

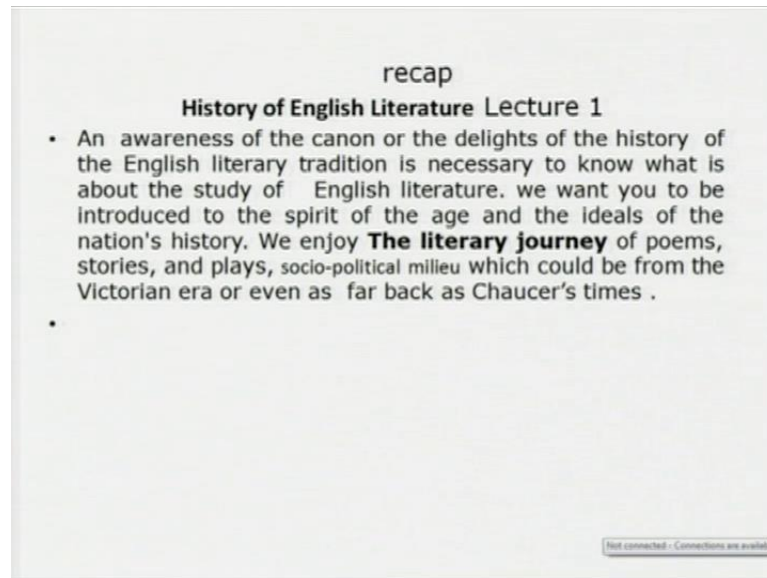
English Language and Literature
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Module - 03
History of English Literature
Lecture - 16
The Augustans Age

Hello, and welcome back to NP-TEL, The National Program on Technology Enhanced Learning, a joint venture of Indian Institutes of Technology and Indian Institute of Science. As we are aware, these lectures offer students in the IITs and other engineering colleges, the role of humanities and social sciences is quite significant, in the curriculum of engineering students. Why literature; we may ask that why it is so important for the study of engineering. We think that a course on humanities and social sciences, sensitizes a student's vocabulary; not only that, and interface between society, between shared individual experiences and ultimately, the aesthetic proportions of sharing other experiences, and individual thoughts and ultimately, leads to a different interface of studies.

Well, I am Krishna Barua. I have been teaching English at the department of humanities and social science at IIT, Guwahati, and we are presently, in the lecture series; language and literature, and this is module 3 after series title history of English literature, and we are in lecture 4 of this module titled, The Augustans age. Let us recap of what we have done in lecture 1.

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recap

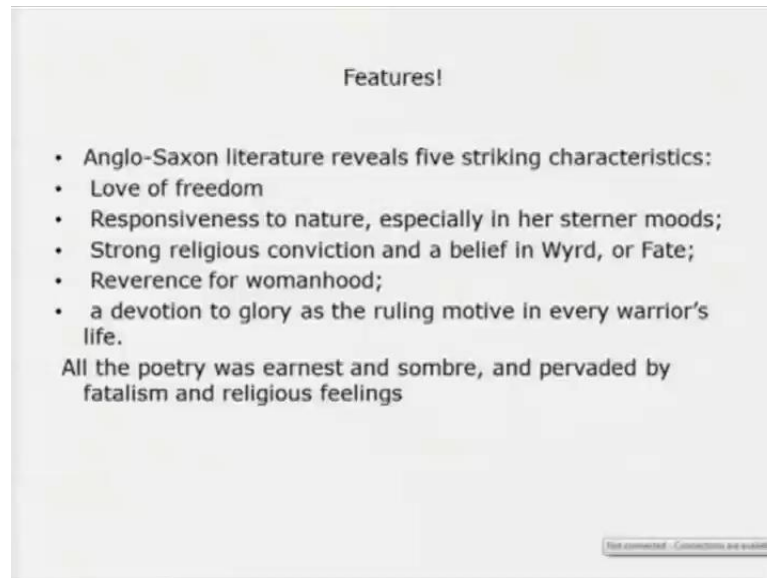
History of English Literature Lecture 1

- An awareness of the canon or the delights of the history of the English literary tradition is necessary to know what is about the study of English literature. We want you to be introduced to the spirit of the age and the ideals of the nation's history. We enjoy **The literary journey** of poems, stories, and plays, socio-political milieu which could be from the Victorian era or even as far back as Chaucer's times .

