basis of all European things, but, if**
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scholars 'may be credited, of almost all other vehicles of almost every other established culture.

Reference to The Context and Explanation. The given extract has been taken from the essay entitled 'On Preserving English' Written by Hillaire Belloc.

In the given extract the writer speaks of the two classical languages namely Latin and Greek which have been preserved by the ceaseless efforts of scholars. That is why these language have dominated the culture of whole of Europe for such a long time.

Life Sketch of James Boswell

James Boswell, an essayist known for his two-volume biography. "The life of Samuel Johnson. LL. D. (1791), is regarded as a great biographer of Dr. Johnson, but could publish his book seven years after the death of Dr. Johnson. Their first meeting was in May 1763 in Davies's London bookshop and they became fast friends immediately. In a very short period, Boswell recorded in detail Johnson's words and activities. His worship of Dr. Johnson was commented by the historian Thomas Macaulay (1800-1859) as "Lues Boswelliana, or disease of admiration".

Here is a quote from his 'The Life of Samuel Johnson'– "We cannot tell the precise moment when a friendship is formed. As in filling a vessel drop by drop, there is at last a drop which makes it run over; so in a series of kindness there is at last one which makes the heart run over."

James Boswell was born in Edinburgh. His father Alexander Boswell was called, lord Auchinleck, and was a reputed judge in the supreme courts of Scotland. His mother, Euphemia Erspine also belonged to a minor branch of Scottish Royalty. His family had possessed their seat as the estate of Auchinleck in Ayrshire over two and a half centuries. He, very eagerly, showed the ruins of the old castle, near the new mansion, to Johnson and other friends.

Boswell suffered by his mother's suffocating calvinism and his father's coldness much of his life. When he was 17 years old, he had a nervous breakdown. He could not sleep alone because of the fear of ghosts. Boswell had written in one of his journals: "I do not recollect having had any other valuable principle impressed upon me by my father except a strict regard for truth, which he impressed upon my mind by a hearty beating at an early age when I lied, and then talking of the 'dishonour' of lying." He was admitted in the university of Edinburgh (1753) to study arts and law. It was his habit to keeping a journal and

his hobby to write poems when he was only 18 years old. At the age of 19 he visited London and after some years later, he met Dr. Johnson on his second visit.

Boswell was sent to the university of Glasgow by his father in 1759 because his father wanted to separate his son (Boswell) from an actress. But he ran away to London and eagerly clasped Roman catholicism, and began to think to be a monk after that he returned to Edinburgh and started to study law in Holland (1763). One term after, he sent for a tour of Europe, meeting the French intellectuals 'Jean Jacques Rousseau' of whom a biographical sketch was written by him and 'voltaire'. Having been suffering from the health problems, Rousseau informed Boswell that he has to use a catheter to control his bladder.

Boswell wrote that he was seduced by Rousseau's mistress Theresse Le Vasseur in coach and inn 13 times on the way from Paris to London. Returning back to Scotland in 1766, Boswell admitted the bar and practised law for 20 years in Edinburgh.

Boswell was a natural writer. He loved gossip, talking, travelling and liquor from 1760s onwards, various pamphlets and verses were written anonymously by Boswell. He was a passionate diarist, throughout his life. In 1768, 'An Account of Corsica', based on his journey, was published by him. The book was a defence of Corsica's abortive struggle for freedom against the republic of Genoa. Boswell's zeal for the cause of corsican liberty and friendship with general Paoli was sparked by Rousseau. Boswell presented himself in Corsican dress at the Shakespeare jubilee in 1769.

Boswell, deeply desired to become known as a great lover and shared his adventures to his friends, William Temple and John Johnston. He told them that he had made love five times in a single evening, In London's St. James Park, he was not an unknown person among the prostitutes— his sexuality was compulsive and he copulated after watching public hangings, a favourite pastime and after personal bereavements. He contracted gonorrhoea 17 times, over a period of 30 years. He had written about himself in his one poem: "Boswell is pleasant and gay,/ for frolic by nature designed;/he hardlessly rattles away/when company is to his mind."

He shared his feelings and said that it was a very disappointing moment of his life when he was rejected by an heiress, named Catherine Blaire and she married a cousin, Sir William Maxwell. On this incident, he wrote to his friend William Temple: "The heiress is a good Scott Lass. But I must have an English woman. My mind is now twice as enlarged as it has been for some months. You cannot say how fine a woman I

may marry perhaps a Howard or some other of the noblest in the Kingdom."

In 1769, Boswell married Margaret Montgomerie, his cousin and became a father of seven children. However, his London visits were restricted to the vacations of the court of session but he did not break up his contacts with Johnson and was elected to the literary club in 1773 which included most of famous men of that period. Boswell who described as the best travelling companion in the world's by his friend Johnson, made their tour of Scotland and the Hebrides, he said, "A page of my journal is like a cake of portable soup. A little may be diffused into a considerable portion." (from journal of a Tour to the Hebrides).

Boswell had written for 'The London Magazine' a series of essays on such subjects as drinking, diaries and hypochondria during the years 1777 and 1783. His 'The Journal of a Tour to the Hebrides' (1785) was published after the death of Dr. Johnson in 1784, and this magical writing has been compared to a picturesque adventure in which Johnson is Don Quixote and the role of Sancho Panza is played by Boswell. He returned back to London, and then he concentrated on the writing of 'The Life of Samuel Johnson'. However, to collect the material as-letters, interviews, memories and notes on Johnson' after that to sort; select and edit these material, he took some years and finally, the book was published in the month of May 1791 and created a sensation among the people and became a remarkable piece of biography on Johnson.

According to a literary anecdote; Warren Hastings (1732-1818), who was the first governor-general of British India, was asked about his thoughts on 'The Life of Samuel Johnson', he answered that "Sir, it is the dirtiest book in my library." In his administration, Hastings, himself, was, accused for corruption. Infact, his 'Life of Johnson' is the greatest biography in the world English Literature.

During the conversation with Johnson, Boswell made notes on the spot and questioned Johnsons friends and then, transforming details into a lifelike portrait. In this work, Edmund Malone (1741-1812), an Irish literary critic and Shakespearean scholar, aided Boswell, who went over the final dealt of Johnson's biography. Boswell provoked Johnson into giving his best, making him talk, by flattering, cunning questioning and demeaning himself.

Boswell is regarded not only a faithful recorder of an unusual personality but the creator of a literary masterpiece, without lessening the stature of Johnson.

The remaining years of Boswell's life were passing unhappily. His political career was not successful and he was suffering from hypochondria and became the victim of the fits due to depression. His wife had returned back to Scotland and after the publication of 'The

Life of Samuel Johnson' his tendency to underestimation made him much tensed and Boswell died on May 19,1795 in London.

Boswell regarded that day when he met Dr. Johnson for the first time, as a very special and remarkable day for him because his only dream to know more about that personality or that extraordinary man whose memories and life style, he wanted to recollect, was going to fulfilled. Although he was 22 years old, but he had read more and more about Johnson and his works delightedly and possessed the highest place for him in his heart. He had developed for him a mysterious veneration and it was because of Mr. Thomas Davies, who recollected many of Johnsons remarkable preachings and masterpieces and was one of the best follower of his voice and manner and he introduced, Boswell to Dr. Johnson and increased his impatience more and more to see that extraordinary person whose work's were highly valuable for him and whose conversation was regarding to be too peculiar and excellent work. Mr. Davies warmly mentioned Johnson's name to Boswell and met them. Boswell was much disturbed and began to think on those prejudices against the Scotch of which he had heard much. He requested to Davies not to reveal his Scottish identity. But throughout their conversation, Davies disclosed this secret and an unpleasant incident happened in their first meeting due to a little joke was made by Mr. Johnson and Boswell was afraid of that the hope which he had long nourished would not be fulfilled.

But extraordinary determination of Boswell enabled him not to lose hope and he began to recollect some of the memorable sayings and words of Dr. Johnson on the first day of his meeting and has quoted a few of them the extraordinary potential of Dr. Johnson made him highly pleased, and he determined to meet Mr. Johnson again. Boswell came to know that he had no ill nature in his disposition, having a roughness in his manner. However, he could not control himself from making a complaint to Davies against that hard blows which the great person had given him. But Mr. Davies consoled him with saying these words, "Don't be uneasy I can see he likes you very well."

When Boswell met Dr. Johnson at second time, he was very warmly received by him. Some gentlemen and literary figures were already sitting with him and after their leaving he also tried to take leave of him but Mr. Johnson asked him to stay for some time with him and

then, Boswell, humbly-mannered replied to him that he was afraid that he (Boswell) was intruding upon him.

"It is benevolent to allow me to sit and hear you."

This sincerely compliment paid by Boswell made Dr. Johnson much pleased and he answered, "I am obliged to any man who visits me." and on leaving their meeting, Dr. Johnson promised him to pay a visit at his lodgings.

Boswell was deeply touched by such an affectionate behaviour when Dr. Johnsons shook the hand of his visitor cordially and he expressed his feelings in such words, "I felt no little, elation at having now so happily established an acquaintance of which I had been so long ambitious."

Infact, Dr. Johnson had possessed such a vigour on many fields of life. Boswell, not only painted his life like portrait by his writing skill but he observed highly and deeply his every action and deed. He quoted each saying and thoughts of Johnson on any topics and presented a remarkable master piece before the world. He tells us Dr. Johnson's views on pleasure that, "Harmless pleasure was not small praise for Garric that he diminished the stock of harmless pleasure and this connection observed that pleasure is a word of dubious import." and in another way, it can be said that in general, pleasure is something of a dangerous nature to virtue to be able to decorate pleasure that is harmless, pure and is as great a power as man can possess. Dr. Johnson said, "No man is a hypocrite in his pleasure." meant that no man can conceal his fondness for the things that he likes and cannot pretend to dislike that for which he has a genuine liking. His humanity to the miseable was almost beyond example. He was not only a literally genius but also a great man too when he was coming back to his home late night, he found a poor woman lying in the street and could not walk, then Mr. Johnson took her upon his back and carried her to his house and began to take care of her with all tenderness for long time. Later on, he made that lady to live a respected and virtuous way of life.

Dr. Jonson's personality was not limited with the social activities but he had the special place of religion in his heart too. He had written various prayers and had intermingled with pious resolutions and some short notes of his life, He entitled these things "prayers and meditations" and were published. This admirable collection evinces, beyond all his compositions, for the public the qualities and piousness of Johnson proves with authenticity without any doubt amidst all his constitutional infirmities, his eagerness to make adaptable his practice to the instructions of Christianity was unceasing. He habitually attempted to refer every transaction of his life to the will of the supreme being. His last days of life prove that Johnson continued to be a man of genuine

religiosity. He was much anxious of the religious improvements and very often he laid emphasis on it also. He, mostly, composed and uttered this prayer, "Have mercy upon me, and pardon the multitude of many offences; Bless my friends, have mercy upon all men support me, by the holy spirit in the days of weakness, and at the hour of death, and receive me at my death, to everlasting happiness, for the sake of Jesus Christ's Amen."

In his school days, he often proved himself to be superior to his school friends due to his intelligence and attentiveness to studies. His school-fellow, Mr. Hector, introduced Boswell many particular of his boyish days. He seemed to learn by intuition; he has a great personality and the boy in the man in miniature. He never joined with the other boys in their ordinary diversions; Mr. Hector relates, that "he could not oblige him more than by sauntering away the hours of vacation in the fields, during which he was more engaged in talking to himself than to his companions. He was a man of deep and genuine religious disposition and love and had the different place to the women in his heart and thoughts than the ordinary persons. He was full of strong feelings of pure love. Mr Johnson was not a Handsome man and had a defective sight but inspite of all these, Mrs. Porter, his fervent admirer, overlooked his physical disadvantages. However, Johnson refused her first time but she and her mother much engaged by the manner of his conversation and his brilliant output towards the things. Mrs. Porter was double with the age of Johnson and her person and manner were by no means pleasing to others but she seemed to possess a superiority of understanding and talent. There were many problems in their marriage but without any hoplessness and by the approval of Johnson's mother and Mrs. Porter's mother, they married with each other which took place with extra ordinary simplicity and solemnity. He showed himself to be a most indulgent and affectionates husband and we find very remarkable evidence that his regard and fondness for her never ceased, even after her death.

Dr. Johnson's attitude to authority was one of respect and deference. He regarded such an attitude was necessary to keep society together. When Boswell referred to the practice among the Romans in whom the dress, the toga inspired reverence. To this, Johnson replied, "why we know very little about the Romans. But surely, it is much easier to respect a man who has had respect, than to respect a man who we know was last year no better than ourselves, and will be no better next year. In republics, there is no respect for authority, but a fear for power." However, Johnson's manner of conversation was full of Brilliant wit but his arguments were always unassilable. He always expressed his weighty thoughts in an effective manner.

His views on luxury is a proof of his understanding of the class character of society, It is true that the luxury of the upper class produces a harmful effect on society but it is wrong to suppose that the moral fibre of a nation as a whole is undermined by it. Likewise, in regard to his view on religion we have his remarks on the importance of temples, "Though it is true that God dwelleth not in temples made with hands"; meant God should be in us and 'His' virtuous teachings should be in our behaviour. He advised Boswell to banish all fanciful and false desires from his mind, proper choice is necessary for determination but once a determination has been made, there should be no wavering or vacillation. One significant advice of Dr. Johnson is that one should not fall victim to despondency or dejection.

He was an eccentric person, the most glaring example of his eccentricity was that the generosity of the king had increased his natural indolence.

Dr. Johnson always expressed his opinion that the true test of a nation's civilization was the state of its poor; His views on marriage and married life; when he knew that Boswell was going to marry, were these, "Now that you are going to marry, do not expect more from life, than life will afford. You may often find yourself out of humour, and you may often find your wife not studious enough to please you; and yet you may have reason to consider yourself as upon the whole very happily married."

Boswell has presented an incident which clarifies that Dr. Johnson was a man of warm human feelings. When Dr. Johnson heard that his friends and he, himself would be possibly assistance by the lord chancellor Lord Thurlow to visit Italy during the coming winter and when he knew that his friends were ready to do everything for him, made Dr. Johnson so emotional that tears started rolling on his cheeks and he exclaimed with fervent emotion, "God Bless You all" and after a short silence, he again said, "God Bless You all, for Jesus Christ's sake".

These incident showed the emotional wave of Dr. Johnson's literary heart. Johnson lives most of us in the pages of Boswell rather than his own writings. Boswell had a wonderful memory, and a natural instinct for presenting his material dramatically and vividly. No ordinary writer could have written 'The Life of Johnson', he was undoubtedly a genius in the field of biographical writing and his work is decidedly one of the great biographies of literature. The pages of his biography exhibit the splendid inconsistencies of the man, his prejudices and conventionalities and the equally colossal breath of his moral sympathies, his senses on the points as the value of public performance and his splendid good sense of others, his meloncholic attitude mixed

with cheerfulness, his loose points of intellect and courage full of victory forever.

There was an extra-ordinary figure in James Boswell (1740-1795), a short sized scotch barrister who walked in a steady manner about like a faithful fellow at the heels of his big master and was ready to pay everything to get the company of his master. He could not think of about his dignity and with the sense of extensive excited manner felt contentment in the company of Johnson and recorded his views. In his whole life, it seemed that he wanted to shine in the glory and reflection, of great men and it was his main purpose to collect and record their preachings and doings. At the age of 22 years old, when he visited London, there was a great fame of Dr. Samuel Johnson and Boswell decided to follow Dr. Johnson and to record his words and works. It was like a food for a hungry person who was searching of an etable things he sought an introduction as a man seeks gold, he followed Johnson at every place and finally, he found an opportunity in Davico's bookstore and he met Johnson there and regarded it his record of the great event. "I was much agitated and recollecting his prejudice against the Scotch of which I had learnt much, I said to Davies, "Don't tell him where I come from 'from Scotland' cried Davies roughly, 'Mr. Johnson', said I'll do indeed come from scotland, but I cannot help it that, Sir, (replied Johnson) I find it is what a very great many of your countrymen can not help." This stroke stunned me a great deal; and when we had sat down I felt myself not a little embarrassed, and apprehensive of what might come next."

Then for many years, with insistingly that no repulse deduction, and with a thick skin that no amount of absurd could render sensitive, he followed Johnson and his way into the literary club, where he was not welcomed, and to keep himself near him, he visited to the Hebrides; talks with him on every possible occassion; and when he could not get his company, he waited for him outside the house and Tavern so that he could get his company in the thick fog of early morning. When his oracle was out of sight and in bed, he knocked his door to record in detail all that had seen and heart by him. It was to his devotedly minute record that we possessed the only perfect portrait of a great man; not only about his verity and greatness, but his prejudices, superstitions, and even the details of his personal appearance also.

Boswell has portrayed the following picture of Dr. Johnson's outward personality and the typical manner of his address, "There is the gigantic body, the huge face seamed with the scare of disease, the brown coat, the black worsted stockings, the great wig with scorched for tops, the dirty hands, the nails bitten and pared to the quick. We see the eyes and the mouth moving with convulsive twitches; we see the heavy form rooling, we hear it puffing, and then comes the 'why, sir', and what then, Sir, and the No, Sir, and. the you don't see your way through the question, Sir."

We would always be grateful to Boswell's record on Johnson's famous conversation, the wordy knock-down arguments, made by him in his time which still surprised us. In Boswell's incomparable biography, we have a specimen conversation that when he heard Johnson's prejudice against Scotland, and his positive utterances on voltaire, Robertson, and twenty others, an unfortunate theorist brought up a recent essay on the future life of brutes, having some possible authoritic quote from holy scriptures.

Johnson, never liked to hear anything about future: not authorized by the common canons of prejudices, disappointed this discussion and to same this continuation, he observed a good chance to present the gentleman a blow of reproof. So when the poor specialist, addressed him with earnest philosophical, pensive face, "But really, Sir, when we see a very, sensible dog, we don't know what to think of him", Johnson turned quickly with joy at this thought, beamed in his eyes and answered, "True, Sir, and when we see a very foolish fellow, we don't know what to think of him." Then he stood up and began to laughing and exulting near the fire-side.

Boswell had also cleared the knowledge of Samuel Johnson's natural history in this way that when the discussion was moulded into a different mood Dr. Johnson started to talk of scorpions and natural history, contradict facts, and acceptable proofs which no body could possibly furnish: "He seemed pleased to talk of natural philosophy. That wood cocks fly over the northern nations proved they had been carefully inspected at the sea-swallows definitely sleep all the winter. He told us in his essay; a Latin poem upon the glow-warm but I'm sorry not to ask where it was to be found."

Having followed. a surprising and wonderful arrangement of matter and view, he alphabetically listed the libraries, settles affairs in China, utteranced judgements on those men married women superior to themselves, mocked popular or famous freedom, hammers swift unkindly and connected some mixed or various kind of oracles; almost as believable as his knowledge of the hibernation of swallows. Boswell, having rememberings of the next visit to Dr. Johnson said that he found

Dr. Johnson highly satisfied with his conversation. He said, "Well, we had good talks." I answered, "Yes, Sir", you tossed and gored several persons.

According to Boswell, we found that the listeners of Dr. Johnson never seemed to weary but concentrated upon his each word, praised him and repeated his judgements all over the London after listening him with curious way and came back to know more in one next evening. Whenever his colloquial began to cover the whole nation, Boswell, like a woman having a parrot with herself or presented himself like a man with a dancing bear. He felt that there is an excitement in his company and he is like an interesting and virtuous creature who could compel the people to talk or dance for the edification of the company.

Boswell walked sidelong towards his hero and with irrelevant utterance, and offered for consideration, a question of theology, a social theory, a fashion of dress or marriage, a philosophical concept. When a question was putted up to Johnson, "Do you think, Sir, that natural affections are born with us? and then, following more Johnsonian laws, judgements, oracles; the innumerable audience clusters around him and applauded when the answer was listened, "Sir, if you were shut up in a castle and a new born babe with you, what would you do?" and with this answer Boswell, with a shining face, went back to his home to note down this wonderful comment or statement. The presentation and the reality of ideas and people looked as we are also in that period or time; it is, without any doubt, the superb art of this matchless biographer.

When Johnson left this world, there was an opportunity to Boswell of which he was waiting some twenty years and that was it that he would gain his own popularism and would shine with his own object, without any reflection, but by his own Luminosity.

He collected his notes and records and started to write the biography of Dr. Samuel Johnson. But he did not write it fastly and took seven years. Many of the biographers of Johnson presented their work in the four years after his death, but Boswell, slow and steady, did his work without any tension. After seven years hard work, he presented his 'The Life of Dr. Johnson' to the world; an immortal piece of English literary world; praise is superfluous; its appreciation is started from beginning till end. This extra-ordinary work introduced Johnson to the reader who dwells across the border as if they are talking with each other.

Infact, Biography is the literature of realized personality, of life as it has been lived, of actual achievements or short comings of success or failure; it is not imaginary and embellished, not what might be or might have been, not reduced to prescribed or artificial forms, but it is

the unvarnished story of that which was delightful, disappointing, possible or impossible, in a life spent in this world.

Boswell's Johnson is consistently and primarily the life of one man and the life of Johnson is not a book on first acquaintance to be read through from the first page to the end.

The effect of long companionship with Boswell's Johnson is just this. As Sir Joshua said, 'it brushes away the Rubbish', it clears the mind of cant; it instills the habit of singling out the essential thing; it imparts discernment. Thus, through his friendship with Boswell, Johnson will realize his wish, still to be teaching as the years increase.

Birth: training in piety. Joseph Addison, son of a rector, Lancelot Addison, was born on the 1st May, 1672, at Milston near Ambroseburg in Wiltshire. As he appeared weak and unlikely to live, he was christened the same day. After a period of domestic education, during which he received strong impressions of piety, he was placed under the care of Mr. Naish at Ambroseburg, and afterwards of Mr. Taylor at Salisbury. All his life Addison followed the quiet and cultured ways to which he was early accustomed.

Schooling at Lichfield and Chartreux. Friendship with Steele. In 1683, his father was made Dean of Lichfield and took his family to his new residence, where he placed the boy for some time under the charge of Mr. Shaw, then master of the school at Lichfield. Joseph was next sent to the school at Chartreux where he pursued his juvenile studies under the care of Dr. Ellis, and where he developed an intimacy with Richard Steele (afterwards, Sir Richard Steele). Steele seemed to recognize the superior abilities of his friend and, lived, as he confesses, "under an habitual subjection to the predominating genius of Addison", whom he always mentioned with reverence, and treated with humility. This memorable friendship was somewhat marred afterwards by a trivial incident which does not reflect much credit on Addison Steele, always in monetary difficulties, borrowed, in an evil hour, a hundred pounds from his friend, probably without any intention to repay the loan. Addison growing impatient at the delay in repayment, recovered the loan by legal process. The step taken by Addison deeply hurt Steele but did not antagonise or even alienate him.

Oxford ; Latin writings. In 1687, Addison entered Queen's College, Oxford, where in 1689, by the recommendation of Dr. Lancaster whose favour he had won by his Latin compositions, he was elected into Magdalen College as a Demy (that is, a scholar who partakes of the founder's benefaction and succeeds, when his turn comes, to a vacant fellowship). There he continued to take special interest in poetry and criticism, and became first known by his Latin compositions, which are

indeed deserving of high praise. He did not confine himself to the imitation of any ancient author but formed his style by a diligent and general reading of Latin writings through the ages. He collected his Latin compositions into a volume and afterwards presented the collection to Boileau, who gave it warm praise.

First attempt at literary criticism: Account of the Greatest English Poets. In his twenty-second year he first showed his talent for English poetry by some verses addressed to Dryden, and soon afterwards published a translation of the greater part of the Fourth Georgic upon Bees; About the same time he composed the arguments prefixed to the several books of Dryden's Virgil : and produced an essay on the Georgics. His next paper on verses, Account of the Greatest English Poets, contained sketches of the principal English, poets. One is surprised to find that Dryden has in this Account been lavishly praised, Spenser has been excused or patronized, while Shakespeare is not even mentioned. Writing under the influence of Boileau's "classic" rules, as he was, Addison could not, like other of his age, appreciate natural genius (such as that of Shakespeare).

Introduction to eminent personalities; foreign travel. Through Dryden, Addison was introduced to Congreve and Jacob Tonson, the publisher; and through Congreve to the Whig statesman, Charles Montague, afterwards Lord Halifax. Addison, who had originally planned to enter the church and to take holy orders, was persuaded by friends and 'by Montague to give up that idea. In 1695 he wrote a poem to King William, with a rhyming introduction addressed to Lord Somers. In 1697 he produced a Latin poem on the peace of Ryswick, which he dedicated to Montague, and which was afterwards called by Smith "the best Latin poem since the Aeneid". These, two poems brought a monetary reward in the shape of a pension of three hundred pounds a year to enable him to travel abroad and also, according to one suggestion, to study and cultivate the art of diplomacy. He stayed for a year at Blois (in France) probably to learn the French language, and then proceeded in his journey to Italy. He spent nearly four years in Italy, Austria, Switzerland, Holland and Germany. 'In Paris he met Boileau and Malebranche ; at a carnival in Venice he saw a crude play on the subject of Cato. While he was travelling at leisure, he was not idle. He collected his observations on Italy and collected his materials for his tragic play, Cato. Whatever his other employments in Italy, he there wrote the Letter to Lord Halifax, which is justly regarded as the most elegant, if not the most sublime, of his poetical productions. From the account of his wanderings through France and Italy, it is clear that he was "more interested in classic associations than in scenic beauties" and that he viewed Catholic practice "with an impatience and austerity

almost Miltonic". Clearly this cultured loyalist had something of the Puritan in his constitution.

Return to England. The death of King William and the loss of power by the Whigs suddenly stopped Addison's pension which he had enjoyed for about two years. He found it necessary to hasten home, distressed by poverty and compelled to become the tutor of a travelling squire.

His Travels published. At his return he published his Travels with a dedication to Lord Somers. The book, not so remarkable as regards its matter, is certainly notable for the elegance of its language and for its variegation of prose and verse. Neglected for a while, the book soon became so much the favourite of the public that before it was reprinted, its price rose five times.

Wrote the Campaign and won acclaim. Addison was introduced by Tonson, (the Publisher) to the Whig coterie known as the Kit-Kat Club. An opportunity for him came with the Allied victory at Blenheim (13th August, 1704). The nation, full of confidence and a sense of triumph, needed somebody to celebrate the event. Lord Godolphin asked Lord Halifax to find a suitable poet for the purpose, and the latter named Addison; Addison undertook to do the Job and was appointed Commissioner of Appeals in the bargain. He wrote The Campaign to celebrate the victory at Blenheim and the poem took the country by storm. Addison now rose steadily in political favour and office. He became in turn Under-Secretary, Member of Parliament, Secretary for Ireland, and finally Secretary of State. Probably no other author, on the basis of his writings alone, ever rose so rapidly and so high in office.

The opera of Rosamond. The prevalent taste for operas stimulated Addison to try the effect of a musical drama in his own language. He therefore wrote the opera of Rosamond which was not very successful on the stage and which he published with an inscription to the Duchess of Marlborough.

The Tatler. In April 1709, Steele began the publication of a periodical called The Tatler. Addison was at that time in Ireland and did not know of his friend's project. But on discovering the fact he became a contributor to the paper. Of Addison's help in this connection, Steele wrote: "When I had once called him in, I could not subsist without dependence on him".

The Spectator. The Tatler stopped publication on January 2, 1711, and two months later (on March 1, 1711) The Spectator another periodical, made its appearance. It ran for 555 numbers' continuing until December 6, 1712. The essay, which had through the influence of Addison, become the most important constituent of The Tatler, became

the one ingredient of *The Spectator*. "The sobriety and moderation displayed by the writers, the humour, the genial moralizing—these qualities made for the stupendous success of the journal." It has been well said that "The Spectator made a mark in English literature and fixed a form which was adopted with servile fidelity by many periodicals till the end of the century". *The Spectator* appeared daily until December 6, 1712.

Produced Cato. In 1713, Addison produced at Drury Lane Theatre a tragedy, *Cato*. The play describes the death by suicide of M. porcius Cato at Utica in 46 B.C., when the republican cause was finally crushed by Augustus Caesar. The play, proved an enormous success at the time, Cato's last stand for liberty contributing not a little to the popular acclaim. The play is now, however almost forgotten.

The Guardian and the Freeholder. While *Cato* was still on the stage, another daily paper, called *The Guardian*, was published by Steele. To this Addison gave considerable assistance. In 1714 *The Spectator* was revived for a time. In December, 1715, Addison started *The Freeholder*, a paper which he published twice a week until the middle of the next year.

Marriage and its failure. In the year 1716 (on August 2) he married the Countess Dowager of Warwick, "whom he had solicited by a very long and anxious courtship, perhaps with behaviour not very unlike that of Sir Roger to his disdainful widow."—(Dr. Johnson). Addison is said to have first known her by becoming tutor to her son. The marriage was not a happy one. "She always remembered her own rank, and thought herself entitled to treat with very little ceremony the tutor of her son." It is believed by Dr. Johnson that Rowe's ballad of *The Despairing Shepherd* was written upon this memorable pair. It has been said that Holland House, where Addison lived with his aristocratic wife, "although a large house, could not contain Addison, the Countess of Warwick, and one guest—Peace". He had always written of women in a satirical vein. Now he became more and more of a clubman, spending most of his time in the clubs and coffee-houses of London.

Quarrels with friends. The closing years of his life were shadowed also by his quarrels with such important persons as Pope, Swift and even his life-long friend, Steele. His quarrel with Pope was on literary grounds, and Pope took his revenge by writing a caricature of Addison as Atticus in his *Epistle to Arbuthnot*. The quarrels with Swift and Steele were due to political differences.

Illness and death; burial in Westminster Abbey. His health now began to deteriorate.. He had for some time been oppressed by shortness of breath, Which was now aggravated by dropsy. He died on June 17,

1719 at Holland House, at the age of forty seven. Before dying he called in his stepson and said, "I have sent for you, that you may see how a Christian can die" and indeed he died serenely. He left by his marriage with the Countess of Warwick a daughter, Charlotte, who died unmarried in 1797. The following extract from Thackeray's *English Humorists* has been pointed out as forming a most suitable epitaph: "A life prosperous and beautiful; a calm death; an immense fame and affection afterwards for his happy and spotless name". His friend, Tickell, wrote an elegy on him, in which occur these lines:

He taught us how to live; and, oh ! too high
The price of knowledge, taught us how to die.

He was buried in Westminster Abbey, where a monument to him was erected in 1809. Speaking of the status set up to Addison in Westminster Abbey, Macaulay wrote: "Such a mark of national respect was due to the unsullied statesman, to the accomplished scholar, to the man of pure English eloquence; to the consummate painter of life and manners. It was due, above all, to the great satirist who alone knew how to use ridicule without abusing it; who, without inflicting a wound, effected a great social reform, and who reconciled wit with virtue after a long and disastrous separation."

Humour is one of the chief qualities of Joseph Addison as a writer. The humour of Addison is pleasant and genial. It is not the biting, satirical humour of Swift or Voltaire. **Macaulay** writes: "But what shall we say of Addison's humour, of his sense of the ludicrous: of his power of awakening that sense in others, and of drawing mirth from incidents which occur every day, and from little peculiarities of temper and manner, such as may be found in every man? We feel the charm; we give ourselves up to it; but we strive in vain to analyse it."

"Addison's peculiar pleasantry can be best described and explained when it is compared with the pleasantry of the other two master satirists of the 18th century. Addison, Swift and Voltaire are the eminent masters of the art of ridicule. Which of them was the greatest is difficult to decide but each was supreme in his own domain. Voltaire is the prince of buffoons-undisguised, unrestrained. He gambols, he grins, he shakes his sides, he points the finger, he turns up the nose, he shoots out the tongue. The manner of Swift is the very opposite to this. He moves laughter, but never joins it... All the company are convulsed with merriment, while the Dean (Swift), the author of all the mirth, preserves an invincible gravity, and even sourness of aspect... Addison's manner

is as far removed from that of Swift as it is remote from Voltaire's. He neither laughs out like Voltaire nor throws a double position of severity into his countenance while laughing inwardly; but preserves a look peculiarly his own, a look of demure serenity, disturbed only by an arch sparkle of the eye, and almost imperceptible elevation of the brow, an almost imperceptible curl of the lip. His tone is always that of a gentleman in whom the quickest sense of the ridiculous is constantly tempered by good nature and good breeding."

Addison's humour is of a more delicious flavour than of humour of either Swift or Voltaire. Addison is inimitable- he has not been mimicked as the other two have been. The grace, the nobleness, the moral purity chiefly distinguish Addison from Swift, Voltaire and other great masters of ridicule.

The mirth of Swift is the mirth of Mephistophiles; the mirth of Voltaire is the mirth of Puck but the mirth of Addison is consistent with tender compassion for all that is frail, and with profound reverence for all that is sublime. Addison's humanity is without a parallel in literary history. The highest proof of virtue is to possess boundless power without abusing it. No kind of power is more formidable than the power of making men ridiculous; and that power Addison possessed in boundless measure. But of Addison it may be confidently affirmed that he has blackened no man's character.

Irony is the essence of Addison's humour. It was his practice, when he found any man invincingly wrong, to flatter his opinions by acquiescence and sink him yet deeper to absurdity. The "Tatler's" criticisms on Mr. Softly's sonnet and the "Spectator's" dialogue with the politician who is so zealous for the honour of Lady Q-p-t-s, are excellent specimens of this innocent mischief.

On other occasions he ridicules some fashion of taste by a perfectly grave and simple description of its object. Perhaps the most admirable specimen of this oblique manner is his satire on Italian opera in the "Spectator" describing the various lions who had fought in the stage with Nicolini.

Addison's power fo ridiculing malignity is best shown in the character of Sir Roger de Coverley whose delightful simplicity of mind is made the medium of much good natured satire on the manners of the Tory country gentlemen of the period.

The mixture of fashionable contempt for book learning blended with shrewd mother wit is well represented in the character of Will Honeycomb who had the discretion not to go out of his depth and had often a certain way of making his real ignorance appear a seeming one. Addison's fancy played round caprices of female attire.

Introduction - Addison was a moral, religious and social critic. He was a social reformer. He followed his age and the age followed him. He was in better consonance with the spirit of the age. T.B. Macaulay says, "Of the service which Addison's essays rendered to morality it is difficult to speak too highly."

The didactic tone - Addison had sharply felt the didactic tone of the age. He spoke from a position of self-assumed authority. He wanted to improve the moral attitude of readers. He believed that nothing is worth while if it fails to produce a moral. He found sermons in stones and books in running books. All his essays covering different aspects end with a moral tone. Addison says, "I must confess were I left to myself, I would rather aim at instructing than diverting. His tendency to moralise in season and out of season is expressed in almost all of his essays.

Leslie Stephen says, "He claims in the name of the Spectator to be a censor of morals and manners. He is really seeking to improve and educate his readers. He is not afraid of laying down an aesthetic theory. He speaks with all authority of a recognized critic."

Addison tried to mend the morals of the society. He wanted a compromise between asceticism of the puritan and the extreme sagacity of the cavalier. His purpose was to expose the false arts of life, to pull off the disguise of cunning, vanity and affectation and to recommend a general simplicity in dress, disguise and behaviour.

His moral attitude - Addison cherished religious attitude from his infancy. He wrote, "The Evidence of the Christian Religion". He was a true religious minded man. He wrote as a preacher in many of his essays published in 'The Tatler' and in 'The Spectator'. His essays were read like sermons. These were lively and interesting like professional sermons. He used neat allegory in The Vision of Mirza. He decorated his essays by anecdotes and proverbs. His style was also elegant and lively. He was a lay preacher in the wig.

A.R. Humphreys says, "Conventionally the code of pleasure was that of the rake; Addison wished to equate it with virtue and virtue with religion."

Addison preached religion and virtue to the man in the street. He preached cheerfulness as a noble quality based on religion. His essay on contentment gives out placid optimism. He writes, "I cannot conclude this essay without observing that there was never any system besides that of christianity which could effectually produce in the mind of man the virtue I have hitherto been speaking of. Addison's religious philosophy was based on three virtues, cheerfulness, contentment and discretion.

He strictly avoided all controversial issue. He showed slight inclination to latitude or tolerance. His social criticism mingles with his religious criticism. He combined social virtues with domestic virtues”.

Delineation of character- Addison’s main object was to improve the moral standard of the people. He criticised the minor vices of dress and moral. He used his skill to curb these vices. He pours fun on the manners of vain and silly women.

Hugh Walker says, “Addison’s object was to reprehend, those vices which are too trivial for chastisement of the law and too fantastical for the cogizance for the pulpit.”

Addison was mainly preoccupied with chastising trifle flaws. In some of his essays he wanted to reforms the major vices of the age. He satirised graver faults with a fixed purpose. In the character of Will Wimble, he tried to express the position of the younger brother in the contemporary household. He satirises the folly of the families who are fashionable. He also satirises the rude treatment of masters to private chaplains. He raises his voice against the persecution of men who were treated as watches. His religion was superficial. He was not much sympathetic towards woman. He had little respect for the fair sex. His satire on female follies and frivolities was interesting. He presented them as ludicrous. In the ‘Aim of the Spectator’ he writes, “But there are none to whom this paper will be more useful than to the female world. I shall endeavour to point out all those imperfections that are the blemishes as well as those virtues which are the embellishments of the sex.”

His attitude towards women.- Addison’s ideal women must have some domestic virtues. He cunningly tries to wean them from indulgence in foppery and triviality. He expects them to perform domestic. His ideal women is simple, intelligent, pure, well read, quite, unassuming and grave or modest. Addison says, “For my part, I am show shocked with every thing which looks immodest in the fair sex. In short, descretion and modesty which in all other ages and countries have been regarded as the greatest ornaments of the fair sex, are considered as the ingredients of a narrow conversation, and family behaviour. In the essay on ‘party patches’ Addison writes that female virtues are of a domestic turn, and family is the proper province for private women to shine in.”

He could not bear the sight of immodesty in women. He gave a new sense of purpose to English womanhood.

Courthope says, “Addison saw clearly how important a part the female sex was destined to play in the formation of English taste and manner. It was Addison’s object, to enlist the aid female genius of a half civilised society”. He raised women to a high standards of life.

As a social philosopher - Addison played a great role in improving and refining the contemporary literary taste. he tried to improve the moral tone of the stage. He clarified the distinction between 'Gothic and Natural Wit. His essay on wit, on imagination and on Chevy Chase meant for common people.

Cazamain says, "Addison has a natural leniency, a tolerant gentleness, of soul, which tempers a rather puritanic severity of principal." He wishes that country clergymen would borrow the sermons of great divines and devote all their own efforts to acquire a good elocution. He preached the virtues like good sense, dignity moderation and a sense of fitness, kindness and generosity which are necessary for the well being of society. His purpose of reformation captured the attention of the readers.

Addison says, "I always put it down as a rule, that an indiscreet man is more hurtful than an ill natured one. There are many more shining qualities in the mind of man but there is none so useful as discretion."

Addison harmonised the code of wit and pleasure with that virtue and religion, in the realm of art and literature.

Dr. Johnson says. "He thus dissipated the prejudices of both the extremes and created a new set of values.

Addison appears as a critic of the contemporary stage largely in the essays stage Criticism, Nicolini and the Lions, Stage Murder and The Trunk-Maker. He has hardly a good word to say about the manner in which the opera or the plays were presented to the public in his times. He is chiefly a censor and his object was reform. In his criticism of the stage, as in his criticism of social manners, he is a satirist, employing ironical humour as his chief weapon. Nowhere does he employ the bludgeon of Swift; nowhere does he become bitter or fierce. His method is to ridicule what appears to him as improper, inartistic unnatural or indecorous.

In stage Realism he ridicules the absurdities which were presented on the stage in the course of opera performances of the time. In an effort to produce a realistic impression, theatre managers and directors ignored the dictates of common sense and succeeded only in creating certain ridiculous effects. Presenting painted dragons spitting actual fire, enchanted chariots drawn by Flanders mares, and real waterfalls in artificial landscapes, releasing real sparrows on the stage and producing bird-music from behind the scenes-such devices seemed absurd and ludicrous to Addison. Addison condemns the joining together of inconsistencies and making the decoration partly real and partly imaginary

: “A little skill in criticism would inform us, that shadows and realities ought not to be mixed together in the same piece, and that the scenes which are designed as the representations of nature should be filled with resemblances, and not with thing themselves.” Apart from this criticism of absurdities, Addison censures the Italian writers of the time for using “a florid form of words” and “tedious circumlocutions” of which there is no parallel in ancient Italian writers like Cicero and Virgil. He agrees with Boileau that “one verse in Virgil is worth all the clinquant or tinsel of Tasso”.

In *Nicolini and the Lions*, Addison again criticizes the Italian opera, this time for its “forced thoughts, cold conceits, and unnatural expressions”. He deplores the want of common sense in English audiences of his time in enjoying such scenes on the stage as the combat of the hero and a sham lion in the opera *Hydaspes* : “Audiences have often been reproached by writers for the coarseness of their taste, but our present grievance does not seem to be the want of a good taste, but of common sense.”

In *stage Murder* Addison critically examines the various devices used on the English stage for producing terror and pity, and condemns those which were absurd or barbarous. He would neither have too many murders on the stage for their own sake nor eliminate all murder from the stage. If by representing a murder on the stage, the dramatic effect can be intensified, then it must not be omitted, Unnatural murders (such as that of Clytemnestra by her son Orestes) should not, however, be enacted on the stage, and he quotes the authority of Horace in support of this. The gist of his whole argument in this essays is contained in the following sentence : “I would, therefore, recommend to my countrymen the practice of the ancient poets, who were very sparing of their public executions, and rather choose to perform them behind the scenes, if it could be done with as great an effect upon the audience.” Thus the practice of the “ancient” poet is all-important for Addison. Again and again in his literary criticism Addison seeks to fortify his position by citing the example of the ancients. Only by doing so could he inspire respect and confidence in his readers for the opinions he expressed, and only by doing so could he hope to mend and correct their misguided tastes.

The *trunk-Maker* is a satire on the theatre-going public of the time rather than on the stage. Here actors are also ridiculed for treating the trunk-maker’s signals of applause as a touchstone of their own performance.

It is difficult to disagree with Addison’s critical approach to the stage of the time. He represents a point of view which is based on common sense and reason. He is opposed to what seemed to him fantastic, irrational, or far-fetched, or what strained the credulity of the

audience, or what shocked the mind unduly. He was by no means opposed to the theatre or to plays; despite his strong moralizing nature and his strict views on morality, he yet accepted the theatre as a legitimate source of recreation, diversion or pleasure. But he applied to what was presented on the stage and the manner in which it was presented, the simple test of sanity, and he examined them in the cold light of logic and reason. He was opposed to extravagance, excess, and exaggeration of any kind. All that he wanted was an improvement in the technique of staging the plays. It is in that spirit that he suggests in Nicolini and the Lions that the English tragic actors should emulate the example of Nicolini by making use of their arms and legs and by informing their faces with significant looks and passions, so that English tragedy might acquire dignity and glory on the stage.

No character in English literature is better admired than that of Addison. He has also been most admired for the graces of his style which are doubtless the expression of his character. His love of moderation and reasonableness and his genuine good nature are reflected in the purity, regularity, clearness and felicity of his style. "Few English writers have revealed themselves more accurately and exactly in their writings than Addison", says Hugh Walker. Addison's style, according to Deighton, is inimitable because in order to write like Addison one must possess the qualities of character which Addison possessed-his loving nature, his placid temper, his careful avoidance of excess of any kind, deep yet simple piety, the discipline of travel, and an inherited love of literature. These are the qualities of his character which are responsible for precision, graceful flow of movement, aptness of illustration, sobriety of tone and unerring sense of proportion in his style.

Addison is regarded as one of the masters of English prose and as one of the greatest prose stylists. What strikes us most about his style is clearness or lucidity, as well as a naturalness. Addison does not strain after effects. There are no rhetorical flourishes in his prose, nothing pretentious or pompous, no affection. It is a straight style, without any obscurities of complexities or superfluities. These qualities in his style reflect the qualities of his character like sincerity, honesty, modesty, reserve and piety. His is not a laborious style, not an involved style. It is a style marked by a felicitous choice of vocabulary and an equally felicitous arrangement and combination of words.

The passage from *Meditations in the Abbey* in which he reflects upon the innumerable multitudes of people lying confused together, and beauty, strength and youth with old age, weakness and deformity lying undistinguished “in the same promiscuous heap of matter”, illustrates the easy mastery over language, the happy choice of words and the crystalline purity of his style. Apart from the qualities indicated above, this passage shows Addison’s power of evoking an atmosphere, an atmosphere of melancholy contemplation. This is also an example of a long sentence handled ably and skilfully. But when occasion demands it, Addison can write in a compact, succinct style. Many of his sentences are short and have a quotable quality like those of Bacon. For example : “In this case, therefore, it is not religion that sours a man’s temper, but it is the temper that sours his religion.” (*Uncharitable Judgement*). “Humility and patience, industry and temperance, are often the good qualities of a poor man. Humanity and good nature, magnanimity and a sense of honour are as often the qualifications of the rich.” (*Wealth and poverty*). “There is a scarce state of life, or stage in it, which does not produce changes and revolutions in the mind of man.” (*Inconstancy*)

Addison’s style is not highly figurative. There are no highflown or fanciful similes and metaphors in his writings. But he does use similes, metaphors, antitheses, etc. in his own homely and modest way, and very effective they are, too, in driving a point home to the reader. Nor does he work out his figures of speech in an elaborate or detailed manner. He is almost laconic and terse in employing them. “As the finest wines have often the taste of the soil, so even the most religious thoughts often draw something that is particular from the constitutions of the mind in which they arise.” (*Uncharitable Judgement*). “An essay-writer must practice in the chemical method, and give the virtue of a full draught in a few drops.” (*Periodical Essays*) “Mirth is short and transient, cheerfulness fixed and permanent.” (*On Cheerfulness*)

In all the examples quoted above we perceive an elegance of expression, besides other qualities. When Addison indulges in moralizing, which is very frequent, he does not grow vehement or passionate like a pulpit orator. He remains cool; he emphasizes a point but without any heat or intensity; he is eloquent, but without any rhetoric.

Next, we find a profusion of allusions in the essays of Addison. Allusions-historical, mythological, Biblical, and literary- quotations from various sources, fables, anecdotes, and analogies are freely employed by him to clarify, reinforce and buttress arguments. The essay *Malicious Wit*, for instance, contains references to Socrates, Aristophanes, Julius Caesar, Catullus, Cardinal Mazarine, Sextus Quintus, Aretin, etc. It contains anecdotes about those personalities, and a fable from Sir Roger L Estrange. The essay *Friendship* contains quotations from Tully, Bacon, Confucius,

Cicero and Martial, and references to Horace and Epictetus. On Ridicule contains references to Cervantes, Lucian, Samuel Butler ("Hudibras") and a quotation from Milton's *L'Allegro*. The illustrations and anecdotes in his essays reflect Addison's preference for concreteness and his innate desire for clarity and lucidity.

Humour is an important quality of his style, and the essence of his humour is irony. Such essays as *Valetudinarians* and the *Cries of London* are excellent examples of Addison's humour. His ironical and satirical observations on women in *A Lady's Library*, *French Fopperies*, *Fans*, *Ladies' Head-Dresses* and the *Philosophy of Hoods* are most delectable, but *Female Orators* is a master piece from this point of view. Thanks to his character, his humour and irony never become offensive or stinging. He was by temperament "urbane" and he possessed a natural "fine taste". Accordingly, he never became cynical or misanthropic or unduly bitter in his satire. The refinement of his nature reveals itself in the refinement of his style. He attacked vice and folly, without trying to hurt the person or the individual. His essential humanity is seen in the nature of his irony which is directed against classes, groups or multitudes of persons and never against particular men or women.

For the rest, Addison was extremely fastidious in his choice of words and laboriously polished and balanced his phrases (though the finished product does not betray that labour). He is said to have been so fastidious in his composition that he would often stop the press to alter a preposition or conjunction. He is never slipshod or flaccid. He was an elegant craftsman who chiselled his sentences till they achieved the best possible finish. "He has an infallible instinct for the proper word, and an infallible ear for a subdued and graceful rhythm." His style is marked by "a free, unaffected movement, graceful transitions, delicate harmonies, an appropriateness of tone, an effortless mystery, a sense of quiet power, an absence of exaggeration or extravagance, a light and playful fancy, incomparable humour, and a large and generous humanity." He obeyed the laws of literary art and his style was shaped and guided by a sense of literary beauty. In spite of that, as Hugh Walker points out, Addison's style is lacking in the highest beauties. The greatest style, says Hugh Walker, is the expression of the highest energy intellectual and moral, which Addison did not possess. But Hugh Walker does not recognize the service Addison did to English prose. Addison taught the lessons of neatness, lucidity, precision, sanity and restraint of thought-qualities which belonged to him as a man. He did, in a sense, perfect English prose style. He represents in this matter "Our indispensable eighteenth century".

Almost every critic has lavished praise on Addison for his style. They have eulogized it for its grace, its rhythms, its elegance, its simplicity and dignity, its distinctness and lucidity, its lightness and

sprightliness, etc. Dr. Johnson's tribute to it has become classic : "Whoever wishes to attain an English style, familiar but not coarse, and elegant but not ostentatious, must give his days and nights to the volumes of Addison." This was the "middle style-something between the grave, stately diction of formal writing and the free and easy speech of every day, a style unpretentious, admirably clear, dignified, but never stilted."

Cazamian gives the following reasons for the success and popularity of Addison's essays-the variety of the subjects dealt with, a supple adaptation to the preferences of the public and at the same time a sufficiently skilful reaction against certain habits and certain defects; a broad outlook upon social realities; an avoidance of political prejudices or partisanship; a gift for the concrete illustration of themes; a gallery of original portraits; and a finished literary art. To this catalogue one might add Addison's gift of humour and irony, the uniform brevity of his essays, and the personal note in them.

A glance at the titles of Addison's essays is enough to indicate the variety of his subjects. There are the Roger de Coverley essays; there are the literary essays and those devoted to a discussion of the theatre or the opera; there are the purely moral and didactic essays; and there are the satirical essays in which the manners of the age are depicted and ridiculed. The subjects of these essays are not of a profound or philosophical nature; nor is the treatment excessively learned or scholarly. Both the subjects and the treatment have a ready appeal for the average reader. The variety of subjects naturally caters to people of varying temperaments and tastes.

In choosing his subjects, Addison tried to kill two birds with one stone. He selected those topics in which the audiences of his time were bound to feel interested and which, at the same time, gave him an opportunity to censure the vices and follies of the reading public. There was the theatre; there was the opera; and there were the manners and habits of the men and women of the time. Accordingly, we have essays like *Stage Realism*, *Stage Murder* and *Nicolini and the Lions* criticizing the absurdities of the theatre and the opera; and we have essays like *French Fopperies* and *Fans to ridicule* and thus to reform the members of the fair sex of the time. For us of the present time the subjects of the essays of these two categories have become obsolete. But they still have an appeal for us. We all have a sense of history and we are all naturally curious and inquisitive about the bygone ages of history. The essays of Addison are "a faithful reflection of the life of the time, viewed with an aloof and dispassionate observation". They are "the best pictures we possess of the new social life of the England, with its many interests". Thus these essays are eminently readable and they are valuable for us

as "the most charming" and "the most varied" commentaries upon the social life of the first half of the eighteenth century.

Though severely critical of the crudeness, coarseness and grotesqueness of the eighteenth century, Addison yet evidenced a broad outlook on social realities and thus increased his popularity as an essayist. He wanted to overcome the anti-social tendencies of both Puritan and Cavalier, preserving the zeal for good conduct of the former without his gloom and intolerance, and the lightness and gaiety of the latter without his licence. Thus there appeared in his essays the happy blend of the Puritan spirit and the Renaissance spirit which proved greatly to the taste of his countrymen. If he ridiculed ass-races, grinning matches, ill-informed opinion (in *Coffee-House Politicians* and *Coffee-House Opinion*), chaotic noises in the streets of the capital (in *London Cries*), and if he castigated drinking, swearing, duelling, etc. in some of his other essays, he also preached the value of charity, constancy, spirit of service, contentment and cheerfulness. In spite of his strong moral tendency, Addison did not show any distrust of the theatre and the plays which the Puritans had banned and tabooed. "Nothing illustrates more clearly the reconciliatory course steered by Addison and Steele than their attitude to the drama". This happy blend of the Puritan and the Renaissance spirit has no less an appeal for the modern reader.

The avoidance of political controversy also made for the popularity of Addison's essays. In this prefatory essays, Addison wrote: "I never espoused any party with violence and am resolved to observe a strict neutrality between the Whigs and Tories". In another context he wrote: "There cannot a greater Judgment befall a country than such a dreadful spirit of division as rends the government into two distinct peoples and makes them greater strangers and more averse to one another than if they were actually two different nations". Even though Addison did not maintain a strictly neutral attitude in politics, his essays are free from political fanaticism and bias. In fact Sir Roger de Coverley, whose portrayal is Addison's greatest achievement, was a Tory gentleman, while Addison himself was a Whig in politics. The exclusion of political discussion from his essays contributes to their continued popularity till today.

Addison's essays are full of illustrations in the form of fable, parable, anecdote, analogy and allusion, which help towards the elucidation of arguments and aid the reader's comprehension. This, too, undoubtedly accounts, to some extent, for the popularity of these essays. The essay, *Malicious Wit*, for instance, contains references to Socrates, Julius Caesar,

Pope Sextus Quintus and others. It also contains anecdotes about these personalities and a fable from Sir Roger L'Estrange. The essay

Friendship contains analogies in the form of quotations from Tully, Bacon, Confucius, Martial, etc. Wealth and Poverty contains a fairly long allegorical story. Uncharitable Judgment contains the fable of Biton and Clitobus. These illustrations lend a concreteness to the essays and enrich them. No matter how serious some of the essays like On Charity and On Contentment may be, they become interesting and palatable because of the anecdotes and fables in them.

The quality of humour in these essays is another marked ingredient which makes them popular. Apart from the purely moral and didactic essays which are serious and grave in tone and atmosphere, the others are full of Addison's satirical and ironical humour which makes these compositions delectable. He ridicules in Stage Realism and in Nicolini and the Lions the preposterous artifices and devices that were employed on the stage in his time. The essay Valetudinarians is humorous from beginning to end. So are A Grinning Match and London Cries. His ironical and satirical observations on women in A Ladys Library, French Fopperies, Fans, Ladies' Head-Dresses and The Philosophy of Hoods are entertaining in the highest degree, while Female Orators is a masterpiece in this respect. His humour is free from bitterness and scorn, and is "exquisitely penetrative".

Sir Roger de Coverley and other figures lend to the particular essays in which they appear in character interest which has a large share in bringing a wide popularity to the author. Sir Roger de Coverley is Addison's greatest achievement. We are made to love this country gentleman for his humanity, his kindness, his generosity, his wide sympathies, etc. But we are made to laugh at him also. We laugh at his foibles and his eccentricities, his absurdities and his inconsistencies. Other figures like Will Wimble and Will Honeycomb have been drawn skillfully and successfully too. Indeed, the gallery of character portraits in Addison's essays is one of their most outstanding features.

Addison's style has an irresistible appeal, too. In the first place, the personal note in the essays brings the author closer to the readers. There is an abundant use of the personal pronoun in the essays and yet the author talks not of himself but of the life that he saw around him. The author speaks in a genial tone without in the least appearing as an egotist. Next the uniform brevity of the essays is a distinct merit from the reader's point of view. And, finally, the felicities of the style itself are of a striking nature. Addison is never slipshod or careless. He was a skilled craftsman who chiselled his sentences till they achieved the best possible finish. Some of the greatest critics like Dr. Johnson, Macaulay, Hugh Walker, Saintsbury, Courthope and Cazamian have lavished praises on his style. They have eulogized it for its grace, its rhythms, its elegance, its simplicity and dignity, its distinctness and clarity and lucidity, its lightness and sprightliness, etc.

In the essay called *The Scope of Satire*, Addison states that the members of the Spectator Club had agreed that in writing his daily papers he should be at liberty to carry the war into what quarter he pleased, provided that he took care "to combat with criminals in a body, and to assault the vice without hurting the person". One member of the club pointed out that people approved Addison's "generous intentions to scourge vice and folly as they appear in a multitude, without condescending to be a publisher of particular intrigues". Accordingly, Addison had decided, as he tells us, "to make an example" of anything in city, court or country, "that shocks modesty or good manner", and he appeals to each reader "never to think himself, or anyone of his friends or enemies aimed at in what is said". He promises in keeping with this resolution, "never to draw a faulty character which does not fit at least a thousand people, or to publish a single paper that is not written in the spirit of benevolence, and with a love of mankind". De Quincey speaks of Addison's gay malevolence and satirical humour, but it is not satire which hurts seriously, for it is directed against classes rather than persons, and is always on the side of virtue and religion.

Addison's humanity, urbanity, and good taste have been recognized as the outstanding traits of his character. He was not a misanthrope like Swift; there was nothing cynical about his nature. He really loved the human society to which he belonged and it was because of that love that he desired to mend, correct, and reform what seemed to him stupid, deleterious, or obnoxious in the manners and habits of men and women. He wrote primarily "to contribute to the advancement of the public weal", as he says in his prefatory essay, *Mr. Spectator*. He is opposed to wit which is malicious: "So pernicious a thing is wit, when it is not tempered with virtue and humanity", he says.

A large group of his essays contain a satirical description of the failings and faults of the people of his times. A satire is a humorous exposure of vice or folly or impertinence or a witty attack on these. Addison seizes upon follies and vices which were of a general or common nature and does not make particular individuals the target of his attack. In his essays *Nicolini and the Lions*, *Stage Realism* and *Stage*

Murder, he does not attack any selected individual but the absurdities which he saw on the stage of his time, the motive being to improve the taste of the theatre-going public as well as that of the organisers and managers of theatre-houses. The Trunk-Maker, too, attacks the theatre-going public for their ignorance and thick-headedness, and for their incapacity to appreciate or applaud a situation in a play without a signal from "the man in the upper gallery". That is, a folly is assailed here and the victim of the satire is the entire multitude who went to the theatre, and not any particular individual. A Grinning Match attacks still another folly in which people indulged. It makes hilarious reading, and there is not the least touch of bitterness or contempt: It is actuated by a desire to raise the taste of the public where entertainments were concerned. The author condemns the organizers and patrons of "this monstrous trial of skill" (that is, a grinning match), for their affront to human beings "in treating after this manner the human face divine". He calls competitions of this kind not only ridiculous but immoral. Indeed, he speaks like a missionary, not like one who hates the human race or even like one who is contumelious in his contemplation of it. In Coffee-Home Politicians he attacks the various types of gossips discussing the reported death of the French King, those who disposed of the whole Spanish monarchy, those who spoke of the probable release of their friends in the galleys, the alerte young fellow who remarked that the old prig was dead at last, those who regretted that there were no great poets to write elegies on the occasion, and so on. In Coffee-House Opinion, likewise, different types of persons are ridiculed. In Periodical Essays, Addison attacks the "men of no taste or learning" whose souls cannot be enlightened and whom he satirically calls moles because they refuse to discover beauties in others works and have eyes only for blemishes. In False Criticism, he assails the type of critic who criticizes a play not because it has failed to please the public but because it has succeeded in doing so. In the essay On Ridicule he condemns those writers who misuse their talent for ridicule.

In the essays that deal with women, Addison again attacks the types and not individuals, follies and not particular persons. In Frence Fopperies, the woman of quality who went to see Macbeth on the stage and who displayed a childishness of behaviour represents a class of aristocratic ladies of the time, ladies who had travelled abroad and who had picked up certain ways. Sempronia whose coquetry is ironically described in the same essay, Melesinda whose method of doing execution upon men, and Cornelia whose technique of announcing her husband's absence from the town are described in The Philosophy of Hoods are "types" of women; they are not particular individuals. The names but signify different classes or categories of women. Similarly in Ladies' Head-Dresses and Fans, coquettes, and the coquetry of women,

in general, are ridiculed. In *Female Orators*, different types of women talkers are attacked—those who stir up the passions, those who are censorious, those who may be described as gossips, and those who may be called coquettes. This essay assails women's proneness to loquacity and purposeless garrulity.

Sir Roger de Coverley whose inconsistencies, eccentricities, and naivete are ridiculed by Addison represents a type of the country gentleman of the times, a genial dictator of manners in the English countryside. Even though he is strongly individualized, yet he does not represent or symbolize any particular individual, Addison did not have any particular person in view when he portrayed Sir Roger, the elderly country squire, the Tory landholder, the benevolent tyrant of his parish, occasionally absurd as magistrate, politician and churchman.

As a satirist (that is, as a humorous and witty censor of vices and follies), Addison does not appear to have any personal antagonisms or jealousies. He does not belong to the category of Dryden who in his *Absalom and Achitophel* and of Pope who in his *Epistle to Arbuthnot* (and elsewhere) attacked and lashed particular individuals who could easily be identified. Some critics have tried to identify even some of the supposed victims of Addison's satire, but, on the whole, the following judgment of Macaulay sums up the case: "But of Addison it may be confidently affirmed that he has blackened no man's character, nay, that it would be difficult, if not impossible, to find in all the volumes he has left us a single taunt which can be palled ungenerous or unkind."

True satire is always humorous. Besides, true satire is inspired by a desire to correct or to reform, not to slander, or degrade, human beings. True satire, therefore, produces in the readers an aversion for an objectionable or obnoxious tendency or custom or practice, while at the same time arousing laughter or causing amusement. Addison's satire fulfils both these conditions.

In all the satirical writings of Addison, humour is a pervasive quality; humour is indeed, ubiquitous in much of his essays. *Nicolini and the Lions*, in which he attacks certain absurdities in the Italian opera of the time, is an example of true satire in which the predominant quality is humour. The object of this essay was to reform the taste and to mould the judgment of those who used to go to the opera. In *Valetudinarians*, he ridicules those who make a fetish of the rules of health, and who leave nothing to Nature in this respect.

The (imaginary) correspondent's letter in this essay makes hilarious reading. At the same time it produces an adverse reaction against a rigid adherence to the so-called rules or regimen of health. In

Pedants, he pokes fun at those who think and talk only about their particular professions and who betray their narrow minds and meagre knowledge. While we laugh at Will Honeycomb and his fellow-pedants of other categories, we also feel an urge to liberate ourselves from the hold of "pedantry" and to try to extend the scope of our knowledge and of our conversation. A Grinning Match is a satire on grinning competitions and the folly which prompts them. To distort the "human face divine" into something ugly and monstrous is surely perverse and ridiculous. The account of one such competition and the reason for rejection of a Frenchman, a Jacobite, and a ploughman, are very funny, indeed. The whole thing is made to look grotesque and ludicrous. In The Trunk-Maker, the target of satire is the theatre-going public who, having no taste or judgment of their own need someone to awaken their attention to scenes and situations which deserve applause. It is a very amusing essay which makes us laugh at the ignorance and thick-headedness of theatre-goers.

The Cries of London is another satirical essay in which the writer ridicules the people for tolerating the various noises that were heard in those days in the streets of the English capital. Coffee-House Politicians and Coffee-House Opinion are satirical compositions, too. In these two essays, the author makes fun of people for their pretentiousness, and for their not being able to view an event or a piece of news dispassionately and objectively or to take a detached view of things. Most of the talkers in coffee-houses were mere gossips and ignoramuses, and incompetent to form sensible opinions upon public affairs; and yet they talked with an air of authority or with a pretentious air. In both essays the exposure is humorous, of course. The essay On Egotism contains a satirical anecdote of how an egotist in conversation was made to discover his absurdity and how he was cured of his self-conceit. In all these cases, it would be seen that the absurdities and follies which are ridiculed are the common failings of the majority of people of the time and therefore so chosen as not to hurt individuals. In Periodical Essays, Addison ridicules those who were scornful of his papers in the Spectator. He compares them to moles, and says that he has already caught two or three of these dark, undermining vermin, and that he intends to make a string of them in order to hang them up in one of his papers, as an example to all such voluntary moles. This is an excellent specimen of humour and satire, but for once Addison is angry; he writes here in a tone of indignation and annoyance, and there is a touch of rancour here.

Then there is the group of essays in which Addison satirizes women. He ridicules women for their "fantastical accomplishments", their vanity, their coquetry, and their trivialities. As a critic points out, "For him the trivialities are the women". An empty life directed by an empty head and a shallow heart-this is the impression about women,

which Addison leaves in our minds. His fancy took delight in playing round the caprices of female fashions and female attire. In French Fopperies, for instance, Addison arouses our mirth and merriment by his description of the absurd French customs that had found their way into the life of English ladies, who, as a consequence, tended to become more and more coquettish and less and less modest. The account of the odd, fantastic behaviour of Sempronia as also of the childishness of a lady of quality at the theatre, is, highly comic. In Ladies' Head-Dresses, Addison makes fun of the tall head dresses which greatly added to women's stature so that men appeared as grass hoppers before them. The essay Fans is a satire on the coquettish use of the fan by the ladies of the time. Here the absurdity of ladies using their fans for "doing execution" with them is exposed to ridicule. Reading this essay or those mentioned earlier, only most thick skinned of the women could have remained proof against the darts and witticisms of the author. The women might not have been reformed by these essays, but they were certainly made conscious of their absurdities and wary about continuing their fopperies and their vanities.

In Female Orators, Addison's satire is very pungent. "There are many among women who can talk whole hours upon nothing," says Addison. "Coquettes," he goes on to say, "are capricious and vain in their talk and they speak mostly to no other purpose than to get an opportunity of moving a limb or changing a posture."

The Philosophy of Hoods ridicules women's love of personal embellishment and especially their desire to adorn their heads. This essay consists of a string of humorous observations and witty sallies, such as the following: "The peacock, in all his pride, does not display half the colours that appear in the garments of a British lady, when she is dressed either for a ball or a birthday". Talking of the use of hoods as signals, Addison asks: "Why else does Cornelia always put on a black hood when her husband is gone into the country?"

It is to be noted that in none of these essays does Addison deal with women in a cruel or insulting manner. His satire is not bitter or fierce. He is essentially urbane in these, as in his other satirical essays. In this he is fundamentally different from, and therefore more effective than, Swift. To read Swift's brutal 'Letter to a Young Lady' and then to read Addison's Dissection of a Beau's Head and his Dissection of a Coquette's Heart is to know at once the secret of the latter's more enduring influence. Addison shows an "exquisite felicity of gentle ridicule". He is always moderate, reasonable and good-natured, and never misanthropic.

In the Sir Roger de Coverley essays, the satirical vein is not altogether missing. Will Wimble is satirically portrayed: "He is extremely

well versed in all the little handicrafts of an idle man". Will Honeycomb is ridiculed for regarding "every misfortune that he has met with among the women, and every recounter among the men, as parts of his education". Will Honeycomb "shines in mixed company, where he has the discretion not to go out of his depth, and has often a certain way of making his real ignorance appear a seeming one". Nor is Sir Roger de Coverley himself spared. Sir Roger too is the object of (gentle) raillery and (mild) ridicule. Addison's power of "ridiculing without malignity is, of course, best shown in the character of Sir Roger de Coverley whose delightful simplicity of mind is made the medium of much good natured satire on the manners of the Tory country gentlemen of the period". It is amusing to read of the qualifications he looks for in the chaplain; a clergyman "rather of plain sense than of much learning" and a man "that understood a little backgammon". Sir Roger's attitude towards witchcraft is one of half belief and half-disbelief. As a justice of peace, the speech he made was not to the point at all; in fact his speech "was not so much designed by the knight himself to inform the court, as to give him a figure in my eye, and keep up his credit in the country". We are amused also by his easy gullibility. He has been talking glibly of the stealing and thieving habits of gipsies and then discovers that his own pocket has been picked by them. Addison has a laugh at Sir Roger's habit of sparing his own fields when out for shooting game. We are greatly amused by Sir Roger's comments at the play and in Westminster Abbey; it is the naivette of these comments that amuses us. Addison hints also at Sir Roger's cowardice in taking to his heels on finding that he was being shadowed by ruffians in the streets of London.

The Man in Black is perhaps the most famous essay from the pen of Oliver Goldsmith. Along with his Beau Tibbs, it ranks among the greatest English essays. Goldsmith has drawn a memorable character through this essay. The Man in Black is a sort of roving ambassador of kindness and generosity. He is a sort of vagabond, whose duty it seems to be relieve the poor and the needy without being observed or caught in the act. The whole sketch is a testimony to the writer's maturity as a humorist and as a writer with a peculiar style of his own. In this essay as well as in a few others Goldsmith has reached the heights reached by very few of the great English essayists. The writer presents himself in the guise of an imaginary Chinese living in London and moving about in and around the great city observing the peculiarities, especially the weaknesses, of the English people.

An inimitable sketch-Through this essay Goldsmith has drawn what is remembered as one of the most skillfully drawn sketches of human character. The Man in Black may be called a character. His

character is a curious mixture of contradictory qualities. He is generous in the extreme, but loves to be known as a great miser. His talk gives the impression of a cruel and ill-natured man, of a man who hates mankind. But while he is talking ill-naturedly, his cheek is glowing with pity. He tries his utmost to hide his noble feelings as though he felt ashamed of them. But his pretence of being what in reality he is not, is often exposed to a very casual observer. The greater part of the essay deals with this strange paradox of this most lovable man's character. Goldsmith gives three concrete instances of his conduct with the poor and needy persons, and in all these instances his innate good nature becomes more and more attractive.

Who is the Man in Black?- The reader may like to know who is this strange man. Apparently he is a friend of the imaginary "Chinaman" of Goldsmith's essays. This Chinese Citizen is supposed to live in London. He is always roaming about in the city and tries to note the peculiarities of the English people. He naturally comes in contact with people of all sorts, specially people with some oddity of character. The Man in Black is one such person. The writer aptly calls him "a humorist in a nation of humorists". It is important to note that, like his "Chinaman", Goldsmith too is a foreigner living in London. He was an Irishman who later settled in London. But we suspect that through this character Goldsmith has attempted to sketch a kind of self-portrait. The Man in Black, in some measure, represents the author himself.

A rare example of character-sketch in the literature of Essays- The Man in Black is easily one of the most loving and memorable characters drawn through the literature of essays. He is a unique character in the 18th century essay literature. The only other memorable character of the kind is Sir Roger de Coverley of *The Spectator*. But the character of Sir Roger has been the achievement of a long series of essays and Addison is by no means the sole creator of this most gentle and loving gentleman. On the other hand, the character of the Man in Black is Goldsmith's own creation. It has been achieved with a single stroke of pen, and it shows the genius of Goldsmith in the art of character-sketch. Later on, in the 19th and 20th centuries, we find a number of sketches in the essays of great masters of the English prose such as Lamb, Hazlitt, Stevenson, Chesterton, and Belloc. But no one has ever claimed that Goldsmith's sketch of this strange character has lost its charm when compared to these great masters who came after him. The Man in Black is in fact an immortal literary figure.

Goldsmith's Subtle Humour-In this essay we find Goldsmith at his best. On the surface this essay is easy, smooth, almost matter-of-fact. In the first reading we hardly realise that it is anything but a readable and interesting narrative. But a second reading with some care and attention would reveal even to a superficial reader that the essay

contains elements of humour. The phrase used for the Man in Black in the introductory paragraph, "a humorist in a nation of humorists", is an example of Goldsmith's subtle humour. Through this phrase he has passed a comment on the English nation as a whole. All the three instances of this man's generous conduct have some element of charming humour in them. Goldsmith's subtle humour lies in the fact that the man goes on with his harangue against beggars, each time he relieves a beggar, unmindful that his act has been secretly observed by his companion.

Goldsmith's Charming Style-Goldsmith's prose style is original in the true sense of the word. It is full of subtle touches of humour. It is highly personal in tone. The writer seems to possess a wide experience of the world. In this essay he uses language in the most economical way. He has an instinctive sense of proportion and balance. It is an extremely charming style. Here is an example

"He takes as much pains to hide his feeling, as any hypocrite would to conceal his indifference; but on every unguarded moment the mask drops off, and reveals him to be most superficial observer."

Conclusion- Thus the essay "The man in Black" is a true personal essay. In the attempt to reveal the good nature of the Man in Black the writer presents himself as a sensible and good-natured person. Thus it is in a sense also an autobiographical essay, though the writer seems to keep himself in the background as far as possible. This essay as well as a few others have established Goldsmith as one of the foremost English essayists.

Introduction- Goldsmith's essay The Man in Black has become famous by presenting a charming sketch of a man, who is known by the strange name of the Man in Black. Nowhere in the essay do we find any reference to his dress. Thus the title seems to emphasize the mystery of his strange behaviour. The Man in Black is presented as a typical Englishman, "a humorist in a nation of Humorists." The writer has been roaming about in the city of London in the guise of a Chinaman settled there, and he has made friend with this man. But we suspect that the Man in Black is in some way the writer himself.

A generous man-In the introductory paragraph of the essay, the writer draws a sketch of this man in some detail. The Man in Black is presented as a kind-hearted and generous man. He is generous "even to profusion." Even while he talks selfishly and in a vicious manner, his cheek is "glowing with compassion" and his looks are "softened with pity." But he seems to feel shy of his good nature. So he keeps trying to conceal his goodness by talking affectedly as though he were a man-hater. But all his effort to hide his true self often comes to nought. Whenever he

is not on his guard, the mask of cruelty drops off and his true nature comes to the surface quite naturally.

Pretends to be a man-hater- Though he is essentially a generous man and a lover of the poor and the helpless, the Man in Black loudly professes that he hates mankind. He talks in a most selfish and ill-natured manner. He loves to be thought of as a miserly sort of man. His talks are filled with selfish maxims. He seems to hate the poor, especially the beggars. He calls them rogues and robbers. He says that these fellows, who are nearly always pretenders and impostors, "rather merit a prison than relief." "He is boastful of his skill in discovering such impostors who exploit people's sentiments. But we know from this essay that his talk is inconsistent with his behaviour.