Not connected - Connections are available

This was where, we had gone into the necessity of studying literature for understanding the series of poems and grammars and short stories and access, we brought before you. We want you to be introduced to the spirit of the age, and ideas of the nation's history. Many students asked me what is this need of the background of understanding the historical significance or the cultural significance or the social significance of the age. I think it is very essential, somewhere or the other, the exchanges which come between one age to the other, is essential for your understanding of a text or of a writer. We should enjoy the literary journey of poems, stories and plays, and the socio political milieu from the Victorian era, or even as far back as Chaucer's types.

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Features!

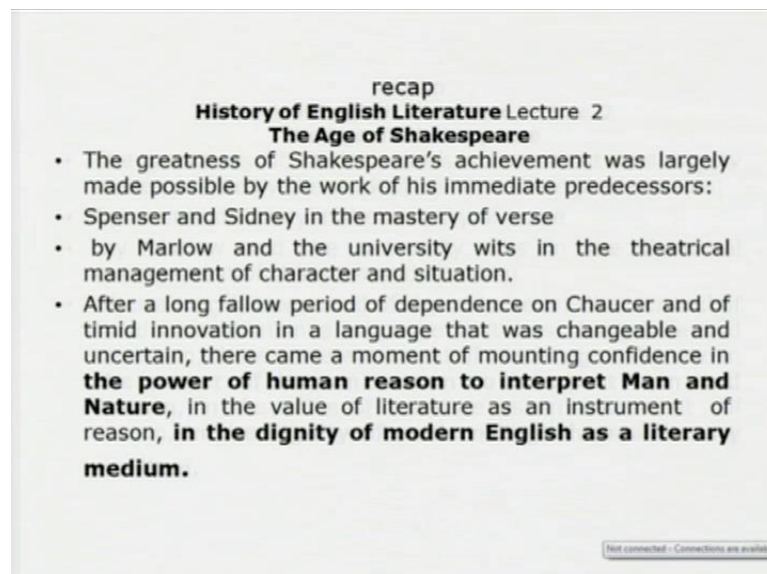
- Anglo-Saxon literature reveals five striking characteristics:
- Love of freedom
- Responsiveness to nature, especially in her sterner moods;
- Strong religious conviction and a belief in Wyrð, or Fate;
- Reverence for womanhood;
- a devotion to glory as the ruling motive in every warrior's life.

All the poetry was earnest and sombre, and pervaded by fatalism and religious feelings

Not connected - Connections are available

When we went to the first lecture, the Anglo-Saxon literature, it was five striking characteristics while, we are doing the different stages of investigation, we will see how there have been convergences and divergences from one age to the other, whether there have been some after striking features, which has been continuing and somewhere, there has been a change; specially, the meaning of freedom, the meaning of expression, the meaning of representation.

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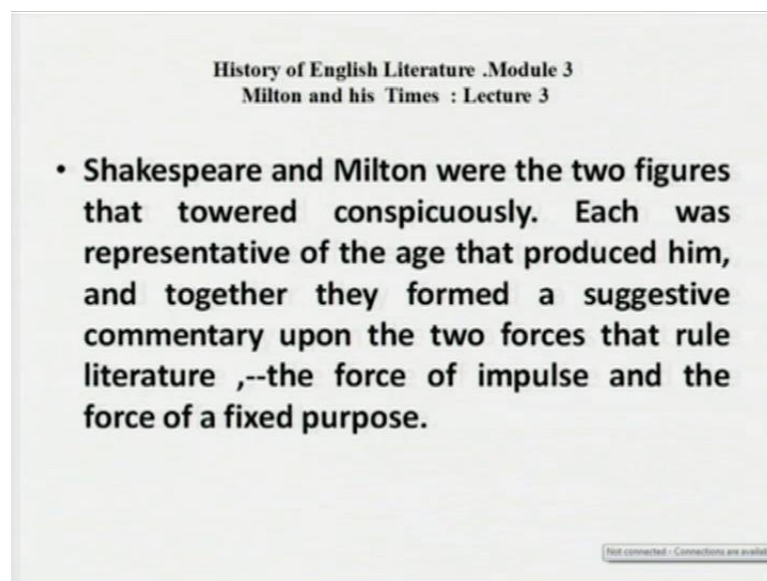
recap
History of English Literature Lecture 2
The Age of Shakespeare