A strangely inconsistent character-The Man in Black is really a lovable person. He is a lover of the down-trodden. He cannot endure the sufferings of the poor people. He is specially fond of helping the beggars. But it is strange that he does not like to be noticed in his acts of kindness. So he pretends that he hates the poor people, especially the beggars. He talks of them in a highly derogatory manner. He affects to be boastful that he discourages the practice of begging by never giving alms to any beggar. Thus it comes about that all that he says is negated by all that he does. His acts of kindness become all the more charming because he seems almost unconscious of his own goodness.

A humorous sort of man-The writer calls the Man in Black in this essay "a humorist in a nation of humorists." Perhaps the writer does not mean to say that the Man in Black is a humorous man. It is true that he is not humorous in the ordinary sense of the word. But the effect of his words and utterances in the context of his actions is humorous in a subtle way. The inconsistency of his words of cruelty and harshness towards beggars in general and his graceful acts of generosity towards particular ones is humorous in the extreme. In fact, this humour is the very life and strength of the whole essay. The subtle humour of the character of the Man in Black makes him as loving as many immortal characters in Lamb's Essays of Elia.

Conclusion- Thus the Man in Black is not only the greatest character created by Oliver Goldsmith through the medium of the essay, but also one of the most charming and popular characters in the whole range of English literature. He is easily one of the most memorable characters to be found in the essay literature.

Goldsmith's prose style in his essays is graceful, glamorous and amiable. His style is always quite pure and easy, and, on proper occasion, pointed and energetic too. However, Saintsbury remarks that his style is very difficult to understand. Johnson, Burke, Gibbon and his own

contemporaries can be analysed in this regard with no difficulty and Goldsmith defies analysis, and therefore synthetic imitation. Even Thackeray who could write like Addison, Steele and Horace Walpole, never attempted to imitate Goldsmith, and merely equivalent him in absolute naturalness. Brockington has summed up beautifully the chief characters of Goldsmith's prose style. He writes, "The chief excellence of Goldsmith lies in his style; this, as an example of the height of perfection to which Augustan diction, with natural grace and classical elegance combined, can attain, has always been allowed unimpeachable. With all truth, it may be said of Goldsmith that he is uniformly pleasing and this is higher praise than at first appears. The subjects of his thoughts are common, obvious; but, in the prose of Goldsmith, common things assume a sort of epic dignity. With some writers, mental intensity, sounding the profoundest depths of emotion and thought, will of itself inspire a soul into their language; with them, intrinsic vigour of mind is the very heart and essence of style. Such a writer Carlyle was; and such Ruskin is. A soul, bursting for utterance, will not be restrained within the fences of classicism. With Goldsmith, on the other hand, style is the conscious ornament of thought, and garbed in the rich and graceful drapery of such language as his, the meanest thought, like a mean man surrounded with the circumstance of royalty is enthroned with majesty and power. "As a stylist Goldsmith is definitely superior to Addison. He is greater just because of that provinciality; the commonplaceness of idea which Matthew Arnold detected in Addison, and which is not in Goldsmith."

Estimating Goldsmith's contribution to literature, Compton Rickett writes, "What Goldsmith did for literature, whether in prose, verse or drama, was to sweeten and purify it from its violence, coarseness and bitter wit. If he has not the great driving force of Swift and Defoe, the exquisite polish of Pope, and dominating personality of Johnson, to the grasp of character and ebullient diversity of some of his great contemporaries of fiction, he has qualities especially his own, a tranquil magic, a tender homeliness, a light iridescent humour that will ever endear him to posterity."

Comparing Goldsmith with Dr. Johnson, R. C. Churchill observes, "Their temperament, too was widely different, Johnson being of a melancholy cast of mind, Goldsmith of a more ebullient nature. This difference is reflected in their works, Johnson's being the more profound, Goldsmith's the more varied and the more immediately attractive. We cannot imagine Goldsmith with the learning necessary to compile a dictionary or with the literary judgement that went into the Lives of the Poets— though some of his scattered remarks upon contemporary writers, such as his attack upon Sterne in *The Citizen of the World*, show something of Johnson's penetration. Neither can we

imagine Johnson writing *The Vicar of Wakefield* or having the stage sense revealed in *She Stoops to Conquer*."

The essay, 'The Man in Black' which comes from *The Citizen of the World* (letter No. XXVI) gives a faithful and special portrait of the society of 18th century. It clearly picturises the political, economical and social life of the time. That was the time when the economy of England was going to collapse. Many of the small land holders were loosed of their lands by an Act of British Parliament, many of them turned beggars and landless labourers. The government has made Charity Houses where the poor, the jobless and the needy were given free boardings and lodgings. In the essay Goldsmith gives a glimpse of this situation:

"In every house", says he, "the poor are supplied with food, clothes, fire and a bed to lie; they want no more, I desire no more myself, yet still they seem discontent. I am surprised at the inactivity of our magistrates in not taking up such vagrants, who are only a weight upon the industrious. I'm surprised that the people are found to relieve them, when they must be at the same time sensible that it, in some measure, encourages idleness, extravagance, and imposture were I to advise any man for whom I had the least regard, I would caution him by all means not be imposed upon by their false pretences; let me assure you, sir, they are imposters, every one of them, and rather merit a prison than relief."

This collapse in the economy was a threat to the social system of England. It gave rise to frauds, imposters, beggars and corrupt officials. *The Man in Black* is against this kind of impostery. Writer again refers: "He continued, as we proceeded, to rail against beggars with as much animosity as before; he threw in some episodes on his amazing prudence and economy, with his profound skill in discovering imposters; he explained the manner in which he would deal with beggars, were he a magistrate." Besides these difficulties the essay throws light on the political conditions of that time. It was the time when England had a war with Spain over trade in the West Indies. The battle of the Austrian Succession, though a European matters, was linked with it by the fact that England took the opposite side to Spain in the European war. She had a war with France as well for both of them were badly competitors in trade. The sailor, who is referred by the essayist in *The Man in Black* was unable in one of these battles while he was serving as an officer in the Merchant Navy supported by the British trading companies.

Thus, we come to the conclusion that the essay serves as a reflection to the social, political and economic condition of 18th century England.

The personality of Man in Black in black clothes is sometimes very peculiar because he affects to be a man-hater and selfish. He is generous to the profession and yet he tries to become himself a bad person. These changes between reality and artificiality are extremely amusing. He loves mankind but reveals himself a man-hater. He is quite pitiful but cruel in looking. He spends enough but shows like a miser.

The man in black clothes abuses beggars saying vagrants. He says that givers are foolish enough. Suddenly a beggar came in their way demanding charity because he had a dying wife and five hungried children to support them at home. The man in black clothes become excited to give him something. He could not absorb the hunger of five children. The man in black gave him whatever he possessed. The writer and the black clothed man met a woman-beggar, in the end. This woman was under the deepest sorrow of all the previous objects. He gave her a bundle of chips which he had carried upon his back.

Goldsmith says that the man in black had a great love for the poor and the down trodden yet he wanted to show himself abusive and uncivilised. During his trip, he met with several beggars. He was not in interest of increasing beggary so he used to scold them and secondly he did not like to reveals that he used to give alms to these beggars. When any beggar comes infront of him, he did not abuse them and at once becomes pitiful.

He suggests the people that the requests of the poor are not actual they are lazy. They do not like to do anything and are burden on the industrious people and earth. But in reality he is kind and generous and helps the beggars and poor people.

Introduction- Oliver Goldsmith's famous essay 'The Man in Black' Presents the essayist as a great social thinker who concentrates his mind on the poor economic condition of people of England in the eighteenth century.

A Period of utter Poverty- In the eighteenth century, the economic condition of the people was very miserable. An Act of British Parliament had dispossessed small land-holders. Some of them became labourers while many of them became beggars. It was very unfortunate that the government had no scheme for their employment. Naturally they all suffered from utter poverty.

Parish Houses- To shelter these unfortunate people the government had opened charity houses where the poor, the jobless and

the needy were given free board and lodging. In every parish house, the poor were supplied with food, clothes, fire and a bed to lie on. Thus the government had made sufficient arrangements for the poor.

The Evil of Beggary– In spite of so much arrangement by the government, the poor were not satisfied and they left the parish houses to become beggars. So there had appeared an army of beggars in the country. It was difficult for any gentle man to escape them. These beggars were a weight upon hard-working people. They encouraged idleness extravagance and hypocrisy.

False Beggars– Beggary had become a profession to earn money without doing any hard work. So many people had become beggars without any necessity. They used to tell false stories of their poverty to impress the heart of a gentle man. To expose such beggars the essayist introduces two false beggars an old man and a sailor. The old tells a lie that his wife is dying and the sailor pretends that he had lost his leg in the defence of his countryman when he was an officer a private ship of war. The man in black is impressed and he give money to them.

Real Beggars– It was the period of utter poverty. Even women were reduced to the state of beggary. The essayist introduces the beggar woman as a real beggar She looks more miserable than the former beggars. She has a child in her arms and another on her back. She does not beg but tries to earn money by singing songs. The misfortune of this woman affects the man in black and he helps by giving her the bundles of matches.

Condition of a common Man– Even a common man is not well to do. He too, has a limited income. The man in black spends only two silver coins and his pocket becomes empty.

Conclusion– There the economic condition of people is very poor in England in the 18th century.

Introduction– Oliver Goldsmith is a great writer. His name is immortal in the history of English Literature. He is famous for his contribution in almost all branches of literature. He is a popular dramatist, novelist, poet and essayist.

Subject Matter– Contemporary society is the subject matter of Goldsmith's works for he is a social thinker; He deals with the basic aspects of human life. In his essays he takes social problems. For example in 'The Man in Black' he throws light on the problem of beggary.

Humour, Satire & Irony– Oliver Goldsmith's essays are very interesting. They are full of humour, satire and irony. For example in 'The Man in Black' the character of the man in black is full of humour

and irony. It is ironic for he hides his qualities and pretends to be ill-natured. It is humourous for he claims to detect if the beggar is real and is befooled by the old man and the sailor. The essayist passes satire on hypocrites. Thus the essay is full of humour, satire and irony.

Art of Character–creation As an essayist, Oliver Goldsmith shows his perfection in the art of character–creation. The character of the man in black is lively and interesting. Besides, the creation of the characters like the old man, the sailor is worth praising. No doubt he is remarkable in presenting the character of the beggar woman. He succeeds in drawing not only the outside but inside too, when the man in black fails to give any money to the beggar woman, he gives the bundles of matches to her.

A social Reformer– As an essayist, Goldsmith acts as a social reformer also. He attracts our attention on the problem of beggary. He points out the evil of false beggars also. He exposes the imperfection of the society that unfortunate woman is reduced to this state and there is no shelter for her.

His Narrative Style– Goldsmith uses narrative style in his essays. His essays have the charm of a story. He develops them event by event. For example in ‘The Man in Black’, he narrates the man in Black’s meeting with an old beggar, a sailor beggar and a beggar woman.

His Impressive Language– Goldsmith’s language is very impressive. He uses long sentences. Like other 18th century essayist he too, uses uncommon words. He presents lively word pictures. For example in ‘The Man in Black’ the pen–portrait of the beggar woman is remarkable. At many places his prose becomes poetic.

Conclusion– In this way, we can conclude that Oliver Goldsmith is a great essayist.

Ans. Charles Lamb, famous under his pseudonym of Elia, was born in London in February, 1775. He was the youngest of a large family of whom only two other children lived to grow up–John (1763-1821) and Mary (1764-1847). His early surroundings have vividly been described by him in several of his essays, such as Old Benchers of the Inner Temple, My Relations, and Mackerrey End in Hertfordshire. He received his schooling at Christ’s Hospital from 1782-89, and here began his friendship with Coleridge. His memories of school life are given chiefly in two essays–Recollections of Christ Hospital, and Christ Hospital Five and Thirty Years Ago.

His father, John Lamb, was a clerk and servant-companion to a Member of Parliament. Charles inherited something of his literary inclination and his humour from his father. Charles spent his early years

partly in London and partly with his mother's family in Hertfordshire, and these years gave him many memories of people and places which are beautifully related in his writings.

When the time came for leaving school, he had learned some-Greek, much Latin, and mathematics and general knowledge enough for his career as an accountant.

After his schooling, Lamb got a job in a London merchant's office. In 1791, he was appointed to a clerkship in the South-Sea House. In 1792, he was transferred to East India House, where he served for thirty-three years.

Little is known about his life during the years 1792-1795. At the end of 1794, he saw much of Coleridge and joined him in writing sonnets addressed to eminent persons. At the end of 1795, he was for a short time mentally so unhinged that he had to be confined to an asylum. The cause of this misfortune probably was an unsuccessful love-affair with Ann Simmons, the Hertfordshire maiden to whom his first sonnets were addressed and whom he must have seen on his visits to Blakesware House, the country home of the Plumer family, of which Lamb's grandmother, Mary Field, was for many years, until her death in 1792, the sole custodian.

There was insanity in the family. Lamb spent the last six weeks of the year 1795 in a madhouse at Hoxton. In 1796, a sister, Mary, who had been showing symptoms of madness, picked up a knife one day in a fit of insanity and stabbed her mother to death. She was sent to a lunatic asylum, but Charles Lamb made himself responsible for her guardianship and got her back home in 1799, after the death of their father. Their home was then in Chapel Street, Pentonville. Thereafter, Mary had to be removed to a lunatic asylum on various occasions for brief periods, but mainly brother and sister lived together, leading a life which makes their story one of the most moving pages in the literary history.

Lamb had early leanings to literature. He had published sonnets and other verses in association with Coleridge and Charles Lloyd, when his first independent book, *A Tale of Rosamund Gray and Old Blind Margaret*, appeared in 1798. Shortly afterwards, he began contributing to the daily papers, and in 1801 published a five-act tragedy, *John Woodvil*.

In the same year, brother and sister moved back to their loved Temple, 16, Mitre Court Buildings. There they wrote together *Tales from Shakespeare* (1807), *Mrs. Leicester's School* (1808), and *Poetry For Children* (1809). Of each of these books, Mary wrote about two-thirds. To the same period belong other children's books, *The King and Queen of Hearts* (1806), and *The Adventures of Ulysses* (1808). During the

same period, again, Lamb wrote *Specimens of English Dramatists Who Lived about the Time of Shakespeare* (1808). In 1809, the Lambs moved to 4, Inner Temple Lane, where they remained until 1817, when he went to, 20, Russell Street, Drury Lane. In 1818, his scattered contributions to periodicals were brought together in two volumes.

Lamb never grew old. Even the troubles inseparable from his sister's increasing malady, and other sufferings, left him essentially youthful; young friends were ever his company and his interest, and he was invaluable to the progress of a number of literary men. But the death of Coleridge in 1834 came as a great blow to him and perhaps expedited his own death. Between 1811 and 1820, he wrote almost nothing. These years represent his most social period during which he played much whist and entertained his friends on Wednesday or Thursday nights. During this period, he gathered that reputation as a conversationalist or inspirer of conversation in others, which Hazlitt has done so much to celebrate. In 1819, he proposed marriage to Fanny Kelly, an actress, who was then thirty years of age. Miss Kelly declined, giving as one reason her devotion to her mother, though her real reason was the streak of insanity in Lamb's family. Lamb bore the rebuff with his characteristic humour and fortitude.

In 1820, Lamb began those essays signed Elia (and contributed to a periodical called, the "London Magazine"), which were to give him a high and abiding place in Literature. The first of these, *The South-Sea House*, gave recollections of his brief clerkship there. The pseudonym, Elia, was borrowed from the surname of a fellow-clerk. In 1823, Charles and Mary moved to Colebrook Cottage, Islington and in the same year was published the volume called *Elia; Essays which have appeared under that Signature in the London Magazine*. This volume was something new and remarkable in literature.

In 1825, Lamb retired on a pension of 450 a year. The relief and strangeness of his freedom at his retirement are described in *The Superannuated Man*. He wrote to Wordsworth: "Mary wakes up every morning with an obscure feeling that some good has happened to us." This retirement was at first an unmixed blessing in his poor state of health; but the compulsory idleness which it produced was the cause of much mental unhappiness in his closing years. It was succeeded, in the summer of 1825, by a nervous fever with which he dealt in, the essay called *The Convalescent*.

In 1827, brother and sister moved again, this time to Enfield, and in 1833 yet again, this time to Edmonton, whence he published *The Last Essays of Elia*.

One of the brightest elements in the closing years of his life was the friendship and companionship of Emma Isola, whom he and his

sister had adopted, and whose marriage in 1833 to Edward Moxon, a publisher, though a source of unselfish joy to Lamb, left him more than ever alone. Charles died in 1834 at Edmonton and was buried in the churchyard. Mary, to whom he had devoted his life, died at St. John's Wood in 1847, and was buried in her brother's grave.

Lamb occupies a peculiar place in literature both as a writer and as a man. The rich humour of his essays, his blending of fancy and wisdom, tenderness and gusto, form something of irresistible and lasting charm. As an essayist, he is unique. As a letter-writer, he is unsurpassed. As a dramatic critic, he is a pioneer. In poetry he can claim *The Old Familiar Faces* and *Hester*, as classics. Thanks to the genial self-revelation of his work, and the fact that he was the loved and admired friend of many writers of his time, his personality is more familiar to readers than that of any other British author with the single exception of Dr. Johnson.

Lamb was a curious reader, an amusing talker, a convivial soul; and he became the centre of a group of wits, including such great writers and talkers as Coleridge and Hazlitt. He "loved a fool," and his heart went out to anyone who was charitable himself or the cause of charity in others. His Wednesday evenings have been immortalised in an essay by Hazlitt, and the diaries of the period are full of his wise and droll sayings. There is evidence that a large element of clowning entered his talk. Coleridge characterised him as "my gentle-hearted Charles," a description which Lamb was manly enough to resent.

Long before he had discovered his talent for writing essays, Lamb had practised the art of dramatic and literary criticism which includes some of his best writings. He played a considerable part in reviving the dramatic writers of the Shakespearean age. In his brief comments on each specimen, he displays exquisite powers of discrimination; his discernment of the true meaning of his author is almost invaluable.

As a poet, Lamb is not entitled to a high place. Yet it is impossible, once having read, ever to forget the tenderness and grace of such poems as "Hester," "The Old Familiar Faces," and the lines "On an infant dying as soon as born," or the quaint humour of "A Farewell to Tobacco." As a letter writer, Lamb ranks very high, and when he is in his frequent nonsensical mood, none can equal him. Charles Lamb and most of the other essayists of his time can very properly be described as romantic in the sense that their work is highly personal, tinged with various emotional tones that are often called romantic, given to the exploitation of individual whim, and in style tending to deviate widely from what might be called the norm of cultivated writing.

In his essays, Lamb shows the same tendency, which Keats shows in his poetry, to escape from the harsh and painful aspects of life into

the realm of imagination. "The family's decent poverty that made him a scholar at the Blue Coat School (along with Coleridge) and a slave of the desk in Indian House; the maniac strain in the family that made him the life-long guardian of his sister and deprived him the gratifications of married life; the quaint figure and the stammer that deepened his natural sensitiveness and turned him into a conversational buffoon and master of the "wisecrack" (as we should call it if he were not a genius and an English classic); his mother's death by the hand of his sister at his most impressionable age, and the irresponsibility of his brother John, which left upon his shoulders in his twenties the burden of the family; his failure as a novelist and dramatist, and his slender accomplishment as a poet in comparison with friends like Coleridge and Wordsworth: all these things may have contributed to the state of mind in which he turned his back on the solemn and serious problems that other writers faced with so much zest."

A bundle of essays, a number of casual lyrics, one or two brief plays, a tale of striking pathos, a few narratives and adaptations of old authors for children, and some critical notes on his favourite writers-these constitute the sum-total of his work. It was an age in which the journalists and essayists flourished. The essays of Hazlitt contain more solid critical work; and the essays of De Quincey are more remarkable for their scholarship and for a highly coloured eloquence. But, in play of fancy, in susceptibility to the varying shades of human emotion, in a humour which reflects clearly the perpetual irony of life, Lamb is without an equal. His essays, according to himself, wanted no preface because they were "all preface." "A preface is nothing but a talk with the reader; and they do nothing else," he said about his essays.

Lamb's Essays of Elia are rich in fun and humour. In the words of Harrison, "As a humorist Charles Lamb stands in the foremost rank, less poetic, less idyllic than Goldsmith, less sardonic than Swift, less graceful than Addison and Steele, less robust than Fielding, less manysided than Thackeray, less creative than Dickens, but Withal a man having a spark of the Falstaffian humour, that humour of the **Canterbury Tales** and the **Antiquary**, the grand Homeric humour of the great imaginative masters of humour." But his humour is never far from tragedy. As Priestley remarks, "English humour at its deepest and tenderest seems in him incarnate."

Humour in the Essays - Lamb's essays are essentially humorous. Humour is part and parcel of Lamb's style. Hugh Walker refers to this quality of the essays: "Lamb's style is inseparable from his humour, of which it is the expression. His 'whim-whams, as he called them, found their best expression in the quaint words and antique phrases and multiplied and sometimes farfetched yet never forced comparisons in which he abounds. Strip Elia of these and he is nothing." Wit and humour are all pervasive in these essays. Humorous touches and witty remarks are seen scattered all over the essays. All Fools' Day, Grace Before Meat, Oxford in the Vacation. Bachelor's Complaint, Roast Pig and several other essays are full of humour and fun. In Grace Before Meat, Lamb mischievously remarks, "It is a confusion of purpose to mutter out praises from a mouth that waters. The heats of epicurism put out the gentle flame of devotion." In Oxford in the Vacation, he describes his naughty time when he used to play the Master of Arts in his black gown, to whom 'dim-eyed vergers and bedmakers in spectacles, dropped a bow or a curtsy," as he passed. We see a lot of fun in All Fool's Day which is largely composed of mere pleasant nonsense like the idle talk when the wine is going round after dinner. Likewise, Roast Pig is full of sheer absurdities. "As a model of extravagant humour and unalloyed mirthfulness, it has no fellow." Mrs. Battle's opinion on whist is equally funny and boisterous.

There is a mixture of fun and wit in Lamb's metaphors and comparisons. The clerks of the South-Sea House remind him of the animals in a Noah's Ark; the sage who invented a less expensive way of roasting pigs than that which necessitated the burning down of a house he compares to 'our Locks'; the cook in **The old Margate Hoy** reminds him of Ariel. According to Hallward and Hill, "Everywhere in the Essays we find scattered little humorous touches. Mrs. Battle loses her rubber because she cannot bring herself to utter the common phrase, 'Two for his heels'! when Bobo is discovered eating the roast pigs by his father, and finds time to attend to his remonstrances and blows, he seizes a fresh pig and tears it into two parts, but it is the lesser half which he thrusts into the 'fists' of his father."

Pathos in the Essays - There is an undercurrent of pathos in Lamb's essays. In fact Lamb laughed in order to save himself from weeping. His life was a long tale of sufferings, replete with 'murder', madness and despair. Hard and adverse circumstances of his life wasted the golden period of his youth. He had to appease the fanatic whims of his frantic father and take care of a lunatic sister. Hallward and Hill remark about his life, "In the history of our literary men, there are recorded few, if any, incidents so noble as that of the poor, struggling clerk, who devoted his whole life with unrepining cheerfulness to the care of a sister afflicted with a malady so terrible and dangerous that her companionship made marriage impossible for him." However, Lamb faced all such circumstances with courage and fortitude.

Lamb's essays are full of penetrating wistful longing. He loved all old familiar things and faces and felt frustrated when he saw them gradually disappearing with the passage of time. He expresses his feelings for the decay of his beloved mansion, Blakesware: "was it for this that I kissed my childish hands too fervently in your idol worship, box and windings of Blakesmoor? For this or what sin of mine, has the plough passed over your pleasant places?" Similarly, he expresses the anguish of his heart in the essay **Oxford in the Vacation**, "To such a one who has been defrauded in his young years of the sweet food of academic institution no where is so pleasant, to while away a few idle weeks at as one or other of the universities." We notice a lot of pathos in his essay *Rosamond Gray*, *Dream Children* and *Poor Relations*. The element of pathos in the essays *New Year's Eve*, *Witches* and other *Fears and Confessions of a Drunkard* verges on terror rather than on pity.

Blending of Humour and Pathos - In Lamb humour is very nearly allied to pathos. These two elements are closely knit together. Lamb's humour and pathos are derived from his power of insight and sympathy. Lamb's humour was largely the effect of a sane and healthy protest against the overwhelming melancholy induced by the morbid taint in his mind. He laughed to save himself from weeping, but he could not prevent his mind from passing at times to the sadder aspects of life. In *Rosamond Gray* and in *Dream Children*, the description of his dead brother; the flight of Favel from the University in *Poor Relations*, the story of the sick boy who had no friends in the *Old Margate Hoy* and in many other instances we have examples of true pathos.

Commenting on the fusion of humour and pathos in Lamb's essays, Thompson has observed: "Lamb was a humorist in the fullest sense of the word. His keen sense of the ludicrous which found vent in his love of nonsense and his confirmed habit of punning, was complemented and checked by his consciousness of the pathetic element in life. It is the perception of the fact that every thing in life has at one and the same time its serious and its trivial side, and the ability to see life fully in both these aspects and appreciate them in their true proportions with regard to each other, that constitutes the perfect type of humour. Observation, deprived of this necessary balancing power, tends on the one hand to the mere laughter which so easily becomes idle and forced, while on the other its tendency is to regard life with unrelieved melancholy and bitter irony. The power of humour is a protection from these extremes! it recognizes that the importance of man in his own sight and his insignificance in relation to the universe form the most common of human contradictions, and it reconciles the two apparent opposites by its full sympathy with each."

We notice in Lamb's Several essays humour and pathos jostling each other in due proportions. Sometimes the two appear alternately,

sometimes they are seen to exist simultaneously in the same passage. Let us see some instances of the blending of humour and pathos from some of his essays. In **Poor Relations**, Lamb describes the behaviour of a male poor relative and then of a female poor relative in almost boisterously humorous manner. But this is soon followed by the painful case of W____ who met a tragic end and also the pathetic case of Mr. Billet. Lamb himself observes, "I do not know how upon a subject which I began with treating half seriously, I should have fallen upon a recital so eminently painful; but this theme of poor relationship is replete with so much matter for tragic as well as comic associations that it is difficult to keep the account distinct without blending." In the essay **The Praise of Chimney Sweepers**, again this fusion of humour and pathos is seen. On the one hand, Lamb arouses our sympathy for the poor and unfortunate chimney sweepers, on the other, he amuses us by using a number of witty phrases describing the chimney sweepers as 'dim specks', 'poor blots', 'innocent blacknesses', 'young Africans of our own growth', 'small gentry', etc. he describes their teeth as white and shining ossifications.' The anecdote about annual feasts held for entertainment of young chimney-sweepers is also full of humour and pathos. The essay **Dream Children** is a unique example of humour and pathos. The imaginary children's reactions to what Lamb tells them are quite amusing. But under the surface of all such amusing reactions there flows an undercurrent of grim pathos. In the words of Thompson, "Pathos was never achieved with a lighter hand than in *Dream Children*, the essay suggested by the death of his brother." In several other essays, such as *The South-Sea House*, *Christ's Hospital*, *The Old and the New Schoolmaster*, *A Dissertation upon Roast Pig*, etc. this blending of humour and pathos is apparently seen.

Introduction - Charles Lamb is the most autobiographical of English essayists. His essays are mere reflections of his own personality. All the different aspects of his personality are reflected in his Essays. He was a perfect egotist. He is the real subject of his essays.

Arthur Compton Rickett says, "For this reason the essays of Elia especially and critical essays to a less extent, are practically autobiographical fragments from which we may reconstruct with little difficulty the inner life and no little the outer life of Lamb."

The subject of Lamb's essays. Charles Lamb was himself the subject of his essays. He does not write about society. He is the most autobiographical essayist. The material of his essays consists of his experiences, reminiscences, likes and dislikes, whims and prejudices. It is curious to note that his egotism is devoid of self assertion. He seems the microcosm of humanity in his own personality. He describes what he knows best in his essays.

The essay in his hand became the precious instruments of a constant self revelation. The shadow of his personality is always present in his essays. He is devoid of vanity or morbid egotism. He knows best about himself and he faithfully represents himself in his essays. He behaves as a detached narrator of his past memories. There are found flashes of self-revelation in most of his essays. His popular fallacies look like personal idiosyncrasies in terms of farcical humour.

A. Thomposn says, "He wrote in his essays a record of episodes which can be connected with the addition of a few likes and the elimination of a considerable amount od delightful fiction into a substantial account of a large part of his life."

A record of life history of Lamb :- The essays of Lamb are full record of the life history of Charles Lamb. They display the nobility of his nature, softness of his heart and sharpness of his mind. He had the capacity of heroic sacrifices, goodness of disposition and sympathetic understanding. He takes the readers into confidence and reveals the facts of his life. The readers find familiar facts and natural events in these essays. They reveal his ideas and thoughts, likes and dislikes and manner of thinking. They also tell about his family life, his employment, his success and failures.

Alfred Ainger says, "A large portion of Lamb's essays is full of his history. A large portion of Lamb's history is related in these essays and with this addition of a few names and dates a complete biography might be constructed from them alone." Lamb had the sweetness of disposition. He had faced the frustration and set backs in his life courageously, These pathetic situations found on outlet in his essays. He was an egoist without a touch of vanity or self assertion.

In the 'Christ Hospital' he writes- "I was a frientless boy. My parents, and those who should care for me, were far away. I was a hypochondriac lad. I was of tender years, barely turned of seven."

A Psychological touch. Lamb's essays serve as a mirror to the mind and heart of Lamb. He describes about his memories of different places. He mentions about his relations and friends in them. Some of his essays show his likes and dislikes, His psychological fears and doubts are also found in them. In the essay, 'The Old Benchers of Inner Temple' he describes the Church, Its gardens, its halls, its rivers and streams. In

the essays, 'Christ Hospital' He describes the sufferings of school boys. Some of his essays are factual records of his impressions on various occasions.

W.H. Hudson says, "The substance of what he writes is almost wholly drawn from himself, his experiences, reminscences, likes, dislikes, whims and prejudices."

An account of his personality and nature is evidently drawn from his essays, In the essay " The Old Benchers of the Inner Temple". Lamb describes about his childhood. He writes, "I was born and passed the first seven years of my life in the temple. Its church, its gardens, its fountains, rivers, these are of my oldest recollections."

Lamb describes many of the incidents of his school life. He mentions his lonely life away from home. He used to go to London to see his relatives on a holiday in winter and enjoyed their company.

Personal experiences :- Lamb describes his personal experiences in the essay, 'The South Sea House'. In the essay 'The Christ's Hospital' he gives out interesting character sketches of his friends Coleridge. In 'Old Benchers of the Inner Temple' he draws the character sketch of his father's Patron, Samuel Salt. He describes his own sister Mary as cousin Bridget in a few essays. He mentions about his brother John Lamb as James Elia.

Hugh Walker says: "And Lamb is constantly autobiographical. Not that it is safe to take his statements without examination as literal facts, He had a turn for mystifications, he delighted in weaving treads of fiction in a web of truth'.

In the essay, 'Dream Children' Lamb gives a pen portrait of his grand mother Mrs. Field and of Alice W.N. whom he loved. But the lady did not marry him. The pathetic wistfulness of the essay is very peculiar. The essay 'Old China' displays Lamb's past struggles and his poverty. It describes his mighty terrors and fear of death, the essays of Elia are good examples of self revelations. He asserts his opinions, feelings, likes and dislikes in the first person. The personal notes in his essays is the main cause of his popularity.

This is one of Lamb's most autobiographical and humorous essays. In a vein of humour and irony Lamb makes a complaint against the behaviour of the married people. As Lamb himself was a bachelor, he describes the various insults and humiliations that he himself suffered at the hands of the wives of his friends. Thus the essay has an autobiographical charm. In its element of humour it may be studied in contrast with the pathos of the essay 'Dream Children'. Lamb describes

various oddities of the married couples. Very often they make a show of their love in the presence of guests who feel themselves as intruding upon their privacy. Their behaviour to each other indicates that they "prefer one another to all the world." Speaking about this aspect of their behaviour, Lamb remarks that "they carry this preference so undisguisedly, they perk it up in the faces of us single people so shamelessly, you cannot be in their company a moment without being made to feel, by some indirect hint or open avowal, that you are not the object of this preference." Then Lamb speaks of the show of superior knowledge, particularly by the wives of the married people. They consider the unmarried people as ignorant. Besides this, mothers are more proud and insolent because of their children. In an ironical tone, Lamb calls children the 'double-headed arrows'. He remarks: "They have two forks, to be sure to hit with one or the other. As for instance, where you come into a house which is full of children, if you happen to take no notice of them (you are thinking of something else, perhaps and turn a deaf ear to their innocent caresses), you are set down as intractable, morose, a hater of children. On the other hand, if you find them more than usually engaging-if you are taken with their pretty manners, and set about in earnest to romp and play with them,-some pretext or other is sure to be found for sending them out of the room; they are too noisy or boisterous, or Mr.-does not like children. With one or other of these forks the arrow is sure to hit you".

Lamb cannot consider children as mere appendages to their parents. They have a real character and an essential being of themselves. Lamb also observes that friendship rarely continues after the marriage of one of the friends. Wives envy the friends of their husbands, and they use a number of cunning ways to undermine their husbands' confidence in their bachelor-days friends. There is the staring-way, or the exaggerating way, or the way of irony, or also the way of innocent simplicity, that these wives use to humiliate the bachelors.

Thus the essay is full of instances of insults and humiliations which a bachelor has to bear in the company of married people. All these incidents and episodes have been described in a jocular vein. The variety of incidents have prevented the essay from becoming monotonous or boring. The humorous episodes about numerous ways in which wives insult their husbands' friends, are really enjoyable. In fact, it is the anecdotes that have enlivened the essay with humour and fun. But the essay does not merely reflect Lamb's own whims about married people, but his wisdom and common sense is also projected here and there. For example, Lamb tells his readers what actually courtesy means. His power of minute observation of men and manners is also seen throughout the essay. His account of the various ways in

which wives undermine the confidence of their husbands in their friends shows how minutely he could observe others.

Finally, the style of the essay is quite simple. It is conspicuously free from the burden of allusions and references. It is rich with similes and metaphors, no doubt, but they have added to the charm of the essay to the extent that anyone starting to read the essay must finish it in a single sitting. This is the secret of its popularity.

Introduction : Charles Lamb was the greatest essayist of England of his time. His reputation as an essayist was due to his humour, Pathos and Cherry good will. He always tries to take the readers into his confidence. His style is full of echoes and odours from old writers.

E. Albert says. "A great part of his work is dreary and diffuse and vitiated by a humour that is extremely flat and ineffective."

His essays reflection of personality- Charles Lamb was the Prince of English essayists. He was a romantic artist whose aim was to delight his readers.

He used essay as an instrument of a constant self revelation. The charm of his essay arises from the charm of his personality. all aspects of his varied personality are expressed in his essays. He was a perfect egotist. A major part of his life history is revealed in these essays. The subject of his Essays is Lamb himself.

Arthur Compton Tickett says, "It is a necessity of his nature to express himself. For this reason the essays of Elia especially and the critical essays to a less extent, are practical autobiographical fragments. From which we may reconstruct with little inner difficulty the inner life and no little of outer life of Lamb."

Lamb is in the habit of mystification. He often comes in disguise and conceals the truth. He is himself the real subject of his essays. Every essay of Lamb reveals his inner mind. He writes about his memories of different places, 'about his relations and friends, about his likes and dislikes and about his psychological fears and doubts in the essays. The essay, "The old Benchers of inner Temple describes his memories of his Church, its gardens, its halls, its rivers and streams. In 'The recollections of Christ Hospital,' he describes about his school.

Style of Lamb's Essays- Lamb's style of essay-writing is very fine. He was very much influenced by the writers of 16th and 17th centuries. His style is well marked by the use of long sentences heavily overloaded with Parenthesis, use of antique phrases and quaint turns of expression. Moreover he uses archaic words and compound words and sometimes coins new words to convey his meanings. His style is the outcome of

extensive readings. It is the by product of his literary tastes, his fondness for humour and Pathos and his vision of life.

Santsbuy Writes, "Lamb's style is as indefinable as it is inimitable and his manner and method defy selection and specification as much as the flutterings of a butterfly". Lamb was very much influenced by the mannerisms and turns of expression of previous writers. The antique flavour of other writers in his style was coloured by his own imagination. His style was always elevated by deep thought and fine but delicate observation. He wrote differently on different themes. It is varied and flexible and changes with the mood and sentiments of the writers. He displayed his wit and humour in the essay, 'A chapter of ears'. His style of also full of surprise.

His Language of Essay- But Lamb's essays are the outcome of the impressions of his mind. He often makes use of allusions and quotations in his language. In Christ's Hospital he uses numerous allusions like 'district of choshen' the miracles of Gideon and the great philosopher Pythagoras. In the Old and New School Master' there are allusions to Achilles, Sirens, etc.

Lamb is in the habit of using numerous quotations which may be pretended, transformed and single word quotations.

A. Ainger says, "Not only are they brought in so as really to illustrate, but the passages cited themselves receive illustration from these made of them and gain a permanent and heightened value from the use of it.

He sometimes uses whimsical metaphor. In the essay on 'Poor Relations' he used a number of quotations like, 'A frog in your Chamber' 'A fly in your ointment'. 'Lazarus at your door', 'A mote in your eye', hail in your harvest etc.

Moreover his puns, word play, conceits and archaisms have made his essays difficult to comprehend for the common readers. He coins or compounds new word to convey his meanings, whenever he finds no suitable words already in his stock.

A. H. Thompson says, "Lamb's study of the older English authors bred in him that love of quaint turns of phrase and obsolete words which becomes an disagreeable mannerism.

A Blend of humour and Pathos- Lamb's essays show a blend of humour and pathos. He was a true humourist. He cuts joke at the slight oddity of the people. He amuses the readers by the two wigs of the Upper master James Boyer in 'Christ Hospital'. His humour is often Grotesque. He exaggerates some particular details in order to create a laughter. He sometimes exaggerates his own weaknesses to amuse the

readers. In the Old and New school master' he exaggerates his own ignorance.

Priestly says, "English humour at its deepest and tenderest seems in him incarnate, "Tears and smiles are found combined in his essays. He laughs even at the most pathetic moments, In the essay, 'Dream Children' an undercurrent of humour runs along with Pathos. His humour was the outcome of a sane and healthy protest against the melancholy produced by the morbidity of the depressed soul. He laughed to save himself from weeping. He had a sharp sense of the ludicrous.

There exists a kind of reversed irony in his essays. His humour turns ironical at times. His humour has the tinge of sadness in it. 'Christ Hospital', the suffering of the boys have been described with a touch of humour. According to Hugh Walker, "His style is inseparable from his humour of which it is the expression".

Lamb As The Supreme Essayist

Lamb ranks very high as an essayist and critic. He is described by one critic as "the supreme essayist of the period... who passed most of his life as a clerk in the East India House and in its pensioned retirement. Lamb himself says that his real works were to be found on the shelves of the East India Company. It was one of the jokes. He studied the literature of the seventeenth century as one of special appeal to him; and finally he took to writing essays and criticism as a means of escape from official drudgery. He had a rare vein of fancy, pathos, humour and insight, which would have remained unexplored and unexploited if he had given his whole life to the clerical office.

He is the supreme essayist in English literature because the true art of the essay was born with him. He has been compared with Addison. But he is far superior to Addison in depth and tenderness of feeling, and in richness of fancy. Goldsmith comes nearer to Lamb in delicacy of feeling and sentiment, and also in pathos and humour, but does not possess Lamb's exquisiteness and quaintness of fancy. After all, Lamb is the true inventor of the essay. Essays have been written before him. Lamb read and re-read Robert Burton and Sir Thomas Browne. He loved to hang "for the thousandth time over some passages in old Burton, or one of his strange contemporaries." He was fond of "out-of-the way humours and opinions-heads with some diverting twists in them-things quaint, irregular, and out of the road of common sympathy." In his own style he has woven together into one charming whole the quaintness of the Elizabethan manner, and the clearness and commonsense of more modern times. Now Robert Burton and Sir Thomas Browne, whom

Lamb so much admired and whose manner and spirit he seems to have caught either unconsciously or consciously in his style, are also called essayists. But they are rather too serious, often abstract, discursive and speculative and unrelated to human concerns. They have written essays, but these are rather learned discourses or disquisitions. There has been a genuine development of the essay in the modern times. If the essays of to-day represent the real type, we should rather not think of Burton and Browne as essayists. Then there is Bacon. Bacon's essays are shorter, and cover a pretty wide range, but his style, cryptic and condensed, latinised and aphoristic, and with something of rigidity, excludes the ease, grace, charm, elasticity that we associate with the essays of to-day, and which we find to be present, to a large extent, in Lamb.

Not Bacon, but Lamb, then, may be said to be the inventor of the English essay. In any case, he had the true instinct of an essayist—a point which ought to be emphasized. However he might have been attracted by the writers of the seventeenth century, and by their odd mixture of learning and fancy and by their musically moulded phrases, his appreciation of the French Montaigne (who may be said to be the father of the essay) is a pointer. Lamb writes, “Montaigne is an immense treasure-house of observation, anticipating all the discoveries of succeeding essayists. You cannot dip in him without being struck with the aphorism, that there is nothing new under the sun. All the writers on common life since him have done nothing but echo him. You cannot open him without detecting a Spectator or starting a Rambler, besides that his own character pervades the whole, binds it sweetly together.

We find Lamb paying some attention to the development of the essay. He had read Bacon, and admired his formal wisdom, as a child he delighted in Cowley. He made a study of Sir William Temple in his essay, *The Genteel Style in Writing*. “The reservation that Lamb mainly makes in praising Temple brings us from the seventeenth century to the eighteenth.” We may quote the following remark: “On one occasion his wit, which was mostly subordinate to nature and tenderness, had seduced him into a string of felicitous antithesis, which, it is obvious to remark, have been a model to Addison and succeeding essayist”, Lamb seems to have carefully studied the development of the essay in his days and we may say that he makes an art of it—and the modern essayists have followed his tradition, and not that of Bacon.

The *Essays of Elia* (Elia being the name of fellow-clerk in the India House), contributed originally to the *London Magazine*, and limited in number as they are, fairly reveal the charm and endurance on a personality with a turn for quaint and fantastic humour, melting into pathos with sober delight in the things of life, which even the overshadowing tragedy of his sister's fatal malady can hardly repress. This personal element in his essays again makes us think of modern

essayists. The effect of an essay depends a good deal on the style, and the style is the man, as a French critic has well said. When we say that the essay should be personal, we do not mean that the writer should thrust upon us his egotistical foibles and vanities as most auto-biographical writings tend to do. Lamb's essays have been said to be autobiographical; yes, they are autobiographical, but we discover no trace of his egotism in them. The art of an essayist lies in distilling his personality into his writings. Lamb has shown a supreme capacity in this respect. In reading his essays we feel the tragic background of his life but there is no trick of self-pity to enlist our sympathy, nor any bravado, nor the gnashing of teeth in important rage. We know that his life is a tragic history "dashed tremendously with gloom," suffused with tears, but when read as a whole, it is a tale of conquest and of triumph. There is little direct hint of all these in his essays. By the alchemy of his sweetness of disposition, by the alchemy of poetry, he seems to have metamorphosed all the troubles into the fairy realm of dreams, reminiscences, unfulfilled longings. Things stored up in the memory, experiences that should have been forgotten long ago, sketches of incidents which one would have passed over in life, the bizarre and fantastic which he seems to have an uncanny sense of perceiving--all these enter into his essays--and the tragic shadows of life seem to recede into the distance. This is the sum total of impressions we receive from his essays.

But as a contributor to the London Magazine he evolved the *Essays of Elia*, incomparable meditations, reveries, fantasies, on the accidents and essentials of life and death. There the tenderness, pathos, and ineffable lavish humour of one of the most lovable personalities in literature find an expression steeped in rich allusiveness, quaint with freaks that show his descent from Browne and Burton, starting with sudden childlike felicities, and sweet sighing cadences. There is no more indescribable book in literature." (G.L. Craik).

His essays have pre-eminently a human interest, and that is another point of affinity with the essays of today. *Homo sum humani nihil a me alienum puto* (Terence); i.e. I am a man and nothing human I consider alien to me. An essayist is interested in human life and all that concerns man. "He must be concerned with the pageant of life as it weaves itself with a moving tapestry of scenes and figures, rather than with the aims and purposes of life. He must, in fact, be preoccupied with things as they appear, rather than with their significance or ethical example." Lamb satisfies the ideal. He deals with things that are of interest to him, and cannot fail to be of interest to his readers what he gives us in his personal reaction to events and experiences in life. A.C. Benson rightly says, while noticing the differences among the essayists, arising from their temperament and outlook on life. "But the essence

is throughout the same; it is personal sensation, personal impression; evoked by something strange or beautiful or curious or interesting or amusing." A.C. Benson again writes, "The good essayist is the man who makes a reader say: "Well, I have often thought all those things, but I never discerned before any connection between them or got so far as to put them into words." Here again is emphasized the human interest of the thing with which an essayist deals and which again he can invoke by his personal way of looking at them and by his investing them with the charm of novelty or strangeness--and it means then that it has a good deal to do with style. Now Lamb gives his personal sensation, personal impression' of things which have anything to do with him in life, and which also interest the reader because he has the gift of style. If we look at some of the titles of his essays, we see that Lamb tells us of things that interested him in life, describes his personal reaction to the realities of life, and they are things to which the reader cannot be indifferent, and which he makes interesting to us by personal colouring of his style. Take any title--The South-Sea House, Oxford in the Vacation, Christ's Hospital, Five and Thirty Years ago, The Two Races of Men, A Quaker's Meeting, etc.--and they reveal the essentially human interest of the pieces. In his essays, there may be hints, now and then, of things painful (compare; Dream Children) but the painful realities of life are kept in the region of memory, and are transmitted to us in shadowy reminiscences. "He does not deal in problems, but in memories, memories of simple things and simple people, often with the pathos of death or oblivion clinging about them; the sights of common London and what else is a great city but a collection of sights?' the chimney sweepers and the beggars, the Jews and the actors, the choice savours of beasts and of fish, the street cries and the changing balls' (C.H. Herford). So it is the accidents and essentials of life and death' with which he deals--and therein lies the human interest of his essays.

Lastly, we should note the pre-eminent gift of humour, most akin to pathos in Lamb, and we must say that it is saving grace for him far after all it enables him to detach himself from the painful realities, or rather to view them as things apart from himself. It is love of life--of things essentially human, including weakness and even vices--that lifts him above the calamities of life. Carlyle curiously characterizes it as a "ghastly make believe of humour." And Carlyle may do so with his surliness of temper and with his taking life so seriously. Oliver Elton describes it as "Lamb's method--not the worst--of putting a good face upon life." Yes, Lamb needs to put a good face upon life with the dark tragedy ever hunting him in life. His humour keeps him human and makes up a large part of his benign personality. There may be something whimsical and freakish about it, but there is nothing ghastly' in it. His humour is a mingling of laughter and tears, and they are again angelic

laughter and angelic tears. Lamb was a man who could never have cherished any bitter feeling in his heart. He had a comedy view of life--and he could see life and see it steadily and as a whole. It is there that we must look for the unique distinction of his humour. If he were interested and even immersed in the pageantry of life, he could in a moment loosen all his bonds and be a liberated spirit, surveying the ills of life with the pity of an angel. "His overflowing charity was materially helped by his gift of constructing comedy out of the meanest stuff of human nature. In the beggar who cheated him he saw a comedian playing a part, and joyously paid his money for his performance; he was peculiarly ready to believe in the art which plays with the elements of life--which creates a fantastic world of its own-like humanity but detached from the condition of human beings. "Thus, the pageantry of life often dissolves away before his gaze, and he seems to be "moving about in worlds not realized." The precious gift of humour thus enables him to dissociate himself from the realities, and construct a new world of humanity in which we catch a faint reflection of reality.

Lamb's indifference to politics is suggestive of his avoiding the ephemeral. He avoided all that is urgent and disturbing. He did not therefore write on religion, sex, politics, and suffering. He only knew that the real is patterned by the imagination and that he should offer vivid go-as-you-please impressions. Though he did not try to be didactic, though he is least philosophic, he is most humorous. He dwells on the small, reassuring aspects of life. Speaking of the last game of whist he played with Bridget, he writes, "I wished it might have lasted for ever, though we gained nothing, and lost nothing, though it was a mere shade of play. I would be content to go as in that idle folly for ever."

There is a keen and minute observation in the essays. One has only to look at the opening paragraphs of *A Complaint of the Decay of Beggars*. We have the famous analysis of the Scotch character in *Imperfect Sympathies*. This passage blends fine observation with felicity of phrase. The intellect has a flexibility. It is charged with a deep vision. Finding a source of intellectual interest in Browne and Burton, Lamb can appear before us like his own child-angel. He came "to know weakness, and reliance, and the shadow of human imbecility."

Lamb was one of the wisest men of his time. The essay, *On the Genius of Hogarth* shows a wonderful power of comprehension and interpretation. The shrewdest and most penetrating eye on life appears in *The Old and the New Schoolmaster*. There is a sound philosophy of life in *Old China*. Excellent principles of education are to be found in *Christ's Hospital*. In *Modern Gallantry* we find him exploring reality thoroughly. *Grace Before Meat* is full of wisdom. Lamb's playfulness covers the deeper thought. On homely themes he writes like a man of the world.

Lamb had a supreme gift for analysis. Rejecting bare abstractions and first principles, he made his prose the instrument of an emotion. This prose does not suppress the brain-work. But because of his emotional commitment, he succeeds with a scene, not with a full-length plot.

Lamb's thought is original and delicate. Sincere, firm and kind, he is gentle without being weak. De Quincey observed that one chief pleasure we derive from Lamb's writings is due to a secret satisfaction in feeling that his admirers must always of a necessity be a select few. There is a personal affection on our part. But Lamb lived in eternities.

Lamb's essays developed out of his letters. His letters from 1800 onwards show the first traces of Elia. His friends provided him with themes for some essays. The accident to Dyer gave him material for *Amicus Redivivus*. Manning gave the idea for *Roast Pig*. Coleridge's habits as a borrower of books gave rise to *The Two Races of Men*.

Lamb laughs at his characters and then adds a pleasant trait. This gave the form of the *Spectator* essay to Lamb's own. It is a form wherein we find enumeration, amplification, turning over and over of an idea, and humility. Lamb could use his knowledge without emphasizing the ignorance of his readers.

Lamb's essays possess poetic quality. His finest essays are nearest of all to poetry. Compton-Rickett remarks, "Every essay is in essence a tone poem, set in the proper key and never transgressing it; the variations are many, but never away from the central theme; and its apparent discord resolves itself to a higher harmony." Likewise Sampson observes, "It is in prose that Lamb the poet is to be found. His verse is quite unimportant, even when pleasing." Very often Lamb's prose passes into poetry. Hugh Walker also refers to this quality of Lamb's essays, "Though he was not much of a poet in verse there is an unmistakable atmosphere of poetry about his more serious prose, and it shows occasionally even in the most humorous essays." This poetic quality in his essays may be ascribed to the fact that Lamb was gifted with inborn faculty of poetry. George Gordon highlights this fact about Lamb: "As a young man he was known chiefly as a poet and the friend of poets and retained the character long after he had resigned the rod of poetry for the early relinquished the triumphs of verse, he never abandoned its consolations. All his life, when the fit took him, he would rhyme for

the good of his soul, and while aiming at sincerity sometimes hit perfection.”

According to Dr. Johnson, the essay is “a loose sally of the mind, an irregular, indigested piece, not a regular or orderly performance”. Seen from this viewpoint, it is seen that the essay implies a complete freedom from logical symmetry, premeditation and conscious striving after formal harmony; the air of ease; spontaneity, informality, discursiveness which mark the best and most delightful conversation. Thus the essay deals with subjects that casually come across the mind of its writer. Lamb’s essays are the product of unpremediated art. He calls them “after-dinner conversation marked by rashness and necessary in completeness of first thought.” They are “crude, unlinked, incondite things.” The author records his thoughts freely as they gush out of his heart without caring to marshal them logically and in proper order. But it does not mean that there is no artistic finish in the essays. On the other hand, as in a lyric, the essays are structured on the principle of unity of theme. The keynote of a lyric is the unity of mood which binds together all its parts and imparts to it a roundness of perfection. There is a tonal harmony in the essays. In each Lamb handles his material in a peculiar mood and every detail in the essay automatically harmonises with it. As a lyric, the whole essay revolves round the central mood. Examples of All Fool’s Day, Dream Children, Bachelor’s Complaint, The Dissertation upon Roast Pig, The Praise of Chimney-Sweepers, etc. may be given on this point.

A lyric is an expression of the inner feelings and sentiments of the poet. The essay also belongs to the literature of self-expression. As Benson says, “An essay is thing which some one does himself, and the point of the essay is not the subject, for any subject will suffice, but the charm of personality.” Seen from this viewpoint, Lamb’s essays are various chapters of his life and thought, emotions and feelings. Like a true Romantic poet, Lamb infolds his whole self in his essays. It is the man, Charles Lamb, that constitutes the main charm of Essays of Elia. His likings and dislikings, his old associations, his wistful longings, his family members, books, streets, crowds of London--all these find expression in the essays. But the essays are not important simply for biographical details, their real charm lies in the personality of the author reflected in them. Thus, like a lyric, Lamb’s essays are truly subjective and personal.

A Romantic lyric is marked with melancholy note. Lamb’s essays have a strain of melancholy and gloom. Lamb’s temper was marked with ingrained melancholy. Like Thomas Gray, his melancholy was hereditary. In the words of Patmore, “There was the gravity usually engendered by a life passed in book-learning, without the slightest tinge of that assumption and affectation which almost always attend the gravity

and gentleness so engendered. Above all there was a pervading sweetness which went straight to the heart of every one who looked on it. It was a thing to remind you of that painful smile which bodily disease and agony will sometimes put on, to conceal their sufferings from the observation of those they love". This melancholy note is seen in a number of his essays. There is an under-current of tender pathos in essays, such as, *Dream Children*, *Rosamond Gray*, *Poor Relation*, *New Year's Eve*, *Confessions of a Drunkard* etc. The note of pathos and melancholy is best seen in *Dream Children* where Lamb's frustration finds a beautiful lyrical expression. It is a poem about 'what might have been.' The 'saddest thought' is transferred into 'sweetest song'.

Further, Lamb's essays are marked with penetrating wistful longing. They express the deep-rooted restlessness of the author's heart. Lamb was never satisfied with the present. He looked before and after and pined for what was not. Therefore he always longed for old friends, old associations and old experiences. In *Oxford in the Vacations*, he writes: "Antiquity! thou wondrous charm, what art thou? that being nothing, art everything!" Most of his essays have the charm of retrospection. His liking for his old family mansion *Blakesware* is seen in these lines: "Was it for this that I kissed my childish hands too fervently in your idol worship, box and windings of *Blakesmoor*! for this or what sin of mine, has the plough passed over your pleasant places?" But Lamb's wistful longing is seen at its pathetic climax in the most poetic essay, *Dream Children*. In the concluding lines, one is reminded of the poignant and moving experience of Keats in his *Ode to a Nightingale*. Ainger remarks that the essay closes with a burst of unutterable anguish: "and immediately awaking, I found myself quietly seated in my bachelor arm-chain, where I had fallen asleep."

Thus, it is evident that though Lamb was not much of a poet in verse, there is an unmistakable atmosphere of poetry in his essays. Some of his essays, as literary form, resemble the lyric, "in so far as it is moulded by some central mood, whimsical, serious or satirical." Each essay is a short lyric in which fancy and wit embroider the most unexpected variations upon a background of reflection and anecdote". As EV Lucas remarks, "Lamb's essays are in essence poems, they are not the work of understanding, not yet a mere Defoe-like reporting of the actual, but proceed from the brooding fancy which softens the lines of the past. Lamb had not stifled or adulterated his memories but cherished them as in a casket". Sampson rightly says, "It is in prose that Lamb the poet is to be found. His verse is quite unimportant even when pleasing."

'New Year's Eve' is a very interesting and informative essay of Lamb. The title, theme, and presentation are according to the taste and liking of his readers. This essay, like his most others, reveals to us the mind, temperament and personality of Lamb. His love for life and detestation for death find ample expression in it.

The essay begins with the truth that every man has two birthdays in a year - one his own and the other of the New Year. The custom of celebrating personal birthdays is gradually coming to an end these days. Or it has been left to children who, in actuality, do not understand even its significance. To them a birthday is merely a feast of tasty items. "But the birth of a New Year is of an interest too wide to be pretermitted by king or cobbler. No one ever regarded the first of January with indifference."

For Lamb of all the sound of all the bells most solemn and touching is the peal which bids farewell to the Old Year. On hearing this sound, he brings into his mind all his actions and performances, and losses and achievements of the whole year. Lamb is quite different from those who cordially "welcome the coming, speed the parting guest". People, generally, celebrate joyfully the arrival of the New year, but Lamb is shy of novelties-new books, new faces, new years etc. He has greater interest in the past than in the present. He says, "I have almost ceased to hope, and am sanguine only in the prospects of other (former) years." But at the same time we should not forget that he took his misfortunes very optimistically. He courted Alice Winterton (Ann Simmons) for seven long years, but gained nothing except an experience of unrequited love. Although his love's labour was lost yet he did not take it to be his failure. He, like an optimist, thought that if he had not wooed Alice Winterton, he could not have experienced so passionate a love-adventure. To him "it's better to have loved and lost than never to have loved at all." In the same way, he takes a loss of two thousand pounds to be something good, because if his family had not been deprived of this legacy because of the deceptive dealings of a mean and dishonest lawyer, Dorrell, Lamb could not have known this rogue. Thus we see how Lamb discovers gain in loss.

He recalls his days at Christ's Hospital, when he was afraid of anything untruthful. But with his growing up he gradually became worldlywise. He thinks that his love of the past is either due to some unhealthy peculiarity of his character or because of the fact that he, being a thorough bachelor, could not learn how to think beyond himself.

He then tells us of his elders who used to take great interest in all ceremonies and celebrations. They would celebrate the New Year's Eve with great joy and enthusiasm. But in those days the sound of the

midnight bells ringing out the Old Year and ringing in the New never failed to bring into his mind a series of sad thoughts. At the same time this sound seemed to be raising joyousness among others. Revealing the reality of human thinking, Lamb says that no young man below thirty should feel that he is subject to death. It does not mean that he does not know about the perishability of life. He knows the fact well and if needed, can deliver a sermon on the delicateness of life. But this youngman cannot follow his own teachings or cannot apply them to his own self.

Of himself Lamb says that he does not like even the idea of death. He grudges at the smallest wastage of time. He is not content to pass away as quickly as a weaver's shuttle. On the contrary, he says : "I am in love with his green earth; the face of town and country; the unspeakable rural solitudes, and the sweet security of streets. I would set up my tabernacle here. I am content to stand still at the age to which I am arrived. I and my friends to be no younger, no richer, no handsomer.! do not want to be weaned by age; or drop, like a mellow fruit, as they say, into the grave. - Any alteration, on this earth of mine, in diet or in lodging, puzzles and discomposes me." He loves life, earth and earthly things. He trembles even at the thought of his parting with the - "Sun, and the sky, and breeze, and solitary walks, and summer holidays, and the greenness of fields, and the delicious juices of meats and fishes, and society, and the cheerful glass, and candle-light, and fire-side converstaions, and innocent vanities, and jests, and irony itself..."

Lamb is against those who pretend to be indifferent to life, and those who have wooed death. But to him death is a foul and ugly phantom. He declares: "I detest, abhor, execrate, and (with Friar John) give thee to six-score thousand devils, as in no instance to be excused or tolerated, but shunned as a universal viper; to be branded, or proscribed, and spoken evil of! In no way can I be brought to digest thee, thou thin, melancholy Privation, or more frightful and confounding Positive!" Comparing himself to a dead man he says, "I am worth twenty of thee."

He concludes the essay with the expression of his views on the power of poetry. Charles Cotton's song, *The New Year*, gives a touch of optimism to the serious thoughts of the essayist. All the fears of death expressed in the preceding paragraphs of the essay disappear like a cloud in the purging sunlight of clear poetry.

In a word, 'New Year's Eve' is an essay which reveals the mind of Lamb to the readers. It presents a clear account of his hopes and fears. By reading it one can easily know about the essayist's attitude towards death. He loves life and detests death. The complete absence

of humour and wit suits to the seriousness of the essay. The description becomes pathetic when the author refers to his courting Alice Winterton with no success and gain. His unfulfilled desires and heartfelt pains are well reflected in the following sentence. "Or is it owing to another cause; simply, that being without wife or family, I have not learned to project myself enough out of myself; and having no offspring of my own to dally with, I turn back upon memory, and adopt my own early idea, as my heir and favourite?"

There are only a few quotations from other authors and allusions to the Bible in the essay. Latin words and phrases are almost absent from it. The style is characterized by compactness, simplicity and lucidity.

Summary of the Essay

In this essay included in his collection of essays *Leaves in the Wind* Gardiner defines the meaning of 'liberty'. He speaks of the relation between individual liberty and social liberty and points out that a balance between the two is necessary for decent and good living. It is in the small matters of conduct, in the observance of the rule of the road, that we pass judgment upon ourselves, and declare that we are civilized or uncivilized. The great moments of heroism and sacrifice are rare. It is the little habits of common place intercourse that make up the great sum of life and sweeten or make bitter the journey.

In one of his messages from Petrograd Mr. Arthur Ransome sent a story about a stout old lady who was walking with her basket down the middle of a street in Petrograd to the great confusion of the traffic and a great risk to herself. When told that the pavement was the place for pedestrians, she replied that since she was free citizen she had the liberty to walk down the middle of the road, it also entitled the cab-driver to drive on the pavement and that the end of such unbridled liberty would be universal chaos.

Since we are getting liberty-drunk in these days like the old lady with the basket, it is necessary that in order to preserve the liberties of all, the liberty of everybody must be curtailed. When the traffic constable puts out his hand and your motor-car is pulled up by his action, you feel irritated. You feel that your liberty has been interfered with. But if you are a sensible person, you will not object to his action. Its reason is that if the traffic constable does not interfere with you, he will interfere with no one. It will turn the busy square in a whirlpool that you would never cross at all. A person submits to a curtailment of private liberty in order that he may enjoy a social order which makes his liberty a reality. Liberty is not a personal affair only, but a social contract. It is an accommodation of interests. In matters which do not touch anybody else's liberty, a

person may be as free as he likes. He has a whole kingdom in which he rules alone, can do what he chooses so long as his personal liberty of action does not cause inconvenience to others. His personal liberty of action becomes qualified by other people's liberty. A person may like to practise on the trombone from midnight till three in the morning. If he goes on the top of a mountain to do it, he will please himself and nobody will object to it. If he does it in his bedroom his family will object, and if he does it out in the streets, the neighbours will remind him that his liberty to blow the trombone must not interfere with their liberty to sleep in quiet.

We are all liable to forget that real freedom implies curtailment of individual freedom to the extent that it does not interfere with the freedom of other people. The writer illustrates it by narrating an incident in a railway carriage. At a country-station the writer got into a railway carriage and started reading a Blue-book not for pleasure but for earning his bread out of it. When a person is reading a thing as a task and not for pleasure he needs reasonable quiet, and that is what the writer did not get, for at the next station came in a couple of men. One of them talked to his friend for the rest of the journey in a loud voice. It disturbed the writer so much so that he had to shut up the Blue-book. Willy-nilly he had to listen to the jarring voice of the fellow-traveller. If the writer had asked him to be good enough to talk in a lower tone, he would have felt it. He would have thought that the writer was a very rude fellow. It did not occur to him that anybody could have anything better to do than listen to him. Rather the fellow-traveller would have felt that everybody in the compartment would carry away a pleasing impression of his vast store of knowledge. He was obviously a well-intentioned person. What was wrong with him was his lack of social sense. He was not a person who could adjust with those who were around him like a member of a club adjusting with other fellow-members. A reasonable consideration for the rights or feelings of others is the foundation of good social conduct. The writer believes that in this respect women are less civilized than men. It is a matter of common experience that it is the woman-the well-dressed woman-who thrusts herself in front of men at the ticket-window. The man would not attempt it partly because he knows the thing would not be tolerated from him, but also because he has lived more in the broad current of the general standard of conduct.

The writer believes that the rights of small people and quiet people are as important to preserve as the rights of small nationalities. He dislikes those motorists who deliberately use the aggressive bullying horns against those who impede their path. They can as well announce their coming like gentlemen. The writer does not approve of those persons who play on their gramophones loudly and disturb the peace of their neighbours. He has the liberty to play it on in his own house, but

it is his business to see that he is not a nuisance to his neighbours. He has no right to blow his noise into his neighbours' ears with the maximum of violence.

There are cases, of course, where the clash of liberties do defy compromise. A person may fly into a passion when he hears a street piano, and rushes out to order it away. It is just possible that his neighbour may dote on street pianos. It is difficult to say whose liberty in this case should surrender to the other, because it is as reasonable to like street pianos as to dislike them and vice versa. If we ponder over it, we will realise that we can be neither complete anarchists nor complete socialists, in this complex world-or rather we must be a judicious mixture of both. We have both liberties to preserve-our individual liberty and our social liberty. A person may do as he likes in matter which do not cause inconvenience to his neighbours. He is free in the choice of the school to which he will send his child. It is his personal matter whether the child shall specialise in science or arts, shall play cricket or football. But the society will intervene if he says that his child shall be brought up as a primeval savage or as a pick-pocket. He cannot have the liberty to cause inconvenience to his neighbours and make his child a burden and a danger to the state.

A Critical Appreciation

On The Rule Of The Road is an interesting piece of modern prose writing belonging to the genre of an instructive social essay. As in *On Saying Please and Ourselves and Others*, here too the writer shows his social concern, as he deals with various matters of social importance such as liberty, rights and observance of rules. He explains his concept of liberty and points out that one's liberty and rights are limited by those of others. While enjoying one's personal liberty, one should not overstep the bounds of other's liberty. Indeed, we are keepers of each other's liberty. The writer says, "A reasonable consideration for the rights or feelings of others is the foundation of social conduct." Again he says, "There are a lot of people in the world, and I have to accommodate my liberty to think of liberties." Thus Gardiner has written the essay with a didactic purpose, since he seeks to teach ordinary civilities and rules of conduct to human beings at large, and this he does not by abstract moralizing but by concrete examples which lend conviction to his views on the observance of small civilities and rules in life.

The aim of the writer is to amuse as well as instruct the readers. The essay begins with an amusing anecdote related to a stout old lady walking with her basket down the middle of a street in Petrograd to the great confusion of the traffic and a great risk to herself. In the course of the essay there are examples of the trombone-player and the car-driver who blows his horn noisily. Gardiner provides various

illustrations in support of his view that there should be limits to individual liberty so that the liberty of others may be preserved, as he writes, "Liberty is not a personal affair only, but a social contract. It is an accommodation of interests." Again he says, "It is the little habits of common place intercourse that make up the great sum of life and sweeten or make bitter the journey." The essay is written in a simple, lucid, conversational and direct style. This is the modern way of writing which we observe in the writings of other modern essayists like Robert Lynd and E.V. Lucas. The manner of writing is marked by an intimacy of touch reflected in the essays of Lamb and Stevenson. Narration, description and reflection are used alternately. The touches of genial humour make the essay a lively reading. The description of the liberty drunk old woman, the presentation of the talkative fellow passenger in the railway compartment and the delineation of the owner of the gramophone playing the song "keep the home fires burning" and thus disturbing his neighbours are some of the examples of humour which permeates the essay from beginning to end. Above all, the use of metaphor and simile adds to the charm of writing. How fine is the use of simile in the description of the lady who is fond of street-pianos, and "attracts them as wasps are attracted to a jar of jam." To conclude, we can say that the essay combines instruction with delight. There is no abstract sermonizing as there are number of concrete examples which keep our interest alive in the piece. Gardiner's earnestness of thinking and the use of exquisitely felicitous prose contribute largely to the charm of the essay, which reveals his keen sense of observation of life and events, his sense of the comic and his humane outlook. At the end of the essay comes Gardiner's confession that he is neither a Marxist, nor a Tolstoyan, but a compromise who would like to advocate a judicious mixture of personal and social liberties. Thus Gardiner in his own way makes us do a little heart-searching and leaves us wondering whether we have become more or less civilized than we were before. He comes to the conclusion that "in order that the liberties of everybody may be preserved the liberties of everybody must be curtailed".

Alfred George Gardiner (1865-1946), who was born at Chemsford in Essex, in England, is one of the most popular essayists of the modern age. He started his literary career as a journalist, joining the staff of the Essex Country Chronicle and the Northern Daily Telegraph. The First Fifteen years of his journalistic career were years of drudgery and hardship but during this apprenticeship, he developed his style and his artistic powers. At the age of thirty-seven, he was appointed editor of the Daily News, London, and held the appointment till 1919. One of the last of the great editors, he was also one of the last periodical essayist with the gift of combining lucidity, readability, and a natural graceful

prose style. The style is as lucid and plain as common water; it runs like water off a duck's back. Under the pseudonym, Alpha of the Plough, he made regular contributions to the Daily News, the Manchester Evening News, the Glasgow Citizen, and the Star. Gardiner's eminence among journalists was recognized by his election to the Presidentship of the Institute of Journalists in 1915. Prominent among his works under his pen-name are Pebbles on the Shore (1916), Leaves in the Wind (1918), Windfalls (1920), and Many Furrows (1924). Under his own name he wrote Prophets, Priests, and Kings (1908: essays on eminent contemporaries), Pillars of Society (1913), War Words (1915), Sir William Harcourt (1922), George Cadbury (1923) and Certain People of Importance (1926). Gardiner lived through both the World Wars and died in 1946.

A.G. Gardiner is one of the most lovable and delightful writers of the periodical essay. His essays and sketches were invariably delightful representations of the little but socially important incidents from daily life. His essays are the light, easy talk of a thoughtful man. He writes with ease, confidence and grace if he is in the humour for writing and then the choice of the subject will not come in his way as he himself says in his essay On Catching the Train: "And, after all, what does the subject matter? Any peg will do to hang your coat on. The hat is the thing." For Gardiner any subject was grist to his mill. The subject matter of his essays may be trifling but he never lets the attention of the reader flag, and this he does by means of his intimate, confessional style. To quote W.L. Phelps: "It is an intimate confessional style of composition, where the writer takes the reader into confidence, and talks as if to only one listener talks to, about things often essentially trivial, and yet making them for the moment interesting by the charm of the speaker's manner."

Three main qualities of Gardiner's essays. Gardiner is remembered chiefly as the writer of lively and vivid character-sketches, and of essays that throw an interesting light on the life of to-day. These things stand out most prominently in the essays he has written. He describes generally the contemporary scene, life as it is lived these days. But he is not content merely to describe, he also moralises. Yet he does not moralise with an air of superiority, but in a very friendly tone in order to show us how many frictions of life can be avoided if we only keep over good humour and good temper. Nor is there anything vague and indefinite about what he writes. In the essay All About A Dog every actor in this little drama in a bus-from the conductor to the Pekingese dog-is described aptly and significantly. He is a shrewd observer of men and manners, and brings out human foibles with the intention of improving people through gentle satire. It has happily been said that his essays remind us of pleasant things, sunshine and mirth, laughter and peace. And because they combine ideas and emotions with beauty of

form, they may be ranked among the finer productions of literary genius. Like his great contemporary essayists, Gardiner also wrote an exquisitely felicitous prose that contribute largely to the charm of his essays.

His essays reveal his keen sense of observation of life and events, his sense of the comic and his humorous outlook. His essays have been described as "sweet morsels of writing", expressions of a liberal and humorous attitude to life. His style is typical of the best modern journalism; it is forceful, clear and direct, and makes the reader feel at once that he is being personally addressed by the writer. The simplicity of his style attracts the young reader to him, Gardiner never labours for fine effects. He writes with spontaneous ease even as the thoughts come to his mind. Artistically, this simplicity is more effective than laboured rhetoric. Mark Twain once wrote to a young friend: "I notice that you use plain, simple language, short words and brief sentences. That is the way to write English. It is the modern way and the best way. Stick to it." Gardiner sticks to this modern way and so he is widely read for the crystal clearness of his style. The reason of this wide popularity of these essays was that they were written in a fluent and persuasive style enlivened by touches of quiet humour and showed a sane understanding of men and affairs. They were as diverse as the interests and occupations of men and the mood in which they were written was playful and altogether fresh from the high seriousness in which the writers in general discussed the problems of life at that time. Besides this, another important cause of the popularity of these essays was that they answered the need of war time in which they were written and were thus true to the spirit of the age.

Unfailing Cheerfulness. The most attractive characteristic of Gardiner as an essayist is his unfailing cheerfulness. A great deal of the literature that followed the end of the First World War was permeated with the gloom and the bitterness which were in the minds of men who had dreamed glorious dreams but had awakened to the hideous realities of life. Disillusioned eyes saw in the greatest of critics only a wasteland. They saw in the mind of man not charity and love but cruelty and lust. Living in a brutally frank and embittered age, Gardiner avoided entering the Valley of the Shadow. His eye is always on what is joyous and bright, and he deftly and deliberately passes by what is ugly and painful. Not that he lives in an ivory tower, but he chooses to write only on what delights him and can delight other people also. And he does it by his pleasant sense of humour. In his essay *On Catching The Train* he evokes humour by describing the possibilities of the delay on the road to the station: "There may be a block in the streets, the bus may break down, the taxi-driver may be drunk or not know the way, or think I don't know the way and take me round and round the squares as Tony Lumpkin

drove his mother round and the pond." To take another example from *On Umbrella Morals* "It was a well-known preacher who was found dead in a first-class railway carriage with a third-class ticket in his pocket." We take one more example from the same essay: "I remember some years ago the library of a famous divine and literary critic, who had died, being sold. It was a splendid library of rare books, chiefly concerned with seventeenth century writers, about whom he was a distinguished authority. Multitudes of the books had the marks of libraries all over the country. He had borrowed them and never found a convenient opportunity of returning them. They clung to him like precedents of law. Yet he was a holy man and preached admirable sermons, as I can bear witness." His keen eye notices the foibles and eccentricities of men, but he does not denounce them in the sardonic manner of Swift; he gently describes them with a good-humoured smile like Addison and Goldsmith before him. Gardiner is a prophet of joy, of 'joy in widest commonality spread'.