- The greatness of Shakespeare's achievement was largely made possible by the work of his immediate predecessors:
- Spenser and Sidney in the mastery of verse
- by Marlow and the university wits in the theatrical management of character and situation.
- After a long fallow period of dependence on Chaucer and of timid innovation in a language that was changeable and uncertain, there came a moment of mounting confidence in **the power of human reason to interpret Man and Nature**, in the value of literature as an instrument of reason, **in the dignity of modern English as a literary medium.**

Not connected - Connections are available

In the Anglo-Saxon literature, we have seen that there was this love of freedom, the love of liberty, reverence for womanhood, and most of the poems or literature was alliterative, and a ruling motive in every warrior's life; devotion to glory. In lecture 2, we have gone and that was in lecture 1, we had the age of Chaucer, the first major father of, you can say, English poetry, even English novel and the English short story. When we come to the age of Shakespeare world, or Shakespeare as a person, as a dramatist, as a poet; dominates the entire age we have seen. His achievement was largely, made possible by the work of his immediate predecessors like Spenser and Sidney, in the mastery of verse, Marlow and the university which, especially, in grammar and then, how the change was coming more on the way that concentration of man, and the power of human reason to interpret man and nature. Here, for the first time, we find that the dignity of modern English as a literary medium.

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In lecture 3 we came to Milton and his times and this is where, we were quite interesting, it was quite interesting to see how Shakespeare and Milton were the two figures that towered conspicuously, till now. Each was representative of this age 1, that produced him. One was the force of impulse in Shakespeare, and the force of fixed purpose in Milton.

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History of English Literature .Module 3
The Augustan age : Lecture 4

- **In English literature, the Augustan Age, 1700 - 1745, the Neoclassical Age, to bring out the analogy between the first half of the eighteenth century and the Age of Augustus, Latin literature of the days of Virgil and Horace. the classical period of Latin literature refers to literature with the predominant laws and rules of refinement, clarity, elegance, and balance of judgment recalling the golden age, by examining the enduring truths of human nature.**

Not connected - Connections are available

Now, we come to the Augustan age, lecture 4 and in English literature, the Augustan age, roughly from 1700 to 1745, was the neoclassical age that to bring out the analogy between the; first, it was a self-conscious imitation of the age of Augustans, which was supposed to be the classic age. Latin literature of the days of Virgil and Horace; the classical period of Latin literature, and it also refers to literature with the predominant laws and rules of refinement where, there was attention to the detail to clarity, elegance and balance of judgment, recalling the golden age by examining the enduring truths of human nature.

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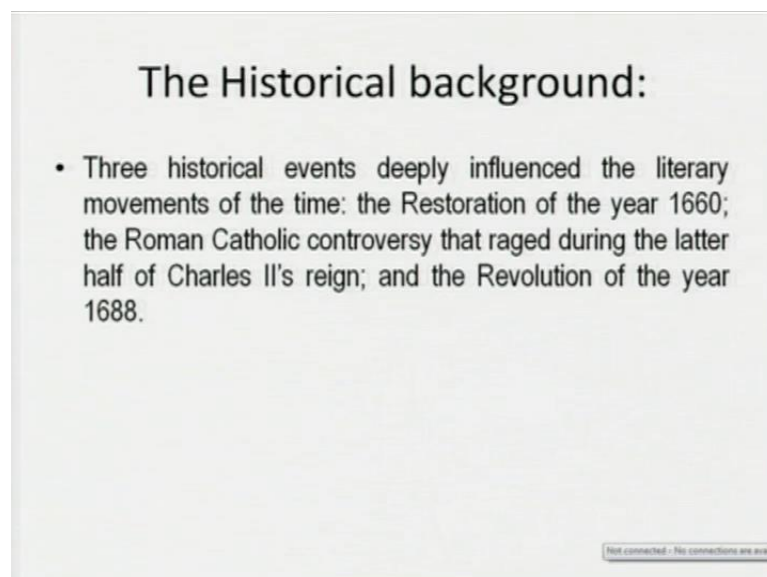
Age of Reason or Enlightenment.

- Specifically, the Augustan Age was the period after the Restoration era to the death of Alexander Pope (~1690 - 1744).
- The Enlightenment contrasted with the darkness of irrationality and superstition which characterised the Middle Ages. Belief in progress and in the power of reason increased and was a distinctive trait of the period, which is also known as **the Age of Reason**.
- Characteristics of this period included observing human nature and nature itself which were considered unchanging and constant.
- The major writers of the age were Pope and John Dryden in poetry, and Jonathan Swift and Joseph Addison in prose.