His range and variety of themes. In spite of Gardiner's preference for the light and the gay, his works have a range and variety which cannot be overlooked. His essays range from the commonplace and trite to the sublime. In his essays he watches the ripples playing on the surface of life. but his essays are also replete with profound observations on human life. Light-hearted and gay as he generally is, he often assumes the look of a philosopher. In *All About a Dog* he describes a situation with humour and impartiality, but like a philosopher he tells us how at times it becomes necessary to observe a rule in spirit and not in letter. He says, "Rules are necessary things, but there are rules and rules. Some are hard and fast rules, like the rule of the road, which cannot be broken without danger to life and limb. But some are only rules, for your guidance, which you can apply or wink at, as commonsense dictates like the rule about the dogs. They are not a whip put in your hand to scourge your passengers with, but an authority for an emergency. They are meant to be observed in the spirit, not in the letter-for the comfort and not the discomfort of the passengers." He is quite philosophical in his essay *On Thoughts at Fifty*. He says that the feeling of youth is not a physical affair at all. It is an affair of the soul. A person may be spiritually old at twenty Five, or he may be a jovial and dashing gay fellow at eighty. Byron described himself an old man at the age of thirty-four. On the other hand, Browning died a young man when he breathed his last at the age of seventy seven. Then Gardiner tells us the secret of remaining young. The secret is that the person should forget the past and remain busy with the present activities of his life. He should not think about the past happenings but keep himself busy with the present activities. Instead of living in the past, he should live in the present.

As a moralist. Gardiner was a moralist with a vision and an ideal of his own. His essays reveal him to be a reformer of human morals and manners of the war-ridden English society. It was a delicate task because people are not prepared to listen to sermons. Fortunately, Gardiner could claim a cheerful disposition, a facile pen, and a style that could win the confidence of his readers. He never tried to impose his views upon them. He did not show that he was preaching. He simply suggested to his readers what he desired them to practise. He used his sermonic powder in an entertaining manner and this he did by using anecdotes, incidents and stories. He wanted to teach the rule of the road by referring to a jolly story which Arthur Ransome sent home in one of his messages from Petrograd. It did not occur to the old lady who was walking down the middle of the street that if liberty entitled the foot-passenger to walk down the middle of the road it also entitled the car-driver to drive on the pavement, and that the end of such liberty would be universal chaos. Everybody would be getting in everybody else's way and nobody would get anywhere.

His nature descriptions. Like Lamb, Gardiner is a lover of the town, and many of his essays deal with life in crowded London. He is, nevertheless, not impervious to the appeal of Nature. His descriptions of Nature, though not numerous, are marked by delicacy of feeling and keenness of observation. In the essay *On Being Idle* he describes the sights and sounds experienced by him as he lies on the grass in the sunshine: "There was the thin whisper of the breeze in the grass on which he lay, the breathings of the woodland behind, the dry flutter of dead leaves from a dwarf beech near-by the boom of a bumblebee that came blustering past." We take another example from *On Choosing a Name* to show his love of Nature: "I went out into the orchard to take counsel with the stars. The far horizon was still stained wine-red with the last embers of the day; northward over the shoulder of the hill the yellow moon was rising full-orbed into the night sky and the Firmament glittered with a thousand lamps." He concludes the essay *On Catching the Train* with this remark: "The night is full of stars, the landscape glistens with a late forest: It will be a jolly two miles' tramp to the beacon on the hill." These examples are enough to show Gardiner's appreciation of Nature. Nature certainly is not a closed book to him.

Journalistic Vein and Flavour. Gardiner's essays are in origin casual, journalistic; they belong to the class which Ruskin contemptuously dismisses as ephemeral literature. Gardiner would have been the last person to claim for his essays the title of abiding literature, but we should, in fairness, concede that they too embody a vision and an experience, an expression of what his portion of sunshine and earth has given him. They reveal a cultured and balanced man's response to life, and the response is one of harmony and delight. These essays

remind us of pleasant things, sunshine and mirth, laughter and peace. And because the combined ideas and emotions with beauty of form, they may be ranked among the finer productions of literary genius.

Humour and fantasy. Gardiner's peculiar brand of humour combined with an element of fancy are to be found in some of the essays of *Leaves in the Wind* like *A Fellow Traveller* which can be contrasted with Lucas's essay *A Journey Round A Room*. During the first few paragraphs of the essay we are in no doubt that Gardiner's fellow-traveller must be a human being. He found himself alone once in the railway compartment and was rejoicing in the idea of the fullest freedom of doing what he liked, like opening both windows or shutting both or, to reduce the thing to absurdity, going on 'opening them and shutting them as a festival of freedom'. It is only when Gardiner tells us that the fellow traveller came and sat on his nose that we have an inkling that it must be some other creature and it ultimately turns out to be a mosquito. The first impulse that strikes Gardiner is that he should kill the creature and he shouts all possible imprecations against him: "You are a vagrant; you are a public nuisance; you are travelling without ticket; you have no meal coupon." But then he starts entering into the spirit of the insect and realizes that it develops into a personality, "an intelligence that challenged the possession of this compartment with me on equal terms." He finally decides to give him a reprieve, indulging in the philosophical reflection that both of them were a good deal alike, 'just apparitions that are and then are not, coming out of the night into the lighted carriage, fluttering about the lamp for a while, and going out into the night again. Thus there is a characteristic combination of the humorous, the fanciful and the reflective in this essay.

Use of anti-climax. Gardiner is a master of anti-climax and he can use it with éclat whenever the occasion requires. The triumph of the device of anti-climax lies in the subtlety with which the writer keeps us guessing till the end, when the reversal comes most unexpectedly. In the essay *On Giving Up Tobacco*, Gardiner takes up the question of the giving up of tobacco in all seriousness, saying triumphantly that 'for a whole day not a wreath of smoke has issued from my lips, not a pipe, or a cigar, or a cigarette has had the victory over me' leading us into the hope that it has been the final act of renunciation on his part. It is not tobacco that he has disliked but 'the habit of tobacco'. He recounts how writers like Carlyle and Tennyson were slaves to the habit and would sit silently and let their pipes carry on a conversation too deep for words. The fight against the lure of tobacco is no easy job; one has to resist the 'appeals of Gold Flake and Capston and Navy Cut and the other sirens that beckon you from the shop window.' It is only at the end of the essay that we are made to realize that Gardiner's abstinence from

tobacco has been only for a day, just to show that he is not a slave of habit and 'tomorrow I shall be able to smoke with a clear conscience-with the feeling that it is an act of my own free choice, and not an act of slavish obedience to an old habit'.

Dissimulation. The good essayist must be adept in the use of dissimulation so that we may not know to the very end what he is aiming at and Gardiner can use this device to perfection whenever he so desires. This is brought out with: great effectiveness in the essay On Bores (Windfalls) where he presents an interesting sketch of the typical bore with his catchwords like 'Well, I think that America is bound to....' He divides the bores into two classes-the courageous bore who 'descends on the choicest company without fear or parley' and the bore circumspects who proceeds by what Gardiner calls 'sap and mine'. Wordsworth in his own way was a bore and so were Coleridge and Southey but they were all admirable men and even great men. The author's innate culture and sense of modesty will not allow him to say that it is the bores who are to blame. It may be that it is not they who are not fit company for them.' The subtle irony underlying this statement may escape the unwary but it is the very root of the matter.

The reminiscential mood. The reminiscential mood is the mood that suits Gardiner best and while in some essays it crops up occasionally, in others it provides the key-note. Pebbles on the Shore contains several such essays like On Reading in Bed, On Talking to One's Self, On Seeing Ourselves and On Thoughts at Fifty. He starts the essay On Reading in Bed with a confessional statement: 'Among the few legacies that my father left me was a great talent for sleeping.' During intermittent periods of wakefulness in the nights he has his fits of despair to overcome which he needs the companionship of his favourite authors, 'the kindly fellows who come in their dressing gowns and slippers, so to speak,' like Montaigne who 'turns out his mind as carelessly as a boy turns out Bozzy or Boswell, 'that sly rogue Pepys' and George Barrow of The Complete Angler. Perhaps Gardiner finds Lamb too heavy for a bedside companion in spite of the confessional touches in his essays and that is why he omits him. The only condition is that 'your beside friends should be dressed in soft leather and printed on thin paper', for only then can you talk to them snugly.

Confessional element. The confessional element dominates in On Writing an Article in the same volume where, half whimsically, Gardiner makes us acquainted with his method of writing, how he finds himself confronted with his plethora of subjects like Buridan's ass starved between two bundles of hay 'because he could not make up his mind which bundle to try first' and how he just drifts into his subjects because he is 'an Eleventh Hour Man'. When he found that subjects, crowded on him "not single spies, but in battalions" he just tried to divert his

attention by force of habit it was the left one which he put on first, which reminded him of his other habits and in turn of Samuel Butler's book *Life and Habit*. So he ultimately landed on his subject 'The Force of Habit' only to discover that he had come to the end of his article without reaching his subject. In an essay like this Gardiner comes nearest to Lamb in his touch of whimsicality and in the not very complimentary self-revelations to which he brings us.

Didactic element. The moralist in Gardiner comes up to the surface whenever the theme so warrants, as is borne out by essays like *On a Case of Conscience* and *On Courage (Pebbles on the Shore)*. In the former we have the picture of one Victor Crummels who has been asked to present himself for medical examination before his recruitment to the army to fight the Germans. He has a whisky-and-soda to boost up his courage and then thinks of any physical defects he may be having which may prevent him from being passed in the examination, like varicose veins from which he suffers. His conscience will not permit him to hide anything from the doctors who are acquainted with this fact during the medical examination. To his great surprise the doctors just slur over this defect and he is ultimately rejected because his age happens to be thirty-eight. In spite of the comic reversal at the end we are made aware of the fact that the man was in real earnest in his effort not to hide anything from the doctors. In the essay *On Courage* we are brought face to face with certain instances of physical and moral courage which lift us out of ourselves because of 'this noble gift of itself for something greater than life,' like the one of the sailors who had won his place by ball of to be saved in a boat from a ship that was going down. All of a sudden he turns to one of his comrades who had lost in the ballot and asks him to take his place because he had no parents while the latter had. This was 'an act of physical courage based on a higher quality of moral courage.' Sometimes a man may have the elements both of the hero and the coward, having physical courage and lacking the moral and vice versa. The physical element is the more plentiful while the moral element is the rarer, although the latter would raise the man to the level of a real hero as was evidenced by the sailor who sacrificed his life for the sake of his comrade. What Gardiner displays in this essay is the insight of the psychologist and the fervour of the moralist but his is a commonsense approach and not that of a pretentious sermonizer.

A Lively Style. The essays of Gardiner are noted for direct and lucid English, a sense of proportion and sound judgment, and for the simplicity of his style. He wrote with charm, simplicity and good sense on life and literature. He approaches life in a playful spirit. Occasionally, there is a sobering breath as in the essay *On Living Again* when he says: "We are all glad to have come this way once. It is the thought of a second

journey that chills us and gives us pause." He brings out the significance of the most trivial things and communicates useful wisdom in an easy, informal, modest and delightful manner, with all the air of a casual talker, and here lies the secret of Gardiner's greatness as a personal essayist. He has often been compared with Lamb and Stevenson. Alpha has been compared with Elia, more aptly perhaps he might be compared with Stevenson and yet why make any comparison at all? It is surely enough to have an essayist so human, so friendly as Alpha.

Dickon and Craftsmanship. Gardiner's work is a masterpiece of diction and craftsmanship. His essays are written in a fluent and persuasive style enlivened by touches of quiet humour. His language is always at the service of his thought, mood and emotion, as a modest, unassuming hand-maiden than an assertive mistress. Yet it has a native grace and magic about it which shed lustre round the common experiences' and familiar truths and observations. He has no trick, no mannerism, no trace of any effort to be striking yet he always selects the precise and vivid word and places it at the point of great advantage in the sentence without much strain on the syntax.

Choice of Words. The charm of Gardiner's essays lies in the happy choice of words, the apt phrasing and the simple sentence structure. He labours for fine effects. He writes with spontaneous ease even as thoughts come to his mind. Artistically, this simplicity is more effective than laboured theatric. Mark Twain once wrote to a young friend: "I notice that you use plain, simple language, short words, and brief sentences. That is the way to write English. It is the modern way and the best way. Stick to it." Gardiner sticks to this modern way and so he is widely read.

Effortless ease and lack of artificiality. Gardiner uses simple diction and the reader moves on from word to word, from sentence to sentence without the writer's slightest effort. This effortless ease is the first quality of his style. He makes use of simple words. In his essay On Big Words he has explained his attitude to the choice of words. "It is an excellent thing", says he, "to have a good vocabulary, but one ought not to lard one's common speech or every day letters with long words. We do not make a thing more impressive by clothing it in grand words any more than we crack a nut mere neatly by using a sledge hammer; we only distract attention from the thought to the clothes it wears. If we are wise our wisdom will gain from the simplicity of our speech, and if we are foolish our folly will only shout the louder through big words." "A fine use of words", he remarks a little later "does not necessarily mean the use of fine words. Quite ordinary words employed with a certain novelty and freshness can wear distinction that give them not only significance but a strange and haunting beauty."

Use of stories and anecdotes. Gardiner's prose has the qualities of a good talk. He enlivens his essays by using stories and anecdotes and by his subtle use of humour and light satire. He also makes a wonderful use of adjectives. 'A world of gigantic wisphers', 'a frenzy of rejoicing', 'the lying tongue of rumour' have vividness and clarity that impress the reader. Above all, his sentence structure is very simple: "What we have to guard against in this matter of rumours is the natural tendency to believe what we want to beheve." It is so clear and so telling. The reader feels that he has often thought of it but never expressed it so well. Simple words, simple phrases, and simple sentence structure have a magic of their own. And herein lies the wide appeal of A.G. Gardiner.

Clarity and lucidity. The style of Gardiner is remarkable for its clarity and its lucidity. There is no rhetoric, no artifice, no strain. The depths of emotion and the heights of imagination are alike eschewed. There are no purple patches, no 'frills', nor the strident tones of grand passion or high-tragedy. At times, despite himself, he rises to the heights of eloquence, but it is significant that the moment he does so, he restrains himself and comes down to the level of the reader, saying, "I am striking into too high a road." For logical necessity and logical sequence he cares not at all; his method is discursive; there is no French formality about him. The secret of his charm lies in the fact that he entices the reader into so many bye-paths. His essays give the sense of browsing in a fully informed and liberal mind. He knows that in the matter of expression 'one must not be too clever or too literary' as Anatole France says. Hence there is in him no 'preciocity', no far-fetched elaboration of manner or matter, no excess of refinement. While, on the one hand, his style is characterised by scholarly finish and fastidious impeccability, which is really creditable, considering that of all the present day essayists he is by far the most prolific; on the other, it is simple, colloquial, and idiomatic, approximating more to the spoken than to the written word. There is no solecism, no archaism, no tautology, no pleonasm, no impropriety. There is no needless use of foreign expressions or of classical and slang words.

Illustration of facts by the use of examples. Gardiner knew the art of holding the attention of his readers. We are all fond of stories and when they are related to facts under discussion they not only amuse us, but also make the facts vivid and clear. As an essayist Gardiner used many simple anecdotes, incidents and stories that are our every-day common experience and with the help of these stories he holds not only the attention of the reader, but he also illumines him. Gardiner brings pleasant surprise to his readers by the way he tells these stories, by giving them a turn, a twist that changes the very character of an incident or episode. The story of "the famous concrete emplacement of Maubeuge" has been told in its minutest detail. We become serious but at the end

when we read, "yet there never was a concrete emplacement at Maubeuge, and no 42-cm howitzer was used against that fortress. The property belonged, not to German agents, but to respectable French men, and the apology of the *Matin* for the libel upon them may be read by anybody who is interested in these myths of the war", we cannot but smile. We are amused; we are delighted; we have been told a story.

Gardiner as Journalist-Biographer-Essayist. A.G. Gardiner was one of the most brilliant of modern English journalists as well as one of the most gifted and delightful of modern essayists. He was born in 1865, and died in the year 1946. He was thus one of those few modern writers who began their literary career in the Victorian age and matured mainly under its influences and yet were the true representatives of the modern age. A.G. Gardiner's varied interests, his broad sympathies, his catholic attitude to men and things, his liberal culture all showed him to be so much the man of the present that one easily suspected, his having been born and come to maturity in an atmosphere of "racking enthusiasms" that characterised the age of Victoria. He did not have any of those prophetic pretensions and missionary intentions which were the primary consideration of Carlyle, Ruskin, and Newman in their writings. To his readers he appeared neither a hero nor a prophet but only a cultivated and sympathetic friend whose sole aim was to talk of refined things and entertain decently. Even when he exhorted them to do a thing, he did it like an indulgent friend rather than like an eloquent theologian or a dogmatic teacher.

Gardiner entered the field of literature as a journalist. Very soon he became well-known as a political journalist, biographer and an essayist. When the twentieth century opened, the initials A.G. Gardiner were a sufficient guarantee of quality in journalism. They were an instantaneous passport to the reader's affection and were known to stand for articles that could bear a second or third reading. He became the editor of a leading London paper, *The Daily News*, in the year 1902 and continued to be in the office till 1919. For nearly two decades he preached the liberal doctrine from the pulpit of *The Daily News*. But soon after the first Great World War was over, he was obliged to leave the editorship of this paper on account of his staunch liberal principles. He was not prepared to make any compromise with his ideologies and hence could not adjust himself to the policy of the "*The Daily News*" which was changed to suit the new Lloyd George of the later stages of the First World War. The loss, needless to say, was more of the party and of the paper than his.

Journalism. The years during which Gardiner was on the editorial board of the '*Daily News*' marked the period of the highest watermark in the history of English journalism. It was the time when the English journalism was at its highest peak. Four of the best papers of

England-Manchester Guardian, Daily Chronicle, Westminster Gazette and Daily News-were being edited by the four mighty liberal journalists, Scott, Messingham, J.A. Spender and A.G. Gardiner, who have not yet been surpassed. Each one of these journalists was brilliant in his own way but the most literary of them all was A.G. Gardiner. Though Gardiner was deficient in point of political love in comparison to the other three of this quartette, yet he compensated for it by his unwearied diligence, strong convictions and refined literary tastes. In reality Gardiner's first love was literature and not politics. Even while busy with day to day journalism of less enduring type, he never removed his eyes from his literary goal. That besides being a gifted author he could also rise to be a great journalist, testifies to the great talents he was blessed with.

After resigning from the editorship of the 'Daily News,' he turned his hand to free lance journalism. He did some work for the 'Nation' after Messingham's departure from it. He also wrote regularly for John Bull, but his real journalistic career ended with the editorship of the Daily News. It was during the period as the editor of the Daily News, that Gardiner contributed to Saturday issues of his paper a series of character sketches of persons in the public eye which soon won for him the title of a leading biographer and helped him in making for himself a mark in literature.

These biographical and critical essays are remarkable for their direct and forceful language, deep insight, conscientious fairness, proper sense of proportion, and sound judgment of character. They were written for a paper representing a political party and often amid the turmoil of a controversy, yet even after a lapse of many years comparatively few revisions of judgment appeared necessary. A.G. Gardiner very seldom allowed the partyman in him to vitiate the author in him. That is why these character sketches proved to the contemporaneous impression of men and conditions written from an altogether independent and detached point of view and were immediately acclaimed as perfectly just estimates, free from all partison spirit. These pen-portraits of eminent personages were collected together some years later to form *Prophets, Priests and Kings* (1980), *Pillars of Society* (1913), *The War Lords* (1915) and *Certain People of Importance* (1926).

It is no exaggeration to say that no writer has excelled Gardiner in this Field of writing the pen-portraits of eminent personages. He has had many imitators, but not to say of eclipsing him, they have not even equalled him in this sphere. They had neither his broad-mindedness, nor his sympathetic detachment or his vigorous and sweet expression. The only writer who came nearest to him was Raymond. Raymond was one time editor of the *Evening Standard* of London and wrote many delightful pen-portraits and full-length biographies. But even he, inspite

of all his abilities and command over language, could not lend that all pervading charm to his character sketches as was peculiar to Gardiner.

The most important characteristic of Gardiner's pen-portraits is the veracity of facts collected in them. Being an eminent journalist he had the First hand knowledge of all the important men and events of his time. He tried to concentrate all this heap of information in his brief sketches. His success in this respect was simply amazing.

Gardiner's sketches exhibited a great variety of interest, for the heroes he had chosen came from different walks of life. But whether his hero was a poet or a philosopher, a politician or a publican, a sportsman or a film comedian, he had shown in the treatment of all of them the same unerring eye and the same profound understanding as a portrait-painter was required to show.

What makes these pen-portraits as valid a literary form as the lyric or the drama is their organic nature. They are highly finished pieces of literature from the point of view of a well-knit structure. Gardiner's sense of construction was simply infallible. Each of these sketches have a beginning, a middle and an end. Sometimes treating his hero as a peg on which to hang ideas, he wrote of matters connected with the sphere of life to which his hero belonged. But even then he maintained the unity of structure by keeping close to what Stevenson called 'the centre mark' from which the writer's thoughts diverged and to which they always returned, making, as it were, a number of "capricious Figures of eight" on the centre.

The greatest merit of these sketches lies in their vivid and picturesque descriptions. Here he comes nearest to Walter Pater's dictum:

"The true literary artist is he who succeeds most perfectly in transcribing not mere objective fact but his sense of fact."

Look at his description of the famous film comedian Charles Chaplin:

"I can picture him as he first appeared to me standing beside his cart heaped with tomatoes. His greasy clothes shiny in their unkeptness, the rather glassy single eye that stared from one side of his face, staring at nothing in particular but giving you the feeling that it was seeing all."

"I remember how I used to stand around and wait for him to shout his wares. His method never varied. There was a sudden twitching convulsion, and he leaned to one side, trying to straighten out the other as he did so, and then, taking into his one good lung all the air it would stand, he would let forth a clattering asthmatic high pitched wheeze, a series of sound that defied interpretation. Somewhere in the explosion

there could be detected ripe tomatoes. Any other part of his message was lost."

"And he was still there, through summer suns and winter snows he had stood and was standing. Only a bit more decrepit, a bit older, dyspeptic, his clothes greasier, his shoulders rounder, his one eye rather filmy and not so all-seeing as it once was. And I waited, but he did not shout his wares any more."

As in the above description, so everywhere he loaded every rift with ore, until he achieved, to quote Pater again:

"The deposit, little cell by cell of strange thoughts and fantastic reveries and exquisite passions."

Biographer. It is due to this all round perfection of these sketches that the student of the twentieth century contribution to the development of English biography will find in them the real beginnings of the new literary method which was elaborated and applied by Lytton Strachey in his biographical studies of Victorian celebrities. Gardiner himself used that method on a large scale in writing two full dress biographies the Life of Sir William Harcourt and the Life of George Cadbury, which were published in 1923. Both of these works are standard biographies and compare favourably with other political biographies in the English language. His 'magnum opus', the Life of Sir William Harcourt is, however, better of the two. Though it is comprised of two fat volumes, yet it differs very much from other fat volumes of biographies which were vehemently criticised by Lytton Strachey for their "ill-digested masses of material" and their "slipshod style". Gardiner's work is a masterpiece of diction and craftsmanship.

Though these political biographies and character sketches of A.G. Gardiner are brilliant pieces of literature, yet like Francis Bacon, his real fame rests more on his essays than on these biographical and other serious writings. Even in future he is destined to be remembered more for his essays and causeries than for his biographies, just as Bacon is more widely popular to-day for his essays than for his *Novum Organum*. Gardiner has been compared to Lamb probably because he also wrote under a pseudonym but even though he displays a similar personal touch in his essays he does not suffer from his variety of egotism. Nor does he parade his self in the manner of Stevenson even though he has a soft corner like him for the exotic and the out-of-the-way. He was a well-read man like Hazlitt but we do not find his essays being cluttered with unnecessary quotations and obscure allusions. The refined and liberal outlook that he displays in his essays marks him out from others of his tribe and his contribution to modern belles-lettres is second to that of none.

Gardiner did not have a conscious theory of style like Max Beerbohm, nor did he make a conscious effort at stylistic virtuosity like many other essayists. The style can be said to come naturally to a man; it came so to Gardiner. His journalistic training no doubt helped him in acquiring an ease of manner and what A. C. Ward calls 'a sensitive comprehensiveness' that stood him in good stead in tackling the variety of topics that were covered by his essays. How effortlessly he launches into a topic can be seen by the manner in which he starts his essays. The beginning may be made in the form of a generalization as in "W.G". (Pebbles on the Shore). 'The worst of spending week ends in the country in these anxious days is the difficulty of getting news.' The beginning may startle us occasionally by its unorthodox character as in On Falling in Love: 'Do not, if you please, imagine that this title foreshadows some piquant personal revelation'. Sometimes Gardiner also gives an anecdotal touch to the beginning as in On Short Legs and Long Legs in the same volume: 'A day or two ago a soldier, returning from the front, was loudly inveighing in a railway carriage against the bumptiousness and harshness of the captain under whom he served'. He is of course most at home when he starts on a personal note, to make us feel that he is taking us into his confidence. Thus in On Beer And Porcelain (Pebbles on the Shore) he tells us: "I was reading an American journal just now when I came across the remark that one would as soon think of drinking beer out of porcelain as of slapping Nietzsche on the back." On the Philosophy of Hats in the same volume starts with the simple statement: "The other day I went into a hatter's to get my hat ironed". No one can doubt the authority of the statement when Gardiner declares in the beginning of In Praise of Maiden Aunts (Many Furrows) that he has 'received a rebuke from a lady at Cardiff, that, though unmerited, calls for respectful attention'. This is a trick which most of the writers at the personal essay have employed but in the case of Gardiner It acquires all the emphasis of a personal statement.

Gardiner does not have a pedantic love of quotations like Hazlitt but he does not mind using them when it is so required or when they serve to illuminate a particular point. In On Beer and Porcelain Gardiner's concern is to prove that "this world is just an inexhaustible mine of minerals out of which that singular adventurer, man, is eternally bringing out new revelations of harmony." He gives examples of the musician, the poet and the scientist to show that they all strive for this harmony and then goes on to quote the well-known lines from "Tintern Abbey:

Sense sublime

Of something far more deeply interfused.....

And the blue sky and the mind of man.

In the same way *On Thoughts at Fifty (Pebbles on the Shore)* is interspersed with quotations from Byron and Shelley to prove the arguments that youth is 'but an affair of the soul'. Another essay in which quotations become indispensable is *On Plagiarism (Many Furrows)* where Gardiner quotes profusely to show how poets like Burns, Wordsworth, Tennyson and Rupert Brooke were indebted to other poets even if they were not downright plagiarists.

Certain rhetorical devices like parallelism, contrast and repudiation are employed by Gardiner with éclat but they are so integrated into the texture of the style that they do not have an artificial effect. The structural parallelism of 'this.....and that' is used by him in a striking manner in *On Seeing Visions (Pebbles on the Shore)*: "We follow this trail and that, catch at this hint of a meaning and that gleam of vision, and though we find this path ends in a cul-de-sac and that brings us back to the place from where we started, we are learning all the time about the mysteries of our wilderness."

A more striking example of this kind of parallelism is provided in the essay *On Courage (Pebbles on the Shore)* where we are told about the heroic act of the sailor in sacrificing his life for one of his comrades in the statement that 'He dealt in cold certainties; the safety, the ship and death; his life or the other's. In the essay *On Smiles (Many Furrows)* the device of parallelism is reinforced with repetitions which have their own rhythmic effect:

If we are dull, they are dull. If we are sinister, they are only a little more sinister. If we are smug, they only emphasize our smugness'.

Repetition is a rhetorical device which is often used by writers with success but the danger of the device is that they may be carried away by the mere sound of words so repeated. But Gardiner uses it more often for the sake of emphasis, occasionally adapting someone's words to suit his own purpose. An example of this is provided at the end of the essay *On Rumour (Pebbles on the Shore)* where he recalls Napoleon's words "Show me your prisoners" to his marshals when they told him that they had won a victory. So when one hears a rumour one should not swallow it unquestioningly but say: "Show me your facts." And before you accept them be sure they are whole facts and not half facts. That is Gardiner's recipe for countering rumour presented in least uncertain terms with the authority of Napoleon behind it, even though in a different context. Another variety of the device of repetition can be seen in the use of several pairs of adjectives to qualify the same word as in the essay *On Shaking Hands (Many Furrows)*: "We all know that we should prefer not to shake, warm, clammy hands, listless, flaccid

hands, bony, energetic hands", where the adjectives tend to emphasize the loathing which the shaking of such hands would arouse.

Gardiner also uses device of rhetoric, paradox and anti-climax whenever the occasion demands it but not to the extent that they become mannerisms. Rhetoric, when used by Gardiner, becomes a tool for the promotion of his variety of humour, as in *Umbrella Morals* (Pebbles on the Shore) where he wonders as to who could have been the man who carried away his hat. 'Was he a Tory? Was he a Radical? It can't have been a Labour man, for no Labour man would put a silk hat on in a moment of abstraction.' As regards anti-climax, there cannot be a better example than the one that of *On Falling in Love* (Pebbles on the Shore) where after a consideration of all possible ways of falling in love Gardiner arrives at the conclusion that 'In short, there is no formula for ailing in love.' Each one does it as the spirit moves. An effect of pathos is again achieved at the end of *Of Bores* (Windfalls) where he tells us, albeit with his tongue in his cheek, that 'it may be that it is not they who are not fit company for them.' When this kind of ironical reversal is not there, he relies on the effect of paradox to draw our attention towards a truth which we would otherwise ignore as in *On Coming Home* (Many Furrows) where we are told that 'the main purpose of a holiday is to make us feel home-sick.'

Diction. Although Gardiner generally writes racy, colloquial English, he does not mind using archaisms for the sake of a mocking effect or for introducing purple patches just to shock-us out of our complacency. There is a curious sequence of archaisms in the essay *On Bores* where in the context of the superiority of men over fish in regard to their capacity for putting up with typical bores we are told with a sustained rhyming effect:

"He tempereth the wind to the shorn lamb. He looketh at the clock, he beareth his agony a space, he seemeth even to welcome Blossom, he stealeth away with delicate solicitude for his feelings."

Similar is the effect of the use of Latin Words in pairs that we find in the essay *On Plagiarism* where, referring to the impunity with which writers like Shakespeare can plagiarize, Gardiner tells us that 'these gods are beyond the range of our pettifogging meums and tuums', with the funny effect produced by the rhyming of the Latin words.

Gardiner shows the fertility of his imagination in his use of similes and metaphors also. Referring to the gossipy nature of Montaigne's writings with their touch of intimacy he tells us in the essay *Reading in Bed* that 'he turns out his mind as carelessly as a boy turns out his pockets, and gives, you the run of his whole estate'. Sometimes we are given an old-world flavour with the introduction of a simile from the

ancient classics as in the essay *On Seeing Visions*. Referring to a man whom he knew whose life was 'a perfect debauch of visions and revelations', Gardiner tells us about his view of the supposed efficacy of acetic acid by rubbing which one could be 'as invulnerable to the ills of the body as Achilles was after he had been dipped by Thetis in the waters of Styx'. Similes from the natural world are used by Gardiner with all the freshness that they generally command as in the essay *On Smiles*, where we are told that 'the smiles that dwell in the mind most are those that break suddenly like sunshine from unexpected places'. This is followed by a simile which involves the spontaneity of the poet himself, for we must remember that 'smiles, like poets, are born, not made'.

Assessment. The remarkable thing about Gardiner is that he achieved distinction both as a journalist and a man of letters and his style developed from an early journalistic one to a degree of suavity which he attained later as a literary figure.

The genius of Gardiner was multi-faceted and versatile. He has written on a variety of subjects. According to Elizabeth Lee, "The modern essayist takes all subjects for his province: religion, morality, politics, science, all forms of art, but the close connection between these things and man's life is never wholly ignored and many of our contemporary essayists reach a very high level of thought and style. "These remarks can very justly and aptly be applied to the essays of A. G. Gardiner too. In spite of his preference for the light and the gay, his works have a range and variety which cannot be overlooked. His essays range from the common place of and trite to the sublime. In them we come across the ripples playing on the surface of life and also find profound observations on human life. It may well be said about his essays that "there's god's plenty". Some literary analysts refuse to accept his essays as literary in the true sense of the term but to them Stuart Hodgson has given an apt answer-"They are; and the ordinary thoughts and moods of ordinary men largely determine the course of history. Gardiner is different from essayists like Bacon, Browne and Lamb. He wanted to be different from them. His attitude to writing mirrors the spirit of the modern age characterized by lucidity of thought and style. His essays are lucid like a limpid stream. In fact, for a correct evaluation of Gardiner's essays a very keen critical acumen is required. A broad perspective is called for to be able to view the vast panorama of life he has portrayed. "

1. His War Essays- Gardiner lived through the two world wars and both of them left an indelible print upon his mind. He was especially struck with gloom to see the horrors caused by the first great

catastrophe. "The war broke Gardiner up. It changed the cheerful, bustling, vigorous man for the time at any rate. He was greatly dismayed. The impact was profound. His ideas were shattered by this horrifying experience. But luckily he soon recovered from the shock. Gardiner accomplished a superhuman task through his essays. He calls his essays "The literary diversion of a time of great public anxiety and heavy personal tasks." He attempted to dispel the darkness of despair. He boosted the sagging morale of the people on the one hand and demonstrated the futility and mindlessness of war on the other. He showed that war was something monstrous, barbarous nay infernal. It brought into full play all that was ugly and hideous in human nature. War hysteria is mass frenzy. Gardiner focussed his attention on dehumanizing and brutalizing aspects of war. He painted war as blood thirsty monster, which it really was. " (Stuart Hodgson)

Usually the essays of Gardiner are marked with a cheerful and gay optimism but his heart shed tears to see the miseries inflicted upon human beings but the disastrous calamity of war . A certain grief pervaded his whole personality and Gardiner has given vent to that sorrow in his essays. He has denounced the war and war-mongers in utterly harsh words. He has opined freely and frankly that mankind would destroy itself if it did not take a long and therapeutic view. The need is for sanity, balance, rationality and reasonableness in the midst of the frenzy and fury of war. He tried his best to convince his readers that war is a dehumanizing phenomenon and should be shunned at all costs. He never glorified or fantasized or romanticized war or the heroism of the battle field. In essay after essay , article after article he kept on pleading for the abolition of war. In the essay 'A Country Platform', for example, a soldier says, "I'm sick of the bloody war."

2. Social And Cultural Essays- In his war essays Gardiner depicted the darker side of life but usually he evinces a preference for the gay and funnier side. The number of essays in which he dealt with variegated hues of natural phenomena is very large. He was a great lover of nature and has given ample expression to it in his essays. He has often been compared with Wordsworth and the other romantics in this respect. If he were a painter a great gallery would definitely have been filled with his nature pictures. Not only nature but the other sunnier subjects have also been included by Gardiner under his jurisdiction-pleasures of mountain climbing, golf, cricket, painting, book fence gossip and the like. But Gardiner had one more aim and that was to bring about a change in the manners and morals of the society of his time for better. He has therefore appealed in strong words for decency, decorum, politeness and propriety. An adherence to religious principles, a continuance of the good cultural traditions are the things pleaded for

by Gardiner in his social and cultural essays. The main traits of this category of his essays are discussed below:

(a) **Protagonism of the Underdog-**Gardiner was often moved to pity to see the plight of the persons doomed to live wretched, squalid lives because of miserable financial condition. He wrote essay with an aim to emancipate these miserable creatures from the shackles of poverty, squalor, superstition, bigotry, suppression and exploitation. "Social reform", says Stuart Hodgson, "was always to him a by product to liberalism. He was moved by the spectacles of the miseries and humiliations of poverty." In these essays it is his humanitarian sympathy that comes to the forefront and he seems to be belonging to the Dickinsonian tradition. But his attitude was always mild and devoid of the fire and fury evinced by Swift and Shaw. He was Galsworthian in his approach and attitude.

(b) **Emphasis on Social Values-** Although like Romantics, Gardiner valued individuals but society was no less Important to him. He wanted individuals to inculcate, cultivate, develop and follow certain social norms so that community could advance on the path of progress. His ideal was a rational balance between the individual and the community. He wanted that human beings should observe certain decency and decorum and desired to bring about a reform in their manners and morals. In almost all his essays 'The Rule of the Road', 'All About A Dog', 'On Saying Please' etc. -he evinces a penchant for social discipline and order. He has given us a rich treasure of pithy maxims which teach us a lot about social behaviour. A few examples should be enough to prove the point-"Please and 'thank you' are the small change with which we pay our way as social beings, and "If bad manners are infectious so also are good manners." And "Liberty is not a personal affair only but a social contract. It is an accommodation of interests" and so on.

(c) **Scientific Temper-** While dealing with the social evils Gardiner adopts a scientific attitude and criticizes everything and everyone that, goes against scientific temper. He was an avowed enemy of superstition, orthodoxy and bigotry. He has very severely criticized astrologers, palmists, clairvoyants and the like. But his manner is never hurting. For his purpose he adopts a general and gentle manner. In his essay 'Seeing Visions', he frankly rebukes the palmists and says, "I do not speak of the humbugs who deliberately exploit the credulity of fools. I shall soon think of reading my destiny on the sole of my boot as in the palm of my hand." Equally harsh is the criticism of a religious man; "a well, known preacher who was found dead in a first class railway compartment with a third class ticket in his pocket." (Umbrella Morals).

(d) A Paragon of Poise and placidity- The social and cultural essays written by Gardiner are always very interesting and capable of keeping the attention of the readers spellbound. He himself was always a balanced and placid fellow and this quality is well reflected in his essays. He desired his readers to cultivate the same qualities in themselves and his essays are models of these qualities.

3. Moral and Philosophical Essays- Besides writing about daily affairs, Gardiner also turned his attention to the serious, difficult and complicated subject of morality and philosophy too. He had a scientific temper still had a firm faith in religious principles and moral notions. But morality and philosophy were never abstractions for him. He tried his best to avoid the pedantic, erudite or scholarly way of dealing with these subjects. His manner is never abstract or incomprehensible but always lucid, free from verbal jugglery, rhetoric and pompousness.

For Gardiner, however, morality and philosophy had but a secondary place. Life was at the centre. He never looked at life through the glasses of morality or philosophy. Morality and philosophy were significant only as long as they were practical and practicable. He always begins with commonplace object or incident and gradually elevates it to the level of philosophical implications. The essay 'The Philosophy of Hats' is a very good example in this matter. It begins with the description of people's tastes, temperaments, interests and attitudes and then Gardiner gradually builds a philosophy of life around an ordinary thing like 'hat'. He tags his philosophy at the end, "We all go through life wearing spectacles coloured by our own calling and our own prejudice, measuring our neighbours by our own tape-measure, summing them up according to our own private arithmetic. "

There is another essay entitled 'The Golden Age'. In this essay Gardiner has dealt with the abstract notion of happiness and has tried to define this abstract term. There he opines frankly "No philosophy is anodyne for toothache". He gives concrete examples from mythology, science, history politics and literature and then comes to concludes "There never was golden age It is a personal affair, not an affair of the time, place or condition."

In his essay 'A Fellow Traveller, he builds a philosophy round a very insignificant creature, a mosquito and propounds the importance of magnanimity in life. He mocks at the so called strength of man and ridicules the sham pride, vanity and revenge. These are not the qualities that raise man from the level of animals to the higher level of humanity. To be a man, one requires goodwill, understanding, commiseration and cooperation.

But in his moral and philosophical essays too Gardiner never takes on the pose of a preacher or teacher. He puts forward his ideas like a friend and makes a direct appeal.

4. Literary Essays- Gardiner has written a number of essays on literary topics too and these essays stand as evidence of his wide learning. He has made very significant comments upon literary works, authors and style. He never enunciated any principles of literature and criticism but applied the existing principles in practice. His essays however are noteworthy for they are the embodiments of Gardiner's own aesthetic response to literature. The following is the comment made by him about 'The Solitary Reaper'. The well known poem written by Wordsworth-"The verse is like a great wave of the sea rolling into the mother shore, gathering impetus and grandeur as it goes." The style is evidently poetic marked with a unique pictorial quality. Gardiner's comments on Shakespeare's 'Antony and Cleopatra' also need to be paid attention to, the word Egypt, he says, "sums up with sudden magnificence all the mystery and splendour incarnated in the woman for whom he (Antony) has gambled away the world and all the earthly glories that are fading into the darkness of death. The whole tragedy seems to flame to its culmination in this word that suddenly lifts the action from the human to the cosmic drama."

Gardiner has also aptly compared Keats with Shakespeare and sagaciously enumerated the merits and demerits of both--"If Keat's vocabulary had a defect, it was a certain over-ripeness, a certain languorous beauty that like the touch of his hand, spoke of death. It lacked the fresh, happy sunlight spirit of Shakespeares's sovereign word." The comparative studies made by Gardiner of the poems written by Keats and Shelley and many others are also valuable treasures.

Gardiner was dead against the pompous, artificial poetic diction of the early and mid 18th century and wanted the language of daily conversation to be used for literary purposes. He says, "We carry big words in our heads for the expression of our ideas and short words in our hearts for the expression of our emotions." He professes in the essay 'Big Words'- "We do not make a thing more impressive clothing it in grand words any more than we crack a nut more neatly by using a sledge hammer; we only distract attention from the thought to the cloth it wears." He is of the opinion, "Quite ordinary words employed with a certain novelty and freshness can wear distinction that gives them not only significance but a strange and haunting beauty." These comments gives a sound idea of his critical insight and aesthetic sensibility. The noteworthy thing here is that Gardiner has succeeded well in applying his thoughts and notions into practice. His style is always clear, lucid and easily comprehensible.

5. Character Sketches- Gardiner, at the beginning of his career and later too wrote character sketches and excelled in this genre. His sketches as Stephen Koss remarks "remain a standard introduction to the personalities of the time. His sketches relate to both literary and political men." He wrote about the prominent figures of his time and about literary and historical personalities in an impartial and detached manner without showing any favour to or prejudice against any of them. These sketches used to be published in Saturday editions of the 'Daily News'. By writing these sketches he established his reputation as an outstanding writer of short biographical sketches and pen-portraits. These sketches were later included in his collections published under the titles, *Prophets, Priests And Kings* (1908), *Pillars of Society* (1913), *The War Lords* (1915) and *Certain People of Importance* (1926). In writing these sketches as Robert Lynd remarked "Gardiner did not sacrifice his independence as a portrait painter to party or to friendship. His pen-portraits give us a clear idea of his balanced and unbiased critical examination and judgement".

He criticized his friend Lloyd George when the latter was at the pinnacle of his career. He expressed his wrath against "The light hold of principles, that indifference to doctrine, which he shares with Mr. Chamberlain and which keeps you always a little uneasy." His attack on Lord Northcliffe created a sensation.

Thus, we come to the conclusion that the range of Gardiner's essays was very wide. His eyes rolled in every direction and his imagination caught a glimpse of every object and happening and his productive pen and literary skill converted his observations into fine literary pieces. All forms of thoughts, all aspects of life, all types of human deeds and mood were taken up by him as the subjects of his essays. In his essay 'On Catching the Train' "After all what does the subject matter? Any peg will do to hang your coat on. The hat is the thing." He seems to have followed this dictum to the hilt.

Gardiner was one of the most brilliant of modern English journalists as well as one of the most gifted and delightful of modern essayists. He was born in 1865, and expired in the year 1946. In this way he was one of those few modern writers who began their literary career in the Victorian age and matured mainly under its deep effect and yet were the true representatives of the modern age. A. G. Gardiner's versatile interests, his broad sympathies, his catholic attitudes to men and things, his independent culture all showed him to be so much the man of the present that one easily suspected, his having been born and come to maturity in an atmosphere of racking enthusiasms that identified the Victorian age. He did not have any of those prophetic pretensions

and missionary intentions which were the primary consideration of his contemporary Ruskin and Newman in their writings to his readers had presented neither a hero nor a prophet but only a cultivated and sympathetic friend whose sole aim was to talk of refined things and entertain in a well-civilized manner. Even when he exhorted them to do a thing, he did it like an indulgent friend rather than like an eloquent theologian or a dogmatic teacher.

Gardiner started the field of literature as a journalist. Very soon he became famous as a political journalist, biographer and an essayist. When the twentieth century started, the initials Gardiner were a sufficient guarantee of quality in journalism. They were an instantaneous passport to the reader's impression and were known to stand for articles that could bear a second or third reading. He became the editor of a chief London paper *The Daily News*, in the year 1902 and remained in the office till 1919. For nearly two decades he preached the liberal doctrine from the pulpit of *The Daily News*. But immediately after the first Great World war was over, he was obliged to leave the editorship of this paper on account of his staunch liberal principles. He will not be prepared to perform any compromise with his personal ideologies and hence could not adjust himself to the policy of the *The Daily News* which was converted to suit the new Lloyd George of the later stages of the First World War. The loss, needless to say, was more of the party and of the paper than his.

Journalism: The years during which Gardiner was on the editorial board of the 'Daily News' marked the period of the prominent watermark in the history of English journalism. It was such time when the English journalist was at its highest peak. Four of the best papers of England—*Manchester Guardian*, *Daily Chronicle*, *Westminster Gazette* and *Daily News*—were being edited by the four strong liberal journalists, Scott, Messingham, J. A. Spender and A. G. Gardiner, who have not even though been surpassed. Each one of these journalists was eminent in his own way but the most literary of them all was A. G. Gardiner. Though Gardiner was deficient in point of political love in difference to the other three of this quartette, yet he compensated for it by his unwearied diligence, strong convictions and refined literary tastes. In actuality Gardiner's first love was literature and not politics. Even while busy with day to day journalism of less enduring type, he never removed his sight from his literary goal. That besides being a gifted author he could also prove to be a great journalist, testifies to the great talents he was blessed with.

After resigning from the editorship of the *Daily News*, he diverted his attention to free lance journalism. He did some performance for the *Nation* after Messingham's departure from it. He

also wrote regularly for John Bull, but his real journalistic career ended with the editorship of the Daily News.

It was during the period as the editor of the Daily News, that Gardiner contributed to Saturday issues of his paper a list of character sketches of persons in the public sight which soon won for him the title of an established biographer and helped him in making for himself a permanent mark in literature. These biographical and critical essays are noticable for their direct and forceful language, deep insight, conscientious fairness, proper sense of symmetry and actual judgement of character. They were written for a paper representing a political party and often amidst the turmoil of a contradictory even after a lapse of many years comparatively few repetition of judgement appeared necessary. A. G. Gardiner very seldom allowed the partyman in him to vitiate the writer in him. That is why these character sketches proved to the contemporaneous impression of men and conditions written from an altogether liberal and detached point of view and were immediately acclaimed as absolute just estimates, free from all partison spirit. These pen-sketches of eminent personages were collected together some years later to form Prophets, Priests and Kings (1908), Pillars of Society (1913), The War Lords (1915) and Certain People of Importance (1926).

It is no exaggeration to say that no writer has excelled Gardiner in this field of writing the pen-sketches of eminent personages. He has had many furnishers, but not to say of eclipsing him; they have not even equivalenced him in that sphere. Neither they had his broadmindedness, nor his sympathetic detachment or his vigorous and sweet expression. The only writer who came close to him was Raymond. Raymond was one time editor of the Evening Standard of London and wrote many happiest pen-portraits and fully shaped pen pictures biographies. But even of all his abilities and command over language, he could not lend that all pervading charm to his character-sketches as was peculiar to Gardiner.

The most important characteristic of Gardiner's pen-portraits is the veracity of facts collected in them. Being an eminent journalist he had the first hand knowledge of all the important incidents and characters of his time. He tried his best to concentrate all this heap of information in his brief sketches. His success in this respect was simply imaginary.

Gardiner's sketches are shown a great variety of interest, for the heroes he had selected came from different walks of life. But whether his hero was a poet or a philosopher, a politician or a publican, a sportsman or a film comedian, he had presented in the treatment of all

of them the same errorless eye and the same profound understanding as a character painter was required to show.

What makes these pen-portraits as valid a literary form as the lyric or the drama in their worldly nature. They are greatly finished pieces of literature from the point of view of a well-knit structure. Gardiner's sense of construction was simply infallible. Each of these sketches has a starting a middle and an end. Sometimes treating his hero as a peg on which to hang ideas, he wrote of matters connected with the circle of life to which his hero belonged. But even then he maintained the unity of structure by keeping close to what Stevenson called 'the centre mark' from which the writer's thoughts spread and to which they always returned, making, as it were, a number of 'capricious figures of eight' on the centre.

The greatest variety of these sketches lies in their vivid and picturesque descriptions.' Here he comes nearest to Walter Pater's dictum:

"The true literary artist is he who succeeds most perfectly in transcribing not mere objective fact but his sense of fact."

Look at his description of the famous film comedian Charles Chaplin: "I can picture him as he first appeared to me standing beside his cart heaped with tomatoes. His greasy clothes shiny in their unkeptness, the rather glassy single eye that started from one side of his face, staring at nothing in particular but giving you the feeling that it was seeing all."

"I remember how I used to stand around and wait for him to shout his wares. His method never varied, There was a sudden twitching convulsion and he leaned to one side, trying to straighten out the other as he did so, and then, taking into his one good lung an the air it would stand, he would let forth a clattering asthmatic high pitched wheeze, a series of sound that defied interpretation. Somewhere in the explosion there could be detected ripe tomatoes. Any other Part of his message was lost."

"And he was still there, through summer suns and winter snows he had stood and was standing. Only a bit more decrepit, a bit older, dyspeptic, his clothes greasier his shoulders rounder, his one eye rather filmy and not so all-seeing as it once was. And I waited, but he did not shout his wares any more."

As in the above description, so everywhere he loaded every rift with ore, till he achieved, to quote Pater again:

"The deposit, little cell by cell of strange thoughts and fantastic reveries and exquisite passions."

It is due to this all round perfection of these sketches that the student of the 20th century contribution to the development of English biography will find in them the actual origin of the new literary method which was elaborated and applied by Lytton Strachey in his biographical studies of Victorian celebrities. Gardiner himself practised that method on a commercial in writing two full dress biographies. *The Life of Sir William Harcourt* and *The Life of George Cadbury*, which were published in 1923. Both of these performances are standard biographies and compare auspiciously with other political biographies in the English language. His 'magnum opus', *The Life of Sir William Harcourt* is, however, affair of the two. Though it is comprised of two fat volumes, yet it differs very much from other heavy volumes of biographies which were vehemently criticised by Lytton Strachey for their 'ill-digested masses of material' and their 'slipshod style'. Gardiner's work is a masterpiece of essay and craftsmanship.

Though these political biographies and character-sketches of A. G. Gardiner are excellent pieces of literature, yet like Francis Bacon, his real fame rests more on his essays than on these biographical and other serious writings. Even in future he is destined to be remembered more for his essays and causeries than for his biographies, just as Bacon is more widely famous to-day for his essays than for his *Novum Organum*.

Gardiner has been compared to Lamb probably because he also wrote under a pseudonym but even though he displays a similar personal touch in his essays he does not realise from his variety of egotism. Nor does he parade his self in the manner of Stevenson even though he has a very soft corner like him for the exotic and the out-of-the-way. He was a well educated man like Hazlitt but we do not find his essays being cluttered with unnecessary quotations and obscure allusions. The refined and liberal outlook that he presented in his essays marks him out from others of his tribe and his contribution to modern belles-letters is second to that of none.

Gardiner did not have a conscious theory of style like Max Beerbohm, nor did he make a conscious effort at stylistic curiosity like many other essayists. The style can be said to come naturally to a man; it came so to Gardiner. His journalistic training helped him in acquiring an ease of manner and what A. C. Ward calls a sensitive comprehensiveness that stood him in good stead in tackling the types of titles that were covered by his essays. How effortlessly he launches into a title can be seen by the manner in which he starts his essays. The starting may be made in the form of a generalization as in 'W.G.'. (*Pebbles on the Shore*). 'The worst of spending week ends in the country in these anxious days is the difficulty of getting news. The beginning may startle us occasionally by its unorthodox character as in *On Falling in*

Love: 'Do not, if you please, imagine that this title foreshadows some piquant personal revelation'. Sometimes Gardiner also gives an anecdotal touch to the starting as in *On Short Legs and Long Legs* in the same volume: 'A day or two ago a soldier, returning from the front, was loudly inveighing in a railway carriage against the bumptiousness and harshness of the captain under whom he served'. He is perhaps mostly at home when he starts on a personal note, to make us feel that he is taking us into his confidence. Thus in *Oil Beer And Porcelain (Pebbles on the Shore)* he tells us: "I was reading an American journal just now when I came across the remark that one would as soon think of drinking beer out of porcelain as of slapping Nietzsche on the back". *On the Philosophy of Hats* in the same volume starts with the simple statement: "The other day I went into a hatter's to get my hat ironed". No one can doubt the authority of the statement when Gardiner announces in the beginning of *in Praise of Maiden Aunts (Many Furrows)* that he has received a rebuke from a lady at Cardiff, that though unmerited, calls for respectful attention. This is a style which most of the writers of the individual essay have employed but in the case of Gardiner it acquires all the emphasis of a personal statement.

Gardiner does not have a pedantic love of quotations like Hazlitt but he does not mind using them when it is so required or when they, serve to practised a particular point. In *On Beer and Porcelain* Gardiner's concern is to prove that "this, world is just an inexhaustible mine of minerals out of which that singular adventurer, man, is eternally bringing out new revelations of harmony." He gives examples of the musician, the poet and the scientist to present that they all strive for this harmony and then goes on to quote the well-known lines from

'Tintern Abbey':

Sense sublime

Of something far more deeply interfused

And the blue sky and the mind of man.

In the same way *On Thoughts at Fifty (Pebbles on the Shore)* is fully versed with quotations from Byron and Shelley to prove the discussions that youth is but an affair of the soul. Another essay in which quotations become indispensable is *On Plagiarism (Many Furrows)* where Gardiner quotes profusely to show how poets like Burns, Wordsworth, Tennyson and Rupert Brooke were obliged to other poets even if they were not downright plagiarists.

Certain rhetorical concepts like parallelism, versatile and repudiation are employed by Gardiner with éclat but they are so connected into the texture of the style that they do not have an duplicate effect. The structural parallelism of 'this and that is' used by him in

a striking manner in *On Seeing Visions (Pebbles on the Shore)* : "We follow this trail and that, catch at this hint of a meaning and that gleam of vision, and though we find this path ends in a cul-de-sac and that brings us back to the place from where we started, we are learning all the time about the mysteries of our wilderness."

A more stimulating example of this kind of parallelism is provided in, the essay *On Courage (Pebbles on the Shore)* where we are told about the heroic acts of the sailor in sacrificing his life for one of his comrades in the statement that 'He dealt in cold certainties: the security; the ship and death; his life or the other's. In the essay *On Smiles (Many Furrows)* the concepts of parallelism is reinforced with repetitions which have their own rhythmic effect:

'If we are, dull, they are dull. If we are sinister, they are only a little more sinister. If we are smug, they only emphasize are smugness'.

Repetition is a rhetorical concept which is often used by writers with success but the danger of the concept is that they may be carried away by the mere sound of words so repeated. But Gardiner uses it more often for the sake of emphasis, opportunically adapting someone's words to suit his own purpose. An example of this is provided at the end of the essay *On Rumour (Pebbles on the shore)* where he repeats Napoleon's words 'Show me your prisoners' to his soldiers when they told him that they had won a victory. So when one hears a rumour one should not swallow it unquestioningly but say: "Show me your facts." And before you receive them be sure they are whole facts and not half facts. That is Gardiner's recipe for countering rumour presented in least uncertain terms with the authority of Napoleon behind it, even though in a different context. Another variety of the concept of repetition can be seen in, the use of many pairs of adjectives to qualify the same word as in the essay *On Shaking Hands (Many Furrows)*: "We all know that we should prefer not to shake, warm, clammy hands, listless, flaccid hands, bony, energetic hands", where the adjectives tend to emphasize the loathing which the joining of such hands would arouse.

Gardiner also uses device of rhetoric, paradox and anti-climax whenever the opportunity requires, it but not to the extent that they become mannerisms. Rhetoric, when used by Gardiner, becomes a tool for the promotion of his kind of humour, as in *Umbrella Morals (Pebbles on the Shore)* where he wonders as to who could have been the man who carried away his hat. 'Was he a Tory? Was he a Radical? It can't have been a Labour man, for no Labour man would put a silk hat on in a moment of abstraction'. As regards anti-climax, there cannot be a better example than the one that of *On Falling in Love (Pebbles on the Shore)* where after a consideration of all possible ways of falling in love Gardiner arrives at the conclusion that 'In short, there is no formula for

alienation love'. Each one does it as the spirit moves. An effect of pathos is again received at the end of *Of Bores (Windfalls)* where he tells us, albeit with his tongue in his cheek, that 'it may be that it is not they who are not fit company for him. When this kind of ironical reversal is not there, he feels on the effect of paradox to draw our attention towards a truth which we would otherwise ignore as in *On Coming Home (Many Furrows)* where we are told that 'the main purpose of a holiday is to make us feel home-sick.'

His Life

Irish essayist, Robert Lynd, was born in Belfast on April 20th, 1879, the son of the Rev. R.J. Lynd, D.D. and Sarah Lynd. He was educated at the Royal Academical Institution and at Queen's College, Belfast. He graduated in Arts in 1899. Soon after his graduation, he went to London and entered journalism. He was successful from the beginning, and early in his career specialized in literary criticism and in a kind of light essay writing which made him one of the earliest and most popular of the newspaper columnists. He had been, for many years literary editor of the *London: News Chronicle*. At the same time, he was a regular staff editorial writer for the *News Statesman and Nation*, his work in that weekly being under the Pseudonym of Y.Y."

In 1909 he married Sylvia Drykurst who under the name Sylvia Lynd has become well-known as a poet and has also published novels. They gave birth to two daughters.

Mr. Lynd was a man of medium height, with a thin humourous face and one raised eyebrow. He had no time for hobbies or avocations, for he was an almost terribly prolific essayist. He had written literally dozens of short essays every month. Many of these have been collected into volumes. They range in subject from literature to politics, from country life to history, but most of them are quite indefinable since they are the random reflections of a man with a well-stocked mind and a facile fancy. He had written too much to be always at his best his but his best is very good indeed-light but not superficial, shrewd, quietly humorous and as polished as if he wrote one essay a month instead of several a day.

Besides his essays, Mr. Lynd has written four books about Ireland and its people, and two or three of actual literary criticism and history. Ernest Boyd called him "a distinguished essayist" possessing "masculine humour " and fancy". In 1932, he edited an anthology called rather surprisingly *Love Through the Ages*. Technically he is known in England as a "middle writer", which means a writer of short editorials and journalistic essays not of sufficient current importance in subject to be counted as "leaders". He was undoubtedly the best "middle writer" then

functioning in Great Britain and if an omnibus collection could be made of the very best of the essays in his many volumes, American readers would readily understand why his reputation is so great in England.

Robert Lynd died at his home in London on October 6, 1949 at the age of seventy. Three years before his death he was awarded an honorary degree of Doctor of Literature from Queen's University, Belfast.

The essayist has been described by his friend the late Desmond Mac Carthy, "as a good man-sensible, laughter-loving, humble, kind." An imaginative quality in his newspaper work lifted it above the level of the "hand to mouth work of journalism", in the words of J.B. Priestly.

His Works

Sir Robert Lynd produced a number of books, essays, among which following may be mentioned-

- *Portraits and Impressions, 1908*
- *This and That, 1918*
- *The Pleasures of Ignorance, 1922*
- *Idling, 1926*
- *Blue Lion*
- *The Art of Letters*
- *The Peal of Bells*
- *I Tremble to Think*

Introduction- Robert Lynd is one of the most versatile essayists of twentieth century. He has written essays on a wide variety of topics and every subject comes naturally to him. His essays have an unforced character; they are written in natural and flowing language.

Personal Element in Lynd's Essays- The essays of Robert Lynd are personal in character and are marked with a note of sincerity and ease. Alongwith Lucas he is responsible for the revival of Lambian note in English essay. A. S. Collins goes to the extent of asserting that those who knew Robert Lynd have testified to the natural sincerity and sterling worth of the man, and his essays are the man. Robert Lynd know his mind well and used all his capacities to his entire satisfaction. He was at ease with the world and himself. Robert Lynd wrote with a detachment that gives a timeless wisdom to his commentary of life. Collins says, "Unlike so many of his contemporaries he did not want to change the world, but only to encourage it to live sanely, decently, and

happily," Robert Lynd was intolerant of cant and hypocrisy and he advocated tolerance and understanding. He wrote about his memories and experiences, but did not allow any vein of egotism to disfigure the personal charm of his essays. For example, when he writes about his own plans he writes with great modesty without any show of egotism.

Lynd's Humour- The most outstanding quality of the essays of Robert Lynd is their suave and urbane humour. Lynd's sense of humour was very acute. Scott-James avers : "His genial disposition shines benevolently through the twinkling humour in his essays, which have something of Lamb in them, something of Chesterton". Here is what Robert Lynd himself has to say about his sense of humour : "The world is crying out just now for a return of good humour. Lacking its good humour London would be one of the most uninhabitable of cities. Who would live amid the buzz of a thousands of spites ?" Lamb is a humorous observer of everything in the world its heroisms, its follies, its idiosyncracies. Sir John Squire says that Robert Lynd "treats nominally great subjects with a tempered levity and nominally small ones with a tempered solemnity." This humour has made Lynd's essays good reading.

Lynd's Critical Essays- Besides writing personal essays in the vein of Lamb, he has also written some fine critical essays. His introductory essay on 'Modern Poetry' in the introduction to the Anthology of Modern Poetry exhibits his insight into modern poetry and his deep understanding of the various trends that are discernible in it. He writes gracefully and categorically in this essay. The same is the case with the other essay he has written.

The Style of Lynd- The prose style of Robert Lynd is delightful and charming. The personal touches he gives to his essays add charm to his writings. His style is thoroughly conversational, and pleasing. It is also mixed with a sharp sense of wit. Here is an example. In one of his essays about philosophy and philosophers he makes this abrupt beginning : "Have you read Epictetus lately ? "No, not lately." "Oh, you ought to read him. Tomm's has been reading him for the first time, and is fearfully excited, "I caught this scrap of dialogue from the next table in the bar of an hotel. " Such a style has endeared him to his readers.

Conclusion- In the end We can safely assert that Robert Lynd is one of the most significant essayists of twentieth century. His essays are written in a style which is racy and matter of fact. Not a word in the essays is out of place; not a word redundant. He does not believe in digression and superfluities. Hence they are cut to the minimum. The essays move swiftly from the opening argument to its maturity and development to the neat conclusion.

His Style: Humour and whimsicality make the characteristic features of Lynd's style. Possessing a critical aptitude; Lynd succeeds in finding something to laugh at almost with every worldly affair or happening. This success of the essayist becomes possible because of his keen observation that makes him alive to the minutest vibrations of the chord of life. Such a plentiful humour in the essays of Lynd springs so profusely because of the extraordinary power of the essayist at once to see and recognize the odd, the singular, the incongruous in a thing or person and then to mirror the same or represent the same in so rain-bow-coloured simplicity. Lynd was a declared discoverer of "hidden truths" in ordinary and insignificant things or occurrences. Humour in life is full of charm and enchantment, the power of beauty or romance to move the feelings, but only a devoted artist like Lynd has the capability to turn all the individual tiny, glowing bits into a fierce flame.

A Philosophical Style: If philosophy means the study of the principles underlying the actions and behaviour of men, the style of Lynd is undoubtedly philosophical; and if a person studying or teaching those principles is a philosopher, Robert Lynd, at least in our estimation, is and should be a philosopher. In his hands, an insignificant, meaningless fact or idea magnifies and acquires philosophical colouring by skillfully relating it to universal Truth or something a kin to it. But an idea or thought is given a philosophical-colouring not intentionally and knowingly but, rather spontaneous, and natural. Truly speaking Lynd possesses, on a philosophical bent of mind that swings into action at the sight of the most ordinary or insignificant thing or phenomenon or ruminating over it to the universal frontiers. But he is never proud, or egocentric or self-centred nor does he write in an off-hand manner i.e. a manner that shows the unpreparedness on the part of the writer. The essayist speaks without preparation or previous thought but he does so not to win the praise of others. He is away from all boasting, self-praise, or self-aggrandizement, nor does his style reveal anything that might make it something extraordinary. He puts forth a simple idea in the most desired manner, reflects over the theme with care and calculation, with precision and exactitude. He is away from all circumlocutions and far-stretched mannerisms.

Reflective And Thoughtful: The style of Lynd is reflective and thoughtful, given to meditation. The essayist has a word to say on whatever he experiences in life and expresses it because he cannot help doing so. He seeks to communicate to his reader the same pleasure that he himself enjoyed out of some event or experience and also to make his reader share his own view so as to provide for himself a buoyancy or lightness of heart. But he never reflects over an idea merely to seek popularity for himself. He reflects over them precisely because he has realized and recognized his role in the society. Being a writer, he has

to perform a significant job. Thus, he reflects over all that he has seen or heard or overheard quite faithfully and earnestly.

A Retrospective Style: The essayist is wont of looking back at past events and experiences that makes his style quite retrospective in tone. This retrospection is done by him by examining his own thoughts and feelings, i.e. through introspection. He begins from the idea that he wishes to bring to limelight and traces it back to discover its origin. This sort of retrospective style makes him a matchless writer who succeeds in creating a permanent link between events and ideas. This conception of time absorbs his full attention with the result that he is never found to be careless or false. The essayist possesses a mental exactitude that enables him to reproduce an idea in all its vividness and earnestness. He never retraces his steps from his professed role of a devoted artist, where the tool of retrospection brings about charm and enchantment to his essays.

A Personal Style: Robert Lynd has got a style which is personal in true sense of the term. His is a kind of informal essayist which utilizes and intimate style. Some autobiographical content or interest and an urbane conversational manner. Such a style preserves his identity and individuality for ever. Such a style responds so positively to his intellectual requirements. This personal style enables the essayist to go on revealing the singularities or oddities of behaviour and manner and gratifies his urge of imparting full and faithful expression to his feelings and ideas. This personal style affords the essayist a sort of generosity that knows no comparison. In the hands of the essayist, the day-to-day events are viewed in such a way as affords them a new sight, and makes them entirely new events. The purely commonplace and ordinary becomes uncommon and extraordinary in the hands of Lynd. However, such a personal reaction to mundane realities of life is possible only if the writer is endowed with a keen sense of perception which turns a commonplace thing look more strange, foreign or unusual. However the aspects that a devoted artist can discern in ordinary or commonplace matter are always beyond the vision of a common man. Lynd looks at ordinary things, in his own way and this makes his style truly personal or autobiographical.

Deep and Sound Style: Before expressing his own viewpoint on a subject or thing the essayist takes great pains in thoroughly investigating and examining it, with the result that his style has come to have a depth and soundness in it. Mere surface treatment of any subject does not suit his purpose as such a treatment fails in bringing about the comprehensive vision of the whole breadth, length and thickness of the subject reflected and is at the most, capable of presenting only a vague idea of the subject. But when a writer endeavours to find out all the possibilities to express the real nature of an idea, his writings become

convincing but then, he is obliged to present some original viewpoint, hitherto unobserved by any of his predecessors. Robert Lynd as an essayist writes to amuse the reader and side by side derive pleasure from his writings himself. Whatever is so urgently required is never avoided by the essayist but he never employs euphuism, i.e. an affected style of writing a heaping up of similes, illustrations and examples, particularly those drawn from mythology and "unnatural natural history", only to hide the true faces of his ideas..

An Original Style: Lynd adopted no style of his predecessors but rather developed his own original style himself. The essayist is capable of presenting the whole atmosphere of his thought or idea in an altogether new way. The same thoughts could have easily been expressed imitatively even by a lesser writer, but in the hands of Lynd, the thoughts and ideas gain an entirely new meaning and significance, precisely because his vision is different from that of other writers and which only few of them have got.

Conclusion: To conclude, the style of Lynd possesses the quality of resilience that recovers the original shape or condition after being pulled, pressed or crushed and his style never breaks into fragments by the eagerness of the essayist to control it deliberately. Though essentially honest and upright in character, his style is nonetheless never stiff and rigid, nor is it ever wild by gathering any superficial detail that might make it burdensome. The smooth and agreeably polite way in which Lynd expresses his ideas should be taken as the born-quality of the essayist which is guided by the perspicuity and clarity of his mind and expressed earnestly by dint of his powerful intuition.

Summary

Work is a Recreation- The return to work after a holiday is very restful. After doing nothing for a month or so, it seems peaceful to sit at a desk for work. Work is a sort of recreation for the man who is really lazy.

No rest on a holiday- A holiday is more troublesome than a work-day. On a holiday, a man makes a programme for outing. For reaching the sea-side, he has to get up early. In case he stays in any sea side hotel, he cannot have breakfast in bed for he is in a hurry to go out. He cannot lie late in bed at the sea-side for he feels that he would be wasting the best part of the day.

A Holiday-invitation to over-eating- Apart from this, a holiday at the seaside is an invitation to over-eating. If a man on holiday stays in a hotel, the breakfast would be a much more dreadful affair. He would

yield to temptation on account of his weak will. If he were in full possession of his senses, he would eat moderately.

A Holiday very tiring- After heavy breakfast, he cannot sit in a chair. He would like to go out into the open air. He would walk on foot to have a close view of natural things. He could enjoy the beautiful birds and sun-setting at the seaside sitting in a hotel but he would not do so. He would certainly undertake an exhausting walk on foot. Thus the holiday becomes very tiring. A day would come when people would be able to organize leisure and enjoy a holiday without tiring themselves.

Holiday a physical wreck- A holiday is not only tiring but also a physical wreck. If he decides to pass his day playing golf, he will feel as much exhausted as after a day's work. The most exhausting part of golf is the stooping required to take the balls out of the hole. This unnatural posture is a dreadful thing. Once he begins to play. He cannot stop playing.

Holiday for an indolent man- A holiday is to be enjoyed by an indolent man only. A lazy man sits on the sand at seaside and enjoys looking at birds playing on the tide-deserted sand. The author used to take such a restful holiday when he was young. As a middle-aged man, he cannot enjoy his holiday in a restful manner because he believes in the virtue of fresh air and exercise.

Return to work- When the author returns to work after a holiday, he feels much better. He is free from physical strains. His muscles are quite at rest. He enjoys the beauty of the setting sun from the office window without any movement. He is free from the tyranny of running about in a hurry. He is his own master. His body and mind are at complete rest.

Work as the Ultimate Recreation

Work a Sort of Recreation- Work is the ultimate recreation for a man who is really lazy. The return to work after a long holiday is very restful. After doing nothing for a month or so, it seems peaceful to sit at a desk for work.

No rest on a Holiday- Work is more pleasure some than the so-called rest on a holiday because a man gets no rest on a holiday. He makes a programme for outing at the seaside. He rises early to reach there in time. If he stays at a seaside hotel, he cannot have breakfast in bed for he is in a hurry to go out. He cannot lie late in bed at the seaside for he feels that he would be wasting the best part of the day. Thus he is all the time in a hurry and tension. He does not get rest at all.

A Holiday-an Invitation to Gluttony- Apart from this, a holiday at the seaside is an invitation to gluttony. If a man stays in a hotel, the breakfast would be much more a dreadful affair. He would yield to temptation on account of his weak will.

A Holiday Very Exhausting- After a heavy breakfast, he cannot sit in a chair. He would like to go out in the open air. He would walk on foot for the sight seeing and get tired.

Holiday a Physical Wreck- A holiday is practically a physical wreck. If a man decides to pass his day playing golf, he would feel as much exhausted in the evening as after a day's work. Once he begins to play, he cannot stop playing.

Conclusion- When a man returns to work after a holiday, he feels much better. He is free from physical strains. His muscles are quite at rest. He is free from the tyranny of running about in a hurry. His body and mind are at complete rest. He is his own master.

"Forgetting" is one of the finest essays of Robert Lynd. In this essay, like an expert psychologist Robert Lynd tries to probe the fine art of forgetting in human beings. Although man is the only animal who has been endowed with memory and although generally man remembers most of the things yet in certain cases human memory works at a lesser pace than usual. Normally human memory is prodigious and phenomenal. Man is able to remember the minutest details of his daily life-telephone numbers, addresses of friends and acquaintances, appointments for lunches and dinners, and dates of good vintages. Man's memory is also crowded with the names of actors and actresses and cricketers and footballers and murderers. He can remember almost everything he is expected to remember. Man is thus usually not absent-minded.

Yet in certain cases man is a bundle of absent-mindedness. In such matters human memory works with less than usual perfection. For example no one is ever able to take his medicines on time. This weakness of man leads him to assert: "Chemists make their fortunes out of the medicines people forget to take". The most common form of forgetfulness occurs in the matter of posting letters. People forget to post even those letters which they have so painstakingly written. Then, people forget their walking sticks and books in trains. Usually people take home everything with which they started the journey yet youngmen often forget their footballs and cricket bats. This is because they live in

their imagination. Politicians are also those people who are not in possession of good memories. Moreover, their versions often vary. No two politicians can agree with the accuracy of the same incident.

Robert Lynd tries to defend absent-minded people by saying that "the absent-minded man is making the best of life and has no time to remember the mediocre". He concludes his essay with the story of an absent-minded man who forgot his own child in the perambulator and went home after drinking a cup of beer.