Not connected - No connections are available

This age in the 18th century, we find, is also has been termed the age of reason or enlightenment. You have to remember in the European continent, we have seen how enlightenment had taken place, especially, the Augustan age was the period after the restoration era to the death of Alexander Pope. You can come a bit earlier from 1690 to 1744. Enlightenment; what was enlightened about? Enlightenment about in Europe; it contrasted with the darkness of irrationality, and superstition which, characterized the middle ages; it was the age of reason, belief in progress, and in the power of reason increased, and it was a distinctive trait of the period, which is also known as the age of reason.

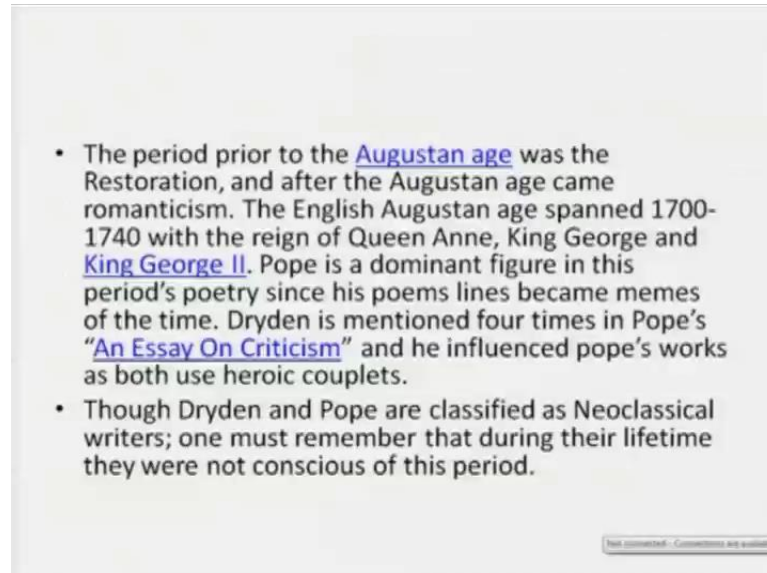
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Characteristics of this period included observing human nature, as well as nature, by itself in landscape which, were considered unchanging and constant. Major writers of this period were Pope and John Dryden, in poetry; Jonathan Swift and Joseph Addison, in prose; to mention only the a few. So, we have to go back to the historical background, right. So, three historical events deeply, influenced the literary movements of the time. We had just mentioned the restoration of the year 1660; that was the restoration of the monitor, just after the puritan government fail, I mean, Cromwell's government fails, and there was this restoration of the monity; the Roman Catholic controversy that raced during the latter half of Charles 2's reign, and the revolution of the year 1688. So, the prior period; let us go back; the period prior to the Augustan age was the restoration. So, because brighten also falls in that period, it will be necessary for us to also talk about the

restoration while, we are talking about the Augustan age. After the Augustan age, will come romanticism.

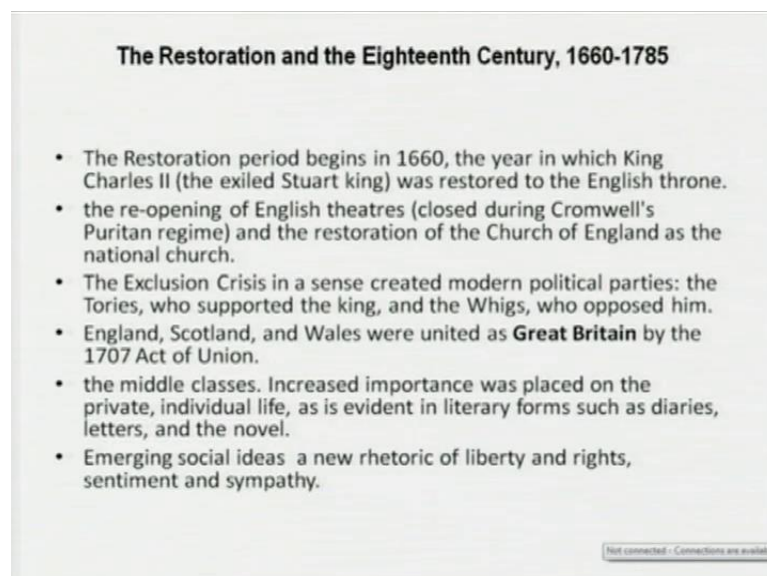
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- The period prior to the [Augustan age](#) was the Restoration, and after the Augustan age came romanticism. The English Augustan age spanned 1700-1740 with the reign of Queen Anne, King George and [King George II](#). Pope is a dominant figure in this period's poetry since his poems lines became memes of the time. Dryden is mentioned four times in Pope's "[An Essay On Criticism](#)" and he influenced pope's works as both use heroic couplets.
- Though Dryden and Pope are classified as Neoclassical writers; one must remember that during their lifetime they were not conscious of this period.