Robert Lynd's style is highly distinctive and this distinctiveness can be seen in this essay as well. All the mannerisms of his prose style can be seen here. His style is light and playful. It is full of Wisdom and humanity.

The writer says that we are astonished at the ignorance of an average man if we go for a walk with him on any day of the month of April or May. It is also impossible that a man goes for a walk within the country and he is not astonished at his own ignorance. There are many-many thousands of men and women who do not know difference between a singing bird and a black bird. In the modern cities there is hardly any man who knows the comparison between these two birds. The reason of it is that we do not pay any attention to them. We are surrounded by birds in our lives but our memory is so dull that we are not sure whether the chaffinch sings or not. We do not know, what colour of Cuckoo is? Like small boys we always discuss whether the Cuckoo sings when it flies or it sings in the branches of a tree.

The ignorance is still not tedious. It gives us the pleasure of discovering new things. If our ignorance is of a serious type we may learn so many things in every Autumn. If half our lives have been spent without seeing a Cuckoo and we consider it a wondering voice, we are joyous to see it flying from one wood to another wood. We feel joyous when we see how it flatters its tail before it descends on a hill or a tree. It is also foolish to think that even naturalist do not feel any pleasure on seeing the lives of birds. He feels happiness constantly, but his pleasure is serious and is derived out of hard labour in comparison of the pleasure who sees the Cuckoo for the very first time in his life. The world seems to him quite fresh.

The pleasure of a naturalist also depends on his ignorance which still leaves him new world of his kind to conquer. He may have acquired a great deal of knowledge, he regard himself ignorant till he see everything with his own eyes. He wants to affirm in the fact that the female Cuckoo lays eggs on earth and then transfer them to its nest. He would sit day after day with a field glass against his eyes to endorse the fact that the Cuckoo really lays eggs on the earth and not in its nest. If

he knows out this fact, there remains many other things for him to be searched. For example, it remains for him to search whether the Cuckoo's eggs are always of the same colour as the other eggs in the nest. There is no need of weeping for a man of science over his lost ignorance. If know entire, the reason of it is that you and I know little. Whenever they search a fact, they realise that they do not know a great deal. They will never know what song the Siren sang to Ulysses.

The writer says that if he has given the example of the ignorance of an average man with regard to cuckoos, it does not mean that he can speak with authority on them. The cause of it is that once he was passing through a village which was invaded by the Cuckoos of Africa. Seeing them the authors realised that in fact he and other common had a poor knowledge of Cuckoos. But the ignorance of the writer and other general people is not confined to Cuckoos. Our knowledge from the sun and the moon to the names of flowers is very less. Once the author heard a clever woman asking if the new moon appeared on the same day of the week. She further said that perhaps it was not better to know about it because if someone does not know when the moon comes in the sky, its appearance gives a wonderful happiness. The writer is of the view that the new moon is a source of delight even to those who are aware with its time table. Similarly the coming of spring and flowers are always pleasant surprise. We do not feel less pleasure if we happen to see a slow rose before time because we search for it in April or May and not October. We also know that the apple tree blossoms before it bears fruit but this does not lesson our sense of wonder at the beautiful holiday in May Orchard.

Besides, there is a special sort of happiness in learning the names of many flowers in Spring. It is as someone rereads the book which he has slipped from his memories. Montaigne tells that he had so weak a memory that he could always read an old book as yet he had never read it before. The author himself has a weak memory. He tells that he can read Hamlet and Pickwick papers as though they were written by some new another and had one from the press afresh. There come such occasions when memory of this kind becomes a distress particularly if one has a passion for accuracy but it opens only when life has an object beyond amusement. The writer asks if there is not as much to be said of bad memory as for the good memory. A man with a bad memory may practice on reading Plutarch or the Arabian Nights all his life. Even the man with the worst memory secure something in his memory in the same way as a sheep leaves a little wool on the thorns when it leaps through a gape in the hedge.

If we can forget books, we can also forget the passed months. The writer says about himself that he knows the month of May in the same way as he knows the table multiplication. He has so much

knowledge about the flowers of this month that he can pass a test on them. Today, he says with certainty that the buttercup has five petals, but he will perhaps have forgotten his arithmetic by the next year and he may have learned again that he will not confuse the buttercup with the Celandine. But repeatedly he will look at the world like a garden with the eyes of a unknown person and he will be greatly astonished to see the world painted with the colours of flowers. He will be surprised to know that a swallow does not sit in a nest at night but will not appear in the sky. He will again learn with that only the male Cuckoo sings and the female Cuckoo does not sing. Someone asked a contemporary novelist if he knew which was the most important crop of England. His answer was Rye such a complete ignorance seems to be touched with magnificence but the lack of knowledge of an illiterate person is also enormous. An ordinary man who uses a telephone does not know how it works. Like our ancestors, he takes for granted that the telephone, the railway train, the linotype, the aeroplane are the wonders of the gospel. He neither questions nor understands them it is as though each of us has searched it and made it with a tiny circle of facts. Knowledge out of the days work is considered useless. Even then we react against our ignorance we revel in speculation about anything at all. We speculate about life after death. We converse on those questions as that which is said to have puzzled even Aristotle. For example, why sneezing from noon to mid-night was good but from night to noon unlucky. One of the greatest happinesses of man is that he searches for knowledge in his ignorance and asks questions to finish it. One envious so inquisitive as Jowett who began studying physiology at the age of sixty. Many of us have lost the sense of our ignorance earlier in this age. We feel proud of our little knowledge and think that we learn everything with the passage of time. We forget that Socrates was not famous because he had entire knowledge, he was famous because he realized at the age of seventy that he knew nothing.

Knowledge is appreciated. Foolishness is condemned. But most of the people suffer from scarcity of knowledge. When we go out for a walk in the company of our friends, we realize how little we know about different phenomena of nature. We are also astonished at our own foolishness. We are not familiar about different trees, flowers and birds. We do not know about these things because we do not give them any value and never try to notice their different functions and qualities.

Robert Lynd is of the view that this type of foolishness is not always bad. We get the pleasure of finding out new things on account of this lack of knowledge. If we do not possess enough knowledge of

different aspects of nature, we may learn about them in every autumn season. We may learn how the Cuckoo flies in the wind shaking its long tail, how it sings and descends on a hill side. We are delighted to see these actions of the Cuckoo because we have never seen them before. We were unaware of these things. The naturalist also gets the same pleasure but his pleasure is sober and constant while the pleasure of an ignorant man is full of enterprise.

The pleasure of a naturalist also depends on his unawareness. He may know many things about birds, trees and flower but there still remains many things of which he has little or no knowledge. He uselessly spent long hours in open field to know whether the Cuckoo lays egg on the earth or in the nest. Similarly there are many things to learn even for a naturalist.

The author says that we have poor knowledge not in the field of bird but also in other fields. There are certain other things that always delight us whether we know about them or not. For example, the new moon always gives us happiness. In the same way Autumn brings us unlimited pleasure. We are not less delighted to see an early primrose. We know that an apple tree bears flower before it bears fruit, but this does not lessen our surprise, at the beautiful holiday of a May Orchard.

The author speaks about good memory and bad memory both. Good memory is always appreciated but according to the author the bad memory is also not so bad. It has its own contentment. Many of the great writers of the world had bad memory. It was on account of their bad memory that they could read again a book with the same interest and power with which they read it for the first time. In a way bad memory also provide additional knowledge to our knowledge whenever we read a book we grasp some of its meanings.

If we forget books, we may also forget the months what they told us, when once they are gone. Such type of bad memory also gives us happiness. Today we may have perfect knowledge of a flower, of tree. Suppose we preserve this knowledge throughout our lives. The flower will stop to charm us because we know it well that it has so many beautiful petals and it is found in many colours. If we have weak memory and forget all about a particular flower, it gives us new joy whenever we happen to see it. The writer has such a bad memory and therefore, enjoys the bliss of foolishness when he sees flowers and birds. It is because of his lack of knowledge that he is always in search of knowledge and has searched many things. For example, he has found out that it is the male not the female Cuckoo that sings.

Deficiency is common in learned and common people. Actually our world is so vast and full of various things that no man can claim that he knows every thing. An English novelist could not tell which the

prominent crop of England is. Similarly, an ordinary man does not know how the telephone works. Usually people are not interested in acquiring knowledge of various things. They think that the knowledge of every day affair is sufficient and knowledge outside the days work is useless. The learned men of the world always thought that they knew nothing. They were always in discovery of knowledge. As a result of it their knowledge increased. Socrates and Jowett were such types of person. The secret of Socrates popularity is that at the age of seventy he realised that he knew nothing. Jowett began studying physiology in his sixties. But our case is quite different. We defeat our ignorance. Sometimes we feel our ignorance and begin to ponder over those questions which might have puzzled even Aristotle. We derive great happiness when we ask questions to remove our ignorance. Man always keeps on deriving happiness in asking question as long as he is anxious to learn new things and his knowledge increases. But when he thinks that he knows everything, he ceases to get happiness and his progress is stopped.

Hence the writer concludes that we feel happiness as long as we consider ourselves ignorant and go on acquiring knowledge. When we pretend that we are omniscient, we lose a great deal of our happiness.

Chesterton's Literary Friendships- The literary life of G. K. Chesterton was entangled with that of eminent contemporaries. There was plenty of controversy, but it generally coexisted with warm friendship. He cherished Hillarie Belloc, Baring and Ronald Knox. He won the admiration of Max Beerbohm. He agreed and disagreed with Yeats and H. G. Wells. Verbal duels with Bernard Shaw, in print and on platform, were a national entertainment.

Chesterton as a Biographer- The flavour of his duels lingers in his biography of Bernard Shaw which was published in 1909. A Guide to Twentieth Century Literature in English says, the biography George Bernard Shaw is "one of those literary biographies in which he managed to compensate for lack of what pedants call scholarship by inspired shafts of divination and boisterous conviviality in exposition". Here he was happy to put on paper a general knowledge unchecked and uncorroborated. Yet his other biography Browning is immensely readable. It is one book which stands apart. He said that this biography was a projection of his own views, "in which the name of Browning was introduced from time to time." He also wrote a biography of Charles Dickens which has enjoyed comparable popularity inspite of its inaccuracies. He also wrote biographies of religious leaders, Francis of Assisi and St. Thomas Aquinas.

Chesterton as a Poet- Chesterton was a poet of some depth. His serious poetry includes 'Lepanto' an exercise in blazing rhetoric and 'The Ballad of the White Horse', a sustained narrative which describes King Alfred's vision of Virgin Mary:

**I tell you naught for your comfort,
Yea, naught for your desire.
Save that the sky grows darker yet,
And the sea rises higher.**

Chesterton as a Novelist- The first of G. K. Chesterton's novels is *The Napoleon of the Nothing Hill*. The idea for this fantastic novel flashed upon him as he wandered one day about the streets of North Kensington. It became a reality when he found himself broke, for he outlined it to his publishers and successfully demanded and got twenty pounds. The King of England, in this novel, who is chosen by lot is none else than a person modelled on Max Beerbohm. *The Man Who Was Thursday* is perhaps the best of Chesterton's fantasies. Another novel of Chesterton is *The Ball and the Cross*. These novels establish him as a potent force in the first three decades of the present century.

Short Stories of Chesterton- Chesterton will find an honourable mention among the writers of detective stories. His *Father Brown Stories* have proved the most enduring and most popular. They appeared in a series of volumes. All these detective stories move round the central figure of Father Brown, an innocent seeming Roman Catholic priest and solver of teasingly odd criminal problems. Father Brown is able to penetrate into the twisted states of minds and eccentric practices of people around him. Judicious words of wisdom bubble up richly from the well of moral theology at which the priest's pastoral and detective interests alike are nourished.

Introduction- Historian, biographer, novelist, journalist and aphorist, G. K. Chesterton was a man of varied literary tastes, but as a contributor to English prose he is probably best represented by his familiar essays. The direct personal approach of these essays is reminiscent of Lamb, but the urban tone and the sophisticated wit are qualities which were to become peculiarly characteristic of the twentieth century essay. His best essays are brought together in *Tremendous Trifles*, *All Things Considered*, *The Outline of Sanity*, *A Miscellany of Men* and *The Defendent*.

The themes of his Essays- As far as the themes of his essays are concerned Chesterton has no taboos. He could include anything and

everything provided it stirred his imagination. In the Preface to one of his collection of essays, he wrote : "These notes or essays concern all sorts of things from lady barristers to cave men, and from psycho-analysis to free verse. " This proves that Chesterton was not much concerned about the themes of his essays. He had a knack of making trifles appear as things of tremendous importance. But one thing about his essay that can be said with any confidence is that he is always entertaining in his essays.

No faith in Art for Art's sake theory- Chesterton was a serious essayist and did not consider the theory of art's sake relevant from him. He was determined to influence contemporary thinking. He said, "I have never taken my books seriously, but I take my opinions quite seriously." This proves to the hilt the fact that he was a didactic writer who tried to use his pen to bring home some ideas. He was a satirist who spent his time in attacking the conclusions arrived at by so called intellectuals and writers and thinkers of the day. Even in his most light essays his tone is pretty serious. In this regard he can be compared to George Bernard Shaw who took up cudgels against the shams and hypocrisies of the modern times. He sought to bring home his ideas with the aid of epigrams and witty sayings. Moody Lovett says, "Chesterton caught the infection of satire and epigram during the nineties, but he used these weapons not, like most of his contemporaries for destructive criticism, but for the defence of constructive principles, old faiths, and venerable institutions especially the Catholic Church, and for laughing down the sweeping pretensions of science and modern thought. "

Wit is the essays of Chesterton- Even in the most flippant of his essays Chesterton displays a wit that is hard to come by in his contemporaries. The chief weapon in the armoury of Chesterton was wit. Another weapon in his armoury was paradox. Chesterton is the master of the paradoxical sayings. Even a causal reading of his essays can lead us towards such paradoxical sayings. Here is one example from his essay, "On Lying in Bed": "I am sure that it was only because Michael Angelo was engaged in the ancient and honourable occupation of lying in bed that he ever realized how the roof of the Sistine Chapel might be made up into an awful limitation of a divine drama that could be acted in heavens." About Chesterton's wit and art of paradox, A. S. Collins says : "To those out of contact with the fundamental beliefs which inspired his joyous argumentativeness, he might appear a buffoon intoxicated by his own flow of wit and paradox, and he did develop so marked a style of paradox as to invite parody, but his dazzling fancy and play of words was the sword-play of a sincere and single-hearted fighter for his faith." The strength of Chesterton as an essayist does not lie mainly in his thought but in the witty manner in which he chose to dress his ideas. Even the commonplace truths are told by Chesterton in a

highly witty manner. See the witty was in which he tries to speak about running after one's hat : "A man running after a hat is not half so ridiculous as a man running after a wife. "

Conclusion- In the end we can say that the special qualities of the essays of Chesterton consist of his quizzical humour, his scintillating wit, and the delight in mental gymnastics. He was a master of the paradoxical statement. He used his powers to defend what was old or gay or romantic. It is these qualities that distinguish his essays from those of others.

Life and Works

Gilbert Keith Chesterton (1874-1936) was born in London and educated at St. Paul's and the Slade School of Art. He began as a writer with reviews of books on art for *The Bookman*, and in 1900 Chesterton was writing for the *Daily News*. His contributions to this paper established him as a popular figure. His book *Orthodoxy* (1908) makes it clear that he had already accepted the tenets of the Roman Catholic Church, and in 1922 he became a member of that communion, to the defence of which much of his writing was directed.

Essayist, novelist, critic, biographer, poet, and even dramatist, Chesterton is a writer of undeniable versatility, yet all his work bears the stamp of his own peculiar genius. The quizzical humour, the scintillating wit, the delight in mental gymnastics, in paradox and epigram, and the whole-hearted defence of whatever is old, or romantic, are things which distinguish his writing from that of any of his contemporaries. He is fundamentally a serious writer, the prophet of medievalism and catholicism, and the propagandist for the romantic, mystical view of life, though his jesting conceals the philosophical import which underlies even his most extravagant novels. At times his mental gymnastics and his passion for the paradoxical become irritating, and often he seems to rely on his stylistic gifts to carry him through when his thought fails. Yet his obvious mannerisms do little to detract from the simplicity and charm of his prose, which is eminently readable. Of his fiction we may mention *The Napoleon of Notting Hill* (1904); *The Club of Queen Trades* (1905); *The Man who was Thursday* (1908); *The Ball and the Cross* (1909); *Manalive* (1912); *The Flying Inn* (1914); and the famous *Father Brown* stories, which are such a landmark in the history of detective fiction, and illustrate so well his fondness for the unexpected and his ability to find magic in the most unlikely places. They appear in *The Innocence of Father Brown* (1911); *The Wisdom of Father Brown* (1914); *The Incredulity of Father Brown* (1926); and *The Secret of Father Brown* (1927).

Richard Church called Chesterton “the greatest essayist of his time.” He began his career as a journalist, turning out weekly articles for newspapers and magazines. It was in *The Daily News*, when that paper was edited by A.G. Gardiner, that Chesterton made his earliest reputation. He used to write in its columns upon all manners of books and upon nearly every subject under the sun. A single sentence would be enough to set him at work with an antithesis of preposition that brought the stars into Fleet Street and light into many dark places. But his method was primarily that of a busy journalist-rapid nervous and clear. He used to sit and write his articles and essays in a gurgling with a sort of internal combustion of humour, emitting little groans of sheer pleasure as he scattered the flowers of his fancy. It was characteristic of Chesterton that he should be assumed by what he wrote, and by what he said in public.

Chesterton was by instinct and training a journalist, and a very good journalist at that. He wrote to amuse: or, as the *Cambridge History of English Literature* puts it, he “sought the effect of a moment.” His work is characterized by a genial wit, rather of an artificial kind. He rejoices in sentences like “We had read of it in the works of Shakespeare, which possibly were not written by Shakespeare; we had learned them and learned nothing from them.” He likes to give his reader something of a shock. He is, in his later work particularly, a pleasant moralist.

In his essays, Chesterton touches upon almost every aspect of contemporary life. He looks at his topic from a refreshingly fresh point of view and blends instruction with entertainment. His deft use of paradox makes the readers see those aspects of a question which they had not even suspected. His style is often marked with verbalism; he fixes certain words and works out their implications to the utmost logical conclusion.

Chesterton was a serious writer, as he had no faith in art for art’s sake. He was a satirist and spent his life in vigorously attacking the conclusions arrived at by the rationalist. There was an engaging pugnacity even in his lighter essays. He subjected like Shaw the shams and hypocrisies of the modern age to the hammer blows of his epigram during the nineties, but he used these weapons not, like most of his contemporaries, for destructive criticism, but for the defence of constructive principles, old faiths and venerable institution, especially the Catholic Church, and for laughing down the sleeping pretensions of science and modern thought. Chesterton’s chief weapons are wit and paradox and these he employed with dexterity and ease. To those out of contact with the fundamental beliefs which inspired his joyous argumentativeness, he might appear a buffoon intoxicated by his own flow of wit and paradox, and he did develop so marked a style of paradox as invite parody, but his dazzling fancy and play of words was the

sword-play of a sincere and whole-fighter for his faith. His strength as a writer does not lie in the profundity of his thoughts or in the presentation of any original point of view, but in the clear and witty way in which he expresses commonplace truths. In short, the quizzical humour, the scintillating wit, the delight in mental gymnastics, in paradox and epigram, and the whole-hearted defence of whatever is old, or gay romantic, are things which distinguish his writings from that of any of his contemporaries.

Chesterton as an Essayist

Chesterton's essays fall into two major categories, the light and the serious. His early essays are mostly in the lighter vein. They are the result of intuition rather than intellect, of imagination rather than rationality. In them he appears as a keen observer of life, a man endowed with acute perception, but with no desire to teach. It was because of this quality that he could write with ease and beauty on trifling subjects like "a bedpost or a lamp-post, a window-blind or a wall," or such other minutiae of life. Some of his essays in the lighter vein are "On running after One's Hat", "The Advantages of Having One Leg, "An Accident", "A Cab Ride across Country", "The Extra-ordinary Cabman", "On Lying in Bed", etc. The light essays record Chesterton's preoccupation with the intimacies and intricacies of life. They have the impress of life lived through the senses.

The later essays of Chesterton are thoughtful and serious in tone. They are rational both in conception and execution. They are without digressions, anecdotes and episodes detailing or illustrating some personal experience. They are characterized by reasoned exposition, following his usual pattern of statement, counter-statement and conclusion. The literary devices employed in them are illustration, parallelism, analysis, synthesis and rhetorical question. The chief distinguishing feature of these essays lies in their style-mature, equable and lapidary- admirably suited to the expression of different shades of thought. About the manner of these essays Rose Macaulay's remark has much truth : "Occasionally one feels moved to cry 'Please drop it for a moment and let us pull ourselves together and reflect on what you are saying, but he never does drop it.'" Some of his serious essays are "The Irishman", "On Sentiment", "The Vision of Vulgarity", "On Pleasure Seeking", "The Appetite of Earth", "The Garden of the Sea", "The Toy Theatre", "On Leisure," etc. In these serious essays, which allow fullest play to the essayist's intellectual capacity he surprises the reader by "Producing ideas out of a hat," and his capacity "to see just a little more than anyone else".

Thus Chesterton wrote both types of essays-the light and the serious essays. Patrick Braybroke has thus discussed the place and role

of Chesterton as an essayist : “Chesterton is not an essayist in the really accepted manner of an essayist. He is really more a brilliant exponent of an original point of view. In other words, his essays do knock down opinions held by other essayists, whether writers or politicians. The very simple fact that there has been no essayist ever quite like Chesterton, which is a compliment to him, because it proves what every one who knows is assured, that he is unique. There are, of course, people who do not like his essays. The reason is not far to seek, as in everything else, people set up for themselves standards which they do not like to see set aside”. Explaining Chesterton’s contribution to the essay, Braybrook further says that in his hands the essay “had to realize that it was a larger and wider thing than it had been before. As it had been also insular, so it became international. Thus Chesterton was a pioneer. He gave to the essay a new impetus almost, we might say, a ‘sketch’ form; it dealt with subjects not so much in a dissertation as in a dissection”. J.B. Priestley has pointed out one great defect in the essays of Chesterton. To quote him, “His greatest fault is his trick of pretending to embark upon a confession, a genuine piece of autobiography, and really leading the reader into a debate or rather having him ambushed by a set of opinions”. This is, however, true of his serious essays to some extent but not of his light, familiar essays. His greatness as an essayist is thus set forth by Patrick Braybrook : “It has been said that Chesterton is the finest essayist. If he is not a fine essayist than Dean Inge, he is atleast as good, he may not be so academic, but he is as learned; if he has not quite the charm of Mr. Lucas, he is at least more versatile”.

Chesterton’s claim to a distinctive place among the essayists of his period rests on three grounds. In the first place, he widened the range of the essay by writing on everything, especially the important issue of the day. Before him, the essayist eschewed the topical (leaving it to the writer of the article and the editorial), and made the general and the universal the subject of his discourse. In the second place, he evolved an essay which was neither wholly a personal essay in the traditional Elian sense, nor wholly an “article” of the newspaper. This new type retained some of the features of the personal essay and at the same time was responsive to *Zeitgeist*. In the third place, he imparted substantiality and intellectual strength to the essay. One of the major points of criticism of the essay of his period was that it suffered from “lack of an absolute conviction”. Chesterton’s serious essay, whatever its shortcomings, never suffers from this drawback. In short, he brought the essay of the period to the point from which transition to the Forties did not appear to be a major departure. However, it should be borne in mind that Chesterton’s serious essay represented only a minor trend in the evolution of the essay of his time and that he was the only exponent of this type in the pre-1939 period.

Robert Lynd recognized “a strain of angelic frivolity” in Chesterton’s genius. As a humorist he belongs to the grotesque tradition in English literature. One of the chief characteristics of Chesterton as a humorist is his predilection for self-derision. It was a favourite gambit of his to open a public lecture with some joke about his person. He would begin it by making such remarks as “I am conscious of being rather a heavy object in every sense, to be attached to so airy a subject.” Bernard Shaw’s fantastic suggestion that his hearse be drawn by all the animals that he had spared because of his vegetarianism called forth this humorous observation from Chesterton: “Whenever that evil day comes there will be no lack of men and women who owe him so much as to be glad to take the place of the animals; and the present writer for one will be glad to express his gratitude as an elephant”.

Chesterton was as much a master of playful overstatement as of jocose understatement. He was also capable of slapstick humour in the manner of Cobbett. Here are a few select gleanings from his essays illuminated by his humour:

1. *Misers get up early in the morning; and burglars, I am informed, get up the night before-*“*On Lying in Bed,*” *Tremendous Trifles.*
2. *A man saying that he will treat other people’s children as his own is exactly like a man saying that he will treat other people’s wives as his own-*“*On the Child,*” *All I survey.*
3. *I have only once in my life picked a pocket and then (perhaps through some absent-mindedness) I picked my own-*“*What I found in my Pocket,*” *Tremendous Trifles.*
4. *To be wrong, and to be carefully wrong: that is the definition of decadence-*“*The Nameless Man*”, *A Miscellany of Men.*

Humour and gravity were like two eyes of Chesterton; they were the two lobes of his brain. Wit is found in the essays of Chesterton. Chesterton is not for the wit which is mere “thin conversation”, but for the wit which is serious, hard-hitting and passionate. His wit is characterized by a deep insight into those aspects of life where man is most liable to err in thought as well as action. Some of the examples of wit from his essays are the following:

1. *A great thinker spends half his life in explaining his theory and the other half in explaining it away-*“*On the Timid Thinkers,*’ *Come to Think of It.*
2. *A great classic means a man whom one can praise without having read-*“*Tom Jones and Morality*”, *All Things Considered.*

3. *During a lecture of women he said, "Twenty million pound women rose to their feet with the cry, 'We will not be dictated to!' And immediately proceeded to be stenographers!"*
4. *The king may be conferring a decoration when he pins a man on the cross as much when he pins the cross on the man—"The Decoration", The Man who was Orthodox.*
5. *I wonder how long liberated woman will endure the invidious ban which excludes her from being a hangman. Or rather, to speak with more exactitude, hangwoman—"Shakespeare and the Legal Lady," Fancy Versus Fads.*

Prose Style

Chesterton's prose stands midway between the dressed-up prose of the nineteenth century and the underdressed prose of today. It is preeminently with Dryden and Cobbett than with his immediate predecessors like Stevenson, Pater and Raleigh. He never tried to be that master of construction which is the ideal of French stylists and their disciples. He was averse to fine writing because it smacked of the desire to show off. In consequence, he exercised moderation in this matter. Taking himself to be a journalist, he was mostly in too great a hurry to refine his style or to give attention to what Pater called "architectural conception of work". He was averse to affectation. He was not after the unique word, and in this way he stands contrasted with Flaubert and Henry James. Chesterton's model was Cobbett. Like him he was a stockler for precision and vigour. He went the whole hog for precision in language. He disapproved of the slipshod use of words. He disapproved of the use of the word "progress" which means "Leaving things behind us".

Chesterton has a liking for the style which is capable of expressing abstract ideas in such a manner as to make them as easily comprehensible as concrete things. His approach to abstract ideas may be elucidated with the help of a comparison. He approaches them in the same way as one approaches a solid cabbage, a reality realisable by all senses at once, a thing approachable from whichever side one chooses. He does not handle his ideas in the way a painter paints a sunflower, a mere pattern, perceptible to one sense only, namely, the eye. Chesterton's expression has a concreteness which is perceptible to all the senses.

Another feature of his style is its "white hot lucidity". The chief mental faculty made for this clarity of vision were imaginative, sensibility and imaginative reason. Another characteristic of his prose is the frequent use of alliteration which is generally supposed to be an ornament in poetry, but a blemish in prose. Chesterton, however, did

not subscribe to this view. He believed that the whole trend of English speech was towards alliteration. He gave a number of examples : “Time and tide; wind and water, fire and flood, waste not, want not; bag and baggage; spick and span; black and blue; deaf and dumb; the devil and the deep sea; when the wine is in, the wit is out; in for a penny; in for a pound; a pig in a poke; a bee in a bonnet; a bat in a belfry.” (‘An Apology for Buffoons’). He recalled these examples off breathlessly as a rejoinder to the prig who turned up his nose at the mention of alliterative prose. The instinct behind such well-turned Chestertonian phrases as “purple twilight”, “mosaic of meaningless combinations”, “lumberland of foolish writing”, and “saturnalia of sophistry” are unmistakably alliterative.

Another figure of speech used frequently by Chesterton is pun, which he considered to be a perfect type of literary art, analogous to rhyme. He believed that there are two main uses of the pun. It can be used as a barbaric kind of humour, and it can also become an instrument of sharpening and clinching a thought. He criticised the antipathy of the English against it. He once pointed out that Christ founded the Church on a pun : “Thou art Peter (rock) and upon this rock will I found my Church”. Chesterton was so moved by the association of words that he would almost have said, “The dogs of gods are always dogmatic”. One of the best essays of Chesterton is “The Contented Man” in which he says: “The Poet in the attic does not forget the attic in poetic musings; he remembers whatever the attic has of poetry; he realizes how high, how starry, how cool, how unadorned and simple-in short, how attic is the attic.”

Another distinctive feature of Chesterton’s prose is its epigrammatic quality which explains why they are, down to the present day, a quarry for striking and brilliant quotations. Chesterton’s epigrams combine Newman’s regard for morality with Oscar Wilde’s brilliance. Let us compare the views of Wilde and Chesterton on literature and journalism to which they had a life long attachment. Chesterton says, “The only excuse of literature is to make things new; and the chief misfortune of journalism is that it has to make them old. “Chesterton’s view is realistic, whereas Wilde’s is somewhat priggish and cynical because he says,” Journalism is unreadable, and literature is not read.” Chesterton compresses the whole antithesis between truth and error in a memorable sentence in Orthodoxy,” “Truth can understand error : but error cannot understand truth.”

Chesterton’s vision was basically analogical. He made an apt use of analogy in his writings. Chesterton makes use of metaphor, the most common form of analogy, to clarify and to illustrate, not merely to adorn. He speaks of the Church administration in architectural terms : “A Church should have drainage as well as let food smells in; it should not

only cast out devils, but keep them out". His poetic metaphor can communicate superbly the feel of idyllic surroundings. Chesterton looked at nature with the eye of a poet: "When winter, that healthy ascetic, carries his gigantic razor over hill and valley, and shaves all the trees like monks we feel surely that they are all the more like trees if they are shorn, just as many painters and musicians would be all the more like men if they were less like maps."

Chesterton made a wonderful use of simile. "Certainly the whole of that town was like a cup of water given at morning" is a simile made up not only of words, but a gesture, communicating the feel of that old-world town. Notice the compressed simile about the evil effects of rationalism : "Ever since Rationalism became a rule, the mysterious thing called human nature has stretched like a cat in a cupboard."

Chesterton is well-known for his use of paradox. When his first book of essays *The Defendant* was published, a reviewer wrote, "Paradox ought to be used like onions to season the salad. Mr. Chesterton's salad is all onions." He was descried as a "prolix Papist professor of paradox" in a High Church paper. This view is unjust to Chesterton because he saw paradox as an integral part of life. Let us quote some of his paradoxical sentences: "The things that men see everyday are the things they never see at all". "Ours dreams, our aims are always quite practical. It is our practice that is dreamy." "There is nothing that fouls like success". "It is better to speak wisdom foolishly, like the Saints, rather than to speak folly wisely, like the Dons." "Just as Christianity looked for honest man inside the thief, democracy looked for the wise man inside the fool."

Chesterton's style is highly individual not only because of his personal note but also because of his originality. His style gives pleasure, but it requires more than one reading. It is because of his individual characteristics and his sententious wisdom that he is one of the most frequently quoted writers.

The prose writing 'On Running After One's Hat' is a skillful effort by Mr. G. K. Chesterton. This essay shows psychological situation & status of human being to deal with their problems. Every thing has its two sides; but it depends on us how we take them. If we have optimistic vision to look at them, the things and events become easier than their real aspects. The way to express our feelings on anything is mostly different among the people because everyone has his own view point and attitude; driven by the different circumstances. The small things as running, driving to open any jammed drawer to wait for a train on a conjusted platform are mostly common but irritating events amongst people; However it can be made simpler and enjoyable to keep ourselves

cheerful and delighted. Mostly we do such things which are more ridiculous than these small things, but we regard them right because we look another side of that thing, too. To chase a ball or to chase a hat is not different sport but we regard to chase a ball as a good sport while we think that to chase a hat will be a funniest game.

In fact with all of these examples, Mr. Chesterton is trying to tell that everything is related with one-another; our regarding method made them right or wrong. The game or event which is regarded wrong by us now-a-days might be the most demanding incident in future and this is the thing or matter which the writer has woven in a very interesting way. Without indicating individually, he raised the daily life problems, of people in such a light mood that Reader becomes familiar with the topic and begin to think themselves a part of the story. The plot of the story is tightly woven and the arrangement of the events according to the movement of story is really remarkable. Our reaction towards the things made them positive or negative. However, London was girdled by the water yet writer was trying to enjoy that moment to keep himself calm and by this method he wants to say that peace of mind made our decision more effective rather than aggressive mind. The patience to face the problems is needed everywhere. The writer has not raised-any single character in this Essay; He has shown the full picture of every human being living with one-another in this society. Wherever he shows us the scenes he painted the picture of that event in a natural way. His language is so simple that we naturally begin to try to solve these problem. It leaves an impression on our mind and compell to think over it. His diction is not literary; but look like a conversation.

He doesn't want to say not to deal problems as a game but he wants to say that deal them in a light mood and try to seek some enjoyable and pleasent moments in them and make the life easy. He raises a question and answer himself too. His style to discuss with the readers is so natural that it looks as if both are infront of each other. He says that our thoughts made the events adventurous our inconvenient, now it depends on us how we take it.

But this concept can never be same for everyone. Every person know that we should keep ourselves calm and face the problems bravely however it is not easy. How can it be possible that a person is suffering from toothache or any kind of pain and we advise that person to enjoy that moment then he must be imitated at this act. The style to write this prose writing in a simple way make this essay like an interesting pictorial event.

The description of flood scene of London, the complaining faces of people at railway station, the wonderful world of a child at railway Station; the situation of the friend for writer whenever he fight with his

jammed drawer daily and his flushed face and eyes to fight a battle, all these present a real picture of a simple man.

The theme of this Essay deals with the social problems; connecting personal life of people. As the story starts we come to know that the London is struggling with the problem of flood but writer picturizes the whole scene in a poetical method and then throw light on the small problem with this example. After every para, he presents a new incident and connect it with main story after a short while by using simple and familiar examples of every common man.

He has used figures of speeches too, to clarify his statements as:

"Redlight and green light on the signal are like a new sun and a new moon."

"As if a great king had thrown down his staff as a signal and started a shrieking tournament of trains."

His humouristic style to dictate the event is praiseable:

"Their meditations may be full of Rich and fruitful things. Many of the most purple hours of my life have been passed at clapham junction."

He not only leaves to think the people what he wants to say but he also clarifies his concept in these words:

"As I have said, everything depends upon the emotional point of view."

Now, he raises a question and ask; if we can chase a little leather ball then why a nice silk hat has no existence?

His plot deals with the area of London but slowly-slowly it presents many sub plots and themes. After flood scene we look the daily life problem, then games and sports then making love. He compares the Hat Race with the racing after a' lady or wife on these words:

"A man running after a hat is not half so ridiculous as a man running after a wife."

There is no individual character in this essay, but Mr. Chesterton characterised his subject and society as a whole universal facts. He gives us a psychological and moral support to deals with our problems and not to take hardly such a little daily life inconveniences. Every example glimpses a solution to face bravely our problems without loosing our temper.

Chesterton presents the social condition of London at that time as there were not so much facilities to living a high standard life in London. There were a gap between lower class & upper class as he said that:

"There will be a meet of ladies and gentleman on some high ground on a gusty morning. They will be told that the professional attendants have started-a hat in such-and-such a thicket, or whatever be the technical term."

Likewise, the title of this essay is also appropriate and justify the story line too. As we run after our problem and think that it is Right to do so. We chase for that thing in our life which is quite necessary but our psychological status gets satisfaction in it and we again and again follow this sequence as a runner runs, as a bowler run, without thinking any other idea in our mind.

So, finally it can be said that "On Running After One's Hat" by Mr. G. K. Chesterton is really a social and psychological problem essay which not only deals with a particular phenomenon but also shows a picture whole life of human being.

'Patriotism and Sport' is really a good prose writing of Mr. G. K. Chesterton. This writing has contented some moral and acceptable facts in itself. It looks as if Mr. Chesterton has already critically examined the basic problem of such type of feeling to be patriot through sport become a journalist. At the starting point he has showed his keen observation towards every aspect of the whole situation, as he indicated the newspapers role towards the arisen of this feeling in; constructive and destructive way. He has dispersed the hungerness to be an Englishmen and to be a superfluous emotional pride of the people of his England, after giving some examples as we the Englishmen have mostly beaten by those whom we have regarded much inferior to us as Frenchmen. Belgians and by Latins.

He has arisen the moral values in life much more than that of pride. He has directly commented on the moral weaknesses of his people. This skill to write a valuable prose has made a remarkable literary figure in the world of literature. He has chosen the problem of his own country without having any care for criticism from his own countrymen. This skillful effort showed us how he had a responsible outlook for political, social, moral values. According to the particular volume, he has tried much to reform the basic problem of his natives to be regard thememunes super and, to finish the difference among the people. Sports and games must be free from any type of conservative rules; it was his opinion and these things should be for all; it was his advise. He said that "when a game was a game; everybody wanted to join in it but when it becomes an art studied with artistic rules everyone wants to look at it."

He wanted to say that there should be a sportive feeling to play a game without any Egotism, essentricism, expertiseness and whimsical

attitude in disguise to become as a patriot. Mostly athletics showed that they were patriot but in this way they showed their weapon of moral values and instead of representing their nation, they began to pour their own agony and eccentricism on their defeat in the game. But Mr. Chesterton advised to remove this feeling and had wished to create a clean atmosphere for all. Each line of this chapter has contented some valuable fact to follow. This chapter has demanded the full contribution of the whole nation in every field and direction. We should accept the role of newspaper in a constructive mood, and athletics as an ordinary man not as some special kind of creature. The rules should be reduced and the boundations should be break-ups. Our patriotism can not be showed through a sport but it should be in our values and genuineness. Our regard, to be an Englishmen, as a super and modern living being on the earth and other as a common person is not a good sign in the progress of country. Our sportive feeling should be prious not related with personal touch.

The Anglo-Saxon superiority is only our mentality and the feeling that we, (England) can't be defeated is our fantastic imagination and neither any defeat in any sport would determined that England is weak or strong his showed in these lines:

"But the Englishman with any feeling for England will know that athletic failures do not prove that England is weak, any more than athletic successes proved that England was strong: The truth is that athletics, like all other things, especially modern, are insanely individualistic. The Englishmen who win sporting prizes are exceptional among Englishmen.

Mr. Chesterton has always been presented an universal outlook. As a political thinker, he cast aspersions on both liberalism and conservation, Saying, "The 'whole modern world has divided itself into conservatism and progressives. The business of progressives is to go on making mislapes. The business of the conservatives is to present the mistakes from being corrected."

This statement has fully disclosed the characteristics qualities of Mr. Chestertons personality and psychological morality and the impact of this pious thought that absorbed in his writings too.

This journal patriotism and sport is also affected with these thoughts. He has placed the quality instead of birth as for example:

"For instance, the English are supposed to rule the natives of India in virtue of their superior hardiness, superior activity, superior health of body and mind. The Hindus are supposed to be our subjects because they are less fond of action, less fond of openness and the open air. In a word, less fond of cricket. And, substantially, this is probably true, that the Indians are less fond of cricket. All the same, if you ask

among Englishmen for the very best cricket-player, you will find that he is an Indian."

This chapter has criticized most to worshipped the athletics as a supernatural living being. Because this kind of attitude is responsible for individualistic atmosphere in place of the feeling of 'us'. As Mr. G.K. Chesterton has written that we wanted a particular athletic to be a winner from our nation on our standards and this mentality has pressurized the athletics, too much. The sport should be in careless hands. Involved with every person and free from any political strends.

Whenever, we won, we mostly find that the winner has played it with free mind while an artistic approach, has effected badly the every aspect of the life because artistic way is not for everyone and is connected with some special group of people so there is not the total contribution of the whole nation. So, finally, we find that Mr: Chesterton's creation is, really, a remarkable and universal theory for all and has possessed qualitative material in itself. He never had care for any kind of criticism but wrote spontaneously, studied with moral values, for all, without having any partial corner for his own country, he has discussed the problems of all and on every topics.

So, this literary effort to make the nation strong with values is, really his great job and responsibility which has been performed by him very well.

Belloc argues that the preservation of English as an unrivalled language is not an easy task for it entails comparing English with other languages and estimating what is has accomplished. He begins his essay by admitting that the English tongue is without a rival as a vehicle for human expression. Unfortunately, according to Belloc, there has been a 'policy of drift' in this matter. He proceeds to spell out the dangers against the preservation of English and lists them as; (a) moral, a sort of despair that the purity of English language cannot be preserved; (b) the concentration upon mechanical detail in the effort to preserve English; the setting up of pedantic little rules, most of which are false and all of which are unimportant; (c) the Verbal enemies; (i) introduction of foreign phrases and terms which are redundant; (ii) the fatal habit of loose wording, of ambiguity, of suspension-that is, using words are of their nature relative to some end as though they were absolute of emptiness-that is, using words with the sense washed out of them; and finally, (iii) the neglect of construction so that prose lacks rhythm and proportion.

The essayist supports his arguments by giving suitable examples in regard to other languages such as Latin and Greek-the great twin classical languages. He says that a man who despairs of preserving the

purity of the English tongue is committing a sort of treason, for he is despairing of preserving the English spirit and that which it has impressed upon the common mind of Europe. The essayist believes that if we depart from the fixed norms of English language, the English letters will lose their power. Therefore, the writer suggests that the habit of laying down pedantic rules, but false ones should be given up.

Belloc argues that the preservation of English as an unrivalled language is not an easy task for it entails comparing English with other languages and estimating what it has accomplished. Unfortunately, according to Belloc, there has been a 'policy of drift' in this matter. Belloc then proceeds to spell out the dangers against the preservation of English. According to him, the first danger is a moral one, it is a sort of despair that the purity of English cannot be preserved. There are people who hold that change is inevitable, it is the law of nature and it is a sign of growth of any language. Therefore, such people give up all struggle to preserve the purity of English language. Belloc, however, condemns such an attitude. He is of the view that in the name of change, the language tends to decay. It is the duty of scholars to arrest this decay. He gives the example of two classical languages, namely, Latin and Greek which have been responsible for the established culture of Europe. It is due to the ceaseless efforts made by the scholars that these two languages were able to hold sway over the European culture for such a long time starting from the age of pericles until the fall of Constantinople.

The second danger, according to Belloc is the concentration upon mechanical detail in the effort to preserve English: the setting up of pedantic little rules, more of which are false and all of which are unimportant. He quotes the example of split infinitive. Belloc says that a split infinitive is always better than a sentence barbarously warped in order to avoid it. Similarly, worse is the habit of laying down not only pedantic rules, but false ones.

The third danger to the preservation of purity of English language is the Verbal enemies such as (i) introduction of foreign phrases and terms which are redundant; (ii) the fatal habit of loose wording, of ambiguity, of suspension-that is, using words which are of their nature relative to some end as though they were absolute; of emptiness-that is, using words, with the sense washed out of them, and finally, (in) the neglect of construction so that prose lacks rhythm and proportion.

This essay reveals Belloc's ability to discuss a serious subject in a light playful manner. It is not so much with as wisdom which is the staple of this essay and as one read the essay carefully one finds that rhythmic flow and proportion, the need of which Belloc becomes in the final paragraph of the essay. The prose is not only argumentative but reflective as well, and from time to time it gets lit with brilliant flashes of humour.

There are numerous instances that illustrate Belloc's argumentative style. Here is one that reads; Now the first great danger is a moral one. It consists in abandoning the struggle by saying that change in the language has always been and will always necessarily be, giving examples of it in the past, and even going on to say that, since change is a condition of growth and of life itself, it is useless to combat it that of their nature things organic cannot be static and so on. This state of mind was all the disadvantages; it is foolish, it is ignorant, it is platitudinous and it is allied to a similar weakness in many other departments; it proceeds from the spirit which tolerates almost any evil in the State by pretending that such things have always been and that it is waste of energy to attempt their remedy.

There is another fine example of putting forward a valid argument: Latin crystallized; had it not done so we should not have had for nearly two thousand years, a medium for our common culture in the west Another illustration of Belloc's argumentative style can be cited; Now, that great body of matter cannot be destroyed, and necessarily erects a norm from which it may be difficult to depart or rather, from which, if we do depart, and perhaps our posterity will soon depart from it, English letters will lose their power. As an essayist Belloc displays the same characteristics of the personal essayist as Lucas and Lynd; light and playful, humorous and witty but often irradiated with brilliant flashes of wisdom.

Belloc's essay are abundant in wit and humour. In the essay entitled 'On Preserving English', Belloc argues his point with all the force at his command to persuade his readers about the desirability of preserving the purity of English as a language. He disapproves the usual attitude which despairs struggle by saying that it is inevitable for a growing language to have changes. But Belloc cuts such an argument humorously telling that such an argument proceeds from the spirit which tolerates almost any evil in the State by pretending that such things have always been and that it is waste of energy to attempt their remedy. Another instance is given within a bracket "The will to conquer" is English: "The will do victory" might be Choctaw. Another example of

Belloc's wit and humour is evident from this. "For an enemy discovered is half beaten, if you have the power to beat him at all, and in language corruption comes in through failure to note its advance.

Hilaire Belloc is famous as a friend and admirer of G. K. Chesterton. Both were poets and prose writers. Their style too are similar in many respects. A. S. Collins says: "Chesterton's friend and literary associate, H. Belloc, born in 1870, half French by birth...had much in common with Chesterton. Belloc, too, was a born essayist, but rather less personally and idiosyncratically than Chesterton. As an essayist he ranged widely; full of ideas, a traveller, a historian, a hearty love of the good things of this life and of the sound traditions of Western civilization. "

Hilaire Belloc wrote on all kinds of subjects, on nothing, on everything and on something. This is quite evident from the two essays namely, "A conversation with A Cat" and 'On Preserving English'.

Humour is Belloc's most outstanding quality. It is impossible to resist laughter while reading any poem, or essay by him. His humour starts from the title and goes on to the last word of the composition. The reform in education that he proposes in his essay 'On An Educational Reform' is the introduction of Fraud as a subject of study in schools and colleges. He argues that we allow only fraudulent people to succeed and prosper in life. So Fraud must be duly taught to the boys. Naturally we keep on laughing while going through the essay. It is a typical essay by him. Similarly in the essay on 'A Conversation with a Cat', the author gets into speculation of philosophical disquisition when a beautiful looking cat jumps into his lap. He starts thinking of serious subjects like inevitable and tragic nature of human isolation. The author continues his conversations with the cat and treats the no less than a goddess who did a great humour in selecting the author for companionship.

Belloc's humour is full of satire. He makes us laugh at our own foibles, foibles and errors. His style and thought remind us of William Cobbett, the early nineteenth century liberal political journalist. He is certainly a staunch moralist. Belloc's language is always polished, precise and easy. He does not use big words or long-winding sentences like Chesterton. He can be compared to A. G. Gardiner for the simplicity of language and sincerity of purpose. As an essayist Belloc displays the same characteristics of the personal essayist as Lucas and Lynd; light and playful, humorous and witty but often irradiated with brilliant flashes of wisdom, as is evident in the essay under discussion.

"On Preserving English" is one of the most forceful and thought provoking essays of Belloc. In this essay he forcefully argues that as a language English should be preserved at all costs. In view of its achievements it is necessary that it should be saved from oblivion and decay. Although growth and decay is the principle of life yet this state of affairs should not be allowed to happen with the English language. But the author regrets that in this regard Englishmen have been prey to a policy of drift. What has to be done depends upon diagnosing the malady and then offering remedy. In the opinion of Belloc the greatest danger against preservation of the English language has been a moral one. It consists of abandoning the struggle by affirming that change is the law of nature and even language are not free from this law of mutation and change. Such prognostics maintain that change is the condition of life itself. Nothing in life remains what it has been some time past. But he asserts that this state of affairs in terms of language is not proper. It is not only foolish but it is also ignorant. This state of belief springs from the belief that such changes have always happened and would continue to happen in future as well.

After this he spells out the dangers that lie in the way of preserving English. These are:

(a) **Moral fears-** In this sphere come the fears that are entertained by the critics of English that the purity of English cannot be maintained.

(b) **Mechanical details-**Another danger that lies in the way of preserving English is mechanical. In this category come those principles that have been set up by people to try to preserve English from decay. In this category he lists split infinitives and sentences ending on a preposition. But he maintains that all these principles are meaningless and unimportant.

(c) **Verbal enemies-**In this category Belloc lists those enemies that are connected with the language. The first of these is the excessive and unnecessary use of foreign words and phrases. These foreign words and phrases are bad because they "lack the social association and tradition" which provide a tongue its vigour and vitality. The second is the habit of loose wording. Words are haphazardly used without being careful about their exact meanings. And the third enemy is the neglect of construction. Because of this lack of construction modern English prose lacks rhythm and proportion.

The present essay is a light-hearted comment on a very serious subject like the preservation of English. It is however, not so much with and wisdom which is the staple of this essay. When we read this essay carefully we notice the rhythmic flow of the arguments. There is a stately proportion in the essay, too. In this essay the prose is not only argumentative but also reflective. And when Belloc tells us that "in language, corruption comes in through failure to note its advance" one looks up with disbelief. But the author still seems to have his reason for it, fanciful though it might be. But the fact remains, however, that it is this 'fanciful' quality that makes Hillaire Belloc's art fascinating and powerful. The finest qualities of his essays are freshness and variety, which can be seen in "On Preserving English" also.

Hilaire Joseph Peter Belloc (1870-1953), popularly known as Hilaire Belloc, was a great novelist, historian, essayist, poet and miscellaneous prose writer. He was born in France, in La Celle St. Cloud near Paris of mixed parentage. His grandfather Hilaire Belloc was painter of some eminence. He married one Louise Swanton from Ballydehob who translated Thomas Moore's Irish Melodies into French. She is also a famous biographer of the Romantic poet, Lord Byron. Her father Louis Belloc married Bessie Parkes, a great granddaughter of Joseph Priestley, the scientist. She knew George Eliot, Thackeray, Trollope, Mrs. Browning and Mrs. Gaskell, whom she accompanied to Yorkshire when she was working on the Bronte biography. The Bellocs came to London soon after Hilaire's birth and thereby escaped the siege of Paris that followed the fall of the Empire, Louis died when Hilaire was but two and Mrs. Belloc moved to Sussex (Slindon, near Arundel) in 1877. In 1880 Hilaire was sent to school at the Oratory, Edgbaston; for the family was staunchly Catholic, but holidays were often spent in France. Young Belloc voluntarily did service with the French Army and did not go up to Oxford (Balliol) until 1893. He distinguished himself at the Union President in 1894, took a first in History in 1895, but failed to get an All Soul's Fellowship. The rejection remained a lifetime's disappointment. In 1896 he went to America to marry Elodie Hogan whom, on first meeting in London five years before, he had determined to make his wife, but who had since seemed to be inaccessible because of her apparent vocation to the religious life.

The married pair settled in Oxford, Belloc giving University Extension lectures and coaching, His Verse and Sonnets was published in 1896 and The Bad Child's Book of Beasts made a hit the same year.

More Beasts (for Worse Children) followed in 1897. Danton, Belloc's first of many historical biographies, was published in 1899. The Hellocs moved to London in 1901, and in the following year. Hilaire was naturalized as a British citizen. He was hard at work on his second historical study, Robespierre (1901), in 1900 when he undertook the famous walk from Toul (his old garrison town) to Rome, the plan being to write down whatever occurred to him—about landscape, People and general subjects, its fruit being *The Path to Rome* (1902). The Alps and a blizzard defeated his attempted to cover the ground in a straight line, but the feat was one of considerable endurance. Belloc lived on bread and barn, slept rough, and packed his record of it all with interest and vitality, the personal stamp nowhere more evident than in the intermittent exchanges between auctor and interrupting lector (Pray are we to have any more of that fine writing?)

Belloc published his fictional political satire, *Emmanuel Burden*, in 1904. He had met Chesterton in 1900 and the literary relationship which Shaw dubbed 'Chesterbelloc' was born. Chesterton himself illustrated several of Belloc's satirical novels; but the establishment figures and fashions which their mockery pilloried now have a dated topicality (*But Soft, we are Observed*, 1928, is a later instance of the genre.) Belloc's irreverence survives more palatably, more durably, in the satiric verse. *Cautionary Tales* was added in 1907, *More Peers* in 1911, and *New Cautionary Tales* in 1930. The ironic projection of the truly Horrible Child was healthy antidote to virtuous domestic sentimentality. The aristocracy were always a favourite target. Young John Vavasourde Quentin Jones was very fond of throwing stones and as a result was disinherited in favour of Miss Charming, who now resides in Portman Square/And is accepted everywhere (*New Cautionary Tales*). There is an eighteenth-century flavour about Belloc's most aphoristic couplets and a Swiftian ring about the octosyllabics in such poems as 'Lord Lundy'. His Lordship is a dismal failure in parliament—

Thus, if a member in parliament

(As members do from day to day)

'Arising' out of that reply'...

Lord Lundy would begin to cry.

He suffers the final indignity of banishment to the governorship of New South Wales. Belloc's more serious verse is accomplished rhetoric, rhythmically alive.

Belloc was elected Liberal MP for Salford in 1906, but retired from the House in 1910, 'relieved to be quit of the dirtiest company it has ever been my misfortune to keep'. The disillusionment is articulate in *The Party System* (1911), written in collaboration with Cecil

Chesterton. Belloc had a radical disgust of what he saw as manipulation of parliamentary democracy by the wealthy and the powerful, but this was allied with a dread of economic totalitarianism (see *The Servile State*, 1912) that made him the advocate of Distributism- the wide diffusion of small ownership- for which the medieval guild system was a precedent.

Belloc bought the house King's Land, in Sussex, in 1906 and this was where he lived for the rest of his life. Marie Antoinette, his then biggest biographical study, came out in 1909 and, as at all times of his life, volumes of miscellaneous essays (Often collected from regular journalism) periodically made their appearance (*The Hills and the Sea*, 1906; *On Nothing*, 1908; *On Everything*, 1910; *On Anything*, 1910, *On Something*, 1910, and so on). These short but shapely exercises cover a wide range of varied interests. Some are casual and chatty, others more gravely contemplative. There are memories of travel, accounts of odd experiences, Ironical squibs, and forceful judgement on contemporary attitudes; and one meets Belloc's personality at its most relaxed and forthcoming. The clarity of style is often notable, the mannered rhetoric well sustained. Of course, here as elsewhere, the high style, whether direct or ironic, can be taxingly self-conscious; the Jocularly overbearing, the forthrightness too strident, the take-it-or-leave-it tone too rigid.

As a historian (he wrote a four-volume *History of England*, 1925-32) Belloc did not try to mute his prejudices in the interests of objectivity and he had too much imagination to be willing to limit himself to the scientifically ascertainable. He sought to bring the past back to life by a pictorial concreteness of scene and an emotional revivification of character: This did not make him a historian's historian. But his weekly articles on the military situation throughout the First World-War in *Land and Water* made his name known everywhere, at home and at the front.

Belloc was a man of restless energy, a torrential personality who made a legend of his attachment to the catholic faith and the winebottle ('Strong brother in God and last companion, Wine'). His hectoring affirmations ('The Church is Europe; and Europe is the Church', *Europe and the Faith*, 1920) limit the audience for his Catholic apologetic, but he was a controversialist to be reckoned with. His public oratory could be captivating, his private talk riotously engaging. When you get talking, Hillary. Max Beerbohm said to him, you are like a great Bellocking ram, or like a Roman-river full of baskets and dead cats. Freelance writing and lecturing, necessitated by a lack of fixed income, eventually drained him of his resources, but he had published well over a hundred books when this became apparent.

Introduction– Hilaire Belloc (1870-1953) is one of the best loved of the twentieth century's essayists. No modern anthology could be believed to be complete without a selection from him or G.K. Chesterton. And that would speak well about him. Alongwith G.K. Chesterton, and E.V. Lucas he would be remembered as one of the exponents of the light essay. Belloc represents the very best in the tradition of the English essay for "variety, genius and competence".

The Literary Twin of Chesterton– Hilaire Belloc may be hailed as the literary twin brother of G.K. Chesterton. In 1900 he met G.K. Chesterton and the two collaborated on a number of works which reflected their common beliefs and interests. Their joint contributions to *The Speaker*, which adopted an anti-imperialist, pro-Boer line, on the Boer War, earned them the nickname Chester-Belloc from George Bernard Shaw. Even in the employment of the well known paradoxical statements, the two are often remembered together, which is another reason for the currency of the expression "Chester-Belloc", whenever the two are mentioned together. Here is an example of Belloc's paradoxical statement; "Spelling is a great breeder of hatred among the nations", Like Chesterton, again, Belloc too was many sided in his literary accomplishments. He was poet, novelist, critic, essayist and conversationalist. The name of the two will always be remembered together, it is hoped.

Qualities of his essays– Belloc was a man of restless energy which can be seen in his light essays as well. Today he is mainly remembered for his essays. As an essayist he displays the same characteristics which we encounter in E.V. Lucas and Robert Lynd. His essays provides us enough material for laughter and thought. His observations touch almost everyone of us. His essays are light and delightful, humorous and witty but often irradiate with sparking wisdom. His essays are usually thought provoking although they have a veneer of superficiality. His essays remind us, not through high philosophy, but by keen observation and irony that everyday interests of life are worth cultivating.

His prose style– The prose style of Hilaire Belloc remind us, in its intimacy and warmth, of the prose style of Charles Lamb and Robert Lynd. The unique quality of Belloc's prose is its simplicity and charming directness spiced with brilliant humour. He presents himself directly with no 'Spectator' or 'Elia' between him and the reader, with more vigour if less than Charles Lamb. The fanciful quality of his essays makes them worth reading.

Important Objective Type Questions

- Q. James Boswell was born in-**
 (a) *Edinburgh* (b) *Scotland*
 (c) *Yorkshire* (d) *Somerset* **Ans. (a)**
- Q. James Boswell's father was-**
 (a) *Carpenter* (b) *Engineer*
 (c) *Judge* (d) *Doctor* **Ans. (c)**
- Q. James Boswell died in-**
 (a) 1795 (b) 1790 (c) 1785 (d) 1801 **Ans. (a)**
- Q. James Boswell wrote, "The Life of Samual Johnson" in-**
 (a) 1790 (b) 1791 (c) 1792 (d) 1793 **Ans. (b)**
- Q. 'The Life of Samual Johnson' is in how many volumes-**
 (a) 3 (B) 6 (c) 2 (d) 4 **Ans. (c)**
- Q. Which of these was the chief figure at the Spectator Club?**
 (a) *Sir Roger* (b) *Captain Sentry*
 (c) *Will Honey Comb* (d) *Sir Andrew Freeport* **Ans. (a)**
- Q. The essays written by Addison and Steele are:**
 (a) *Political* (b) *Autobiographical*
 (c) *Literary* (c) *Periodical* **Ans. (b)**
- Q. Which of the following is not a periodical?**
 (a) *The Spectator* (b) *The Tatler*
 (c) *The Critic* (d) *The Guardian* **Ans. (c)**
- Q. Besides periodical essays, Addison also wrote a tragedy under the title:**
 (a) *Don Carlos* (b) *Nero*
 (c) *Cato* (d) *None of these* **Ans. (c)**
- Q. Who contributed the largest number of papers to 'The Spectators'?**
 (a) *Addison* (b) *Steele*
 (c) *Swift* (d) *Dr. Johnson* **Ans. (a)**
- Q. Joseph Addison was born at Milston, near Amesbury, in Wiltshire on:**
 (a) *1st May, 1672* (b) *1st June, 1672*
 (c) *1st July, 1672* (d) *1st August, 1672* **Ans. (a)**
- Q. The Guardian, was published by:**

- (a) Addison (b) Steele
(c) Bacon (d) William Hazlitt **Ans. (b)**
- Q. Addison published his Travels with a dedication to Lord:**
(a) Lord Halifax (b) Lord Godolphin
(c) Lord Somers (d) None of these **Ans. (c)**
- Q. Who wrote the campaign and won acclaim?**
(a) Addison (b) Steele
(c) William Hazlitt (d) None of these **Ans. (a)**
- Q. In April, 1709, Steele began the publication of a periodical called:**
(a) The Spectator (b) The Tatler
(c) The Critic (d) The Guardian **Ans. (b)**
- Q. When did Joseph Addison died?**
(a) 17 June, 1719 (b) 17 June, 1716
(c) 17 June, 1720 (d) 17 June, 1717 **Ans. (a)**
- Q. The character, Atticus that figures in 'Epistle to Dr. Arbuthnot' is a satirical portraiture of:**
(a) Addison (b) Steele
(c) Dryden (d) None of these **Ans. (a)**
- Q. The remark, "There is sometimes a greater judgement shown in deviating from the rules of art than in adhering to them", has been made by:**
(a) Doctor (b) Dryden
(c) Pope (d) Joseph Addison **Ans. (d)**
- Q. 'The Spectator' in its complete form it contains essays.**
(a) 635 (b) 634 (c) 630 (d) 636 **Ans. (a)**
- Q. In 'The Spectator' Addison wrote essays.**
(a) 265 (b) 275 (c) 250 (d) 256 **Ans. (b)**
- Q. How many number of essays are added by Steele in the Spectator?**
(a) 245 (b) 254 (c) 240 (d) 204 **Ans. (c)**
- Q. "In Addison the head is dominant, in Steele the heart; and hence the former is far more typical of his times than the latter". Who gave this remark?**
(a) Dr. Johnson (b) Swift
(c) Hugh Walker (d) None of these **Ans. (c)**
- Q. "In his fifty-sixth year, cheerful, gay and hearty; keeps a good house both in town and country, is a great lover of mankind; but**

there is such a mirthful cast in his behaviour that he is rather beloved than esteemed”, to whom did these lines refer to?

- (a) Will Honey Comb (b) Sir Roger
(c) Captain Sentry (d) Sir Andrew Freeport **Ans. (b)**

Q. Who was the fourth important number of the Spectator Club?

- (a) The Merchant (b) Will Money Comb
(c) The Clergy (d) Captain Sentry **Ans. (d)**

Q. “A sermon repeated after this manner, is like the composition of a poet in the mouth of a graceful actor”. Addison said these words for:

- (a) Sir Roger (b) Clergyman
(c) Butler (d) None of these **Ans. (b)**

Q. “Addison seized upon the idea of the club; gave it life, interest and advertise; cost over it the charm of his pleasant humour; and finished up by making the knight do with affecting deliberation and decorum”. Who said these words?

- (a) E. Albert (b) Hugh Walker
(c) Long (d) None of these **Ans. (a)**

Q. Who wrote ‘Account of the Great English Poets’ (1693)?

- (a) Addison (b) Steele
(c) William Hazlitt (d) None of these **Ans. (a)**

Q. Sir Roger had read chronicle.

- (a) Holinshed’s (b) Spectator’s
(c) Baker’s (d) Addison’s **Ans. (c)**

Q. Sir Roger drank the widow’s water. Who was the widow?

- (a) Sir Roger’s mother (b) Truby
(c) Sir Roger’s maid (d) Mary **Ans. (b)**

Q. What was the greatest quality in Sir Roger’s character?

- (a) goodness (b) gentleness
(c) kindness (d) love **Ans. (c)**

Q. Sir Roger is a character created by:

- (a) John Milton (b) Addison
(c) Steele (d) Charles Lamb **Ans. (c)**

Q. Who is called the pioneer of personal essay

- (a) Bacon (b) Addison
(c) Steele (d) Dr. Johnson **Ans. (b)**

- Q. The Spectator was a**
 (a) *novel* (b) *Play*
 (c) *News paper* (d) *periodical* **Ans. (d)**
- Q. Addison wrote "The Campaign" in:**
 (a) 1704 (b) 1714 (c) 1710 **Ans. (a)**
- Q. Sir Roger was a:**
 (a) *Knight* (b) *a Cleargyman* (c) *a merchant* **Ans. (a)**
- Q. Addison's collaborator in the Spectator was:**
 (a) *Goldsmith* (b) *Steele* (c) *Dr. Johnson* **Ans. (b)**
- Q. Addison wrote:**
 (a) *Cato* (b) *Pickwich Papers* (c) *Dream children* **Ans. (a)**
- Q. The essay of Elia is written by:**
 (a) *Joseph Addison* (b) *Charles Lamb*
 (c) *Coleridge* (d) *Oliver Goldsmith* **Ans. (b)**
- Q. Charles Lamb was born in London on:**
 (a) 10 March, 1775 (b) 10 January, 1775
 (c) 10 February, 1775 (d) 10 October, 1775 **Ans. (c)**
- Q. Who was called the 'Prince of English Essayist'?**
 (a) *Coleridge* (b) *Charles Lamb*
 (c) *Addison* (d) *Leigh Hunt* **Ans. (b)**
- Q. Charles Lamb is best known as the author of:**
 (a) *Essay of Elia* (b) *Tales from Shakespeare*
 (c) *Blank Verse* (d) *Sonnets* **Ans. (a)**
- Q. Whose portrait did Lamb given in the essay called 'My Relations'?**
 (a) *His sister* (b) *Himself*
 (c) *His brother* (d) *None of these* **Ans. (c)**
- Q. "Lamb was the most delightful, the most provoking and sensible of man. He always made the best pun, and the best remark in the course of the evening." Which of Charles Lamb's friend said this?**
 (a) *Leigh Hunt* (b) *Samuel T. Coleridge*
 (c) *William Hazlitt* (d) *William Wordsworth* **Ans. (c)**
- Q. Lamb famous Essay of Elia is in Volume:**
 (a) *One* (b) *Two* (c) *Three* (d) *None of these* **Ans. (c)**
- Q. In 'Dream Children; A Reverie' river Lethe refers to:**

- (a) *The river of forgetfulness* (b) *The river of light*
 (c) *The river of fortune* (d) *None of these* **Ans. (a)**
- Q. Lamb's essay contain a fine blend of humour and**
 (a) *Satire* (b) *Irony* (c) *Pathos* (d) *Sobriety* **Ans. (c)**
- Q. The word "Elia" is associated with:**
 (a) *Thomas de Quincey* (b) *William Hazlitt*
 (c) *Charles Lamb* (d) *None of these* **Ans. (c)**
- Q. In which year did Lamb began to write essay?**
 (a) 1820 (b) 1823 (c) 1822 (d) 1819 **Ans. (a)**
- Q. "Lamb is the greatest egotist of all English essayists without touch of egotism". Who gave this remark?**
 (a) *Addison* (b) *Coleridge*
 (c) *Huge Walker* (d) *Walter Pater* **Ans. (c)**
- Q. In which essay Lamb presents the insults and humiliations which he experienced with the married people?**
 (a) *Imperfect Sympathies* (b) *The Convalescent*
 (c) *A Bechelor's Complaint* (d) *None of these* **Ans. (c)**
- Q. Who said the following words about Lamb, "Oh, he was good, if e'er a good man lived."**
 (a) *Colaridge* (b) *Wordsworth* (c) *Hazlitt* **Ans. (b)**
- Q. Lamb remained single for the sake of his:**
 (a) *sister* (b) *mother* (c) *grandmother* **Ans. (a)**
- Q. Lamb's attitude to countryside was one of:**
 (a) *great appreciation* (b) *indifference* (c) *dislike* **Ans. (c)**
- Q. His attitude to politics was one of:**
 (a) *indifference* (b) *dislike* (c) *attraction* **Ans. (a)**
- Q. His style is:**
 (a) *very simple and easy to copy*
 (b) *obscure* (c) *inimitable* **Ans. (c)**
- Q. Hugh Walker has called Lamb**
 (a) *the Prince of essayists* (b) *a pathetic figure*
 (c) *a third-rate writer.* **Ans. (a)**
- Q. Gardiner was born in:**
 (a) 1865 (b) 1866 (c) 1867 (d) 1868 **Ans. (a)**
- Q. Gardiner started his literary career as a:**
 (a) *Editor* (b) *Poet* (c) *writer* (d) *Journalist* **Ans. (d)**

- Q. Robert Lynd is an essayist of century.**
 (a) 19th (b) 18th (c) 20th (d) 21st **Ans. (c)**
- Q. Gardiner died in-**
 (a) 1944 (b) 1945 (c) 1946 (d) 1947 **Ans. (c)**
- Q. Following is the characteristic of Gardiner's prose style-**
 (a) Lucidity (b) directness
 (c) vivid details (d) All above **Ans. (d)**
- Q. Gardiner has been called-**
 (a) Good Gardiner (b) bad Gardiner
 (c) Old Gardiner (d) Delightful Gardiner **Ans. (d)**
- Q. Following is one of the salient features of Gardiner's essays-**
 (a) Seriousness (b) wit
 (c) Humour (d) None of these **Ans. (c)**
- Q. Robert Lynd says**
 'The dimple in one of his cheeks at the corner of his brown moustache was expressive of his good humour'. These lines are about-
 (a) Bacon (b) Gardiner (c) Addison (d) Steele **Ans. (b)**
- Q. The Pen-name of Gardiner was-**
 (a) Pebbles (b) Stones (c) Crystals (d) Gold **Ans. (a)**
- Q. Gardiner usually wrote English which was-**
 (a) simple (b) difficult (c) foreign (d) colloquial **Ans. (d)**
- Q. Gardiner character sketches used to be published in saturday editions of-**
 (a) Evening news (b) Morning news
 (c) Daily news (d) weekly news **Ans. (c)**
- Q. Robert Lynd was born in-**
 (a) 1878 (b) 1879 (c) 1880 (d) 1881 **Ans. (b)**
- Q. Robert Lynd was educated at Queen's college in-**
 (a) London (b) Yorkshire
 (c) Ireland (d) None of above **Ans. (c)**
- Q. Robert Lynd began his career as-**
 (a) Driver (b) Poet (c) Writer (d) Journalist **Ans. (d)**
- Q. Robert Lynd died in-**
 (a) 1949 (b) 1948 (c) 1950 (d) 1951 **Ans. (a)**
- Q. Robert Lynd wrote under the Penname of-**

- (a) XX (b) ZZ (c) YY (d) SS **Ans. (c)**
- Q. J.B. Priestley says 'He is one of the ambassadors from this generation who will recount the homelier affairs of our time to prince posterity'. These lines are about-**
- (a) Lynd (b) Gardiner (c) Goldsmith (d) Huxley **Ans. (a)**
- Q. Full name of Chesterton was-**
- (a) Gilbert Keith Chesterton (b) Richard Keith Chesterton
(c) David Keith Chesterton (d) None of above **Ans. (a)**
- Q. Chesterton was born in-**
- (a) 1874 (b) 1875 (c) 1876 (d) 1877 **Ans. (a)**
- Q. Chesterton was born at-**
- (a) Newyork (b) London (c) Paris (d) France **Ans. (b)**
- Q. Chesterton's Book 'orthodoxy' was published in-**
- (a) 1900 (b) 1902 (c) 1904 (d) 1908 **Ans. (d)**
- Q. Following essay was not written by Chesterton-**
- (a) of Truth (b) An Accident
(c) On lying in bed
(d) The extraordinary Lab man **Ans. (a)**
- Q. When was Goldsmith born?**
- (a) 1728 (b) 1748 (c) 1820 (d) 1774 **Ans. (a)**
- Q. When did Goldsmith die?**
- (a) 1728 (b) 1748 (c) 1820 (d) 1774 **Ans. (d)**
- Q. For what did the essayist go with the Man in Black?**
- (a) Picnic (b) Marketing
(c) meet beggars (d) excursion **Ans. (d)**
- Q. What did the first beggar claim?**
- (a) he had a dying wife and three starving children
(b) he had a dying wife and five starving children
(c) he was dying and his wife was starving
(d) he was dying and starving **Ans. (b)**
- Q. What did the Man in Black give to him?**
- (a) a bundle of matches (b) a piece of silver
(c) a handful of coins (d) none of these **Ans. (b)**
- Q. Who was the second beggar?**
- (a) an old man in ramnants of tattered finery
-

- (b) *a sailor with a wooden leg*
 (c) *a woman with two children*
 (d) *none of these* **Ans. (b)**
- Q. What did the second beggar request?**
 (a) *to hear a song* (b) *to buy match boxes*
 (c) *to give money* (d) *nothing of these* **Ans. (b)**
- Q. Who was attempting to sing ballads?**
 (a) *a sailor* (b) *an old man*
 (c) *an unfortunate woman* (d) *The man in Black* **Ans. (c)**
- Q. Who suffered the most in the essay?**
 (a) *The old man with dying wife and starving children*
 (b) *The sailor with wooden leg*
 (c) *The woman in rags with one children arms and another on back*
 (d) *The Man in Black* **Ans. (d)**
- Q. What did The Man in Black give to the woman in rages?**
 (a) *a coin of silver* (b) *a coin of gold*
 (c) *a handful of coins*
 (d) *shilling's worth of matches* **Ans. (d)**
- Q. Hillaire Joseph Peter Belloc was born in-**
 (a) 1870 (b) 1860 (c) 1855 (d) 1865 **Ans. (a)**
- Q. Hillaire Joseph Peter Belloc died in-**
 (a) 1953 (b) 1960 (c) 1930 (d) 1935 **Ans. (a)**
- Q. Hillaire Belloc was born in which country-**
 (a) *England* (b) *France* (c) *Italy* (d) *India* **Ans. (b)**
-