The English of Augustan age spanned 1700 to 1740, with the reign of queen Anne, King George and King George second. Pope is a dominant figure in this period's poetry. Dryden also, is mentioned four times in pope's essay on criticism, though Dryden and Pope are classical, as neoclassical writers; I do not think they were aware of enduring this lifetime, right.

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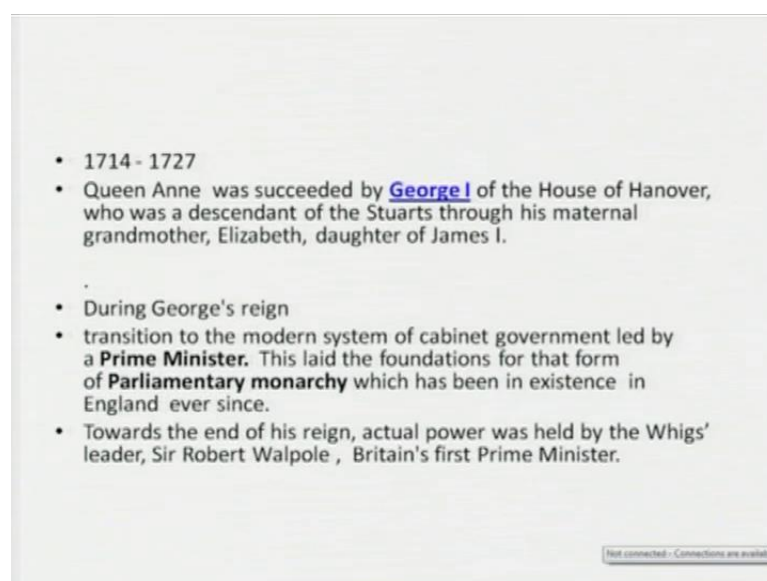
The Restoration and the Eighteenth Century, 1660-1785

- The Restoration period begins in 1660, the year in which King Charles II (the exiled Stuart king) was restored to the English throne.
- the re-opening of English theatres (closed during Cromwell's Puritan regime) and the restoration of the Church of England as the national church.
- The Exclusion Crisis in a sense created modern political parties: the Tories, who supported the king, and the Whigs, who opposed him.
- England, Scotland, and Wales were united as **Great Britain** by the 1707 Act of Union.
- the middle classes. Increased importance was placed on the private, individual life, as is evident in literary forms such as diaries, letters, and the novel.
- Emerging social ideas a new rhetoric of liberty and rights, sentiment and sympathy.

So, this restoration and the 18th century, If we look into general characteristics, if we look in to the political spectrum, if we look in to the make ground, which is necessary to understand how, political developments also, added to the representation in literature. So, begins in 1660, and you remember that during the puritan, during the parliamentary form of government, and Cromwell, we found that what had happened; that the year in which, King Charles, the second was restored to the English throne. There was a closing of the theatres and with the reopening of the English theaters, closed during Cromwell's puritan regime and the restoration of the Church of England as the national church.

We find there was a play of excesses, specially, in drama. Then, again, there was another change in the exclusion crisis, after the Stuart's monarchy, because King Charles, the second, (()), therefore, it created modern political parties, and the Tories, who had first come, who supported the king and their Whigs, who opposed him. So, this was the raise of the Whigs and the Tories. It is almost, a precursor of the modern system of government in UK. England, Scotland and Wales were united for the first time here, by the 1707 act of union, and most important aspect over here; we will go into this later to the raise of the middle classes. Increased importance was placed on the private individual life as is evident in literary forms, such as diaries, letters and the novels. Emergence of social ideas; people became more responsible, a new rhetoric of liberty and rights sentiment and sympathy.

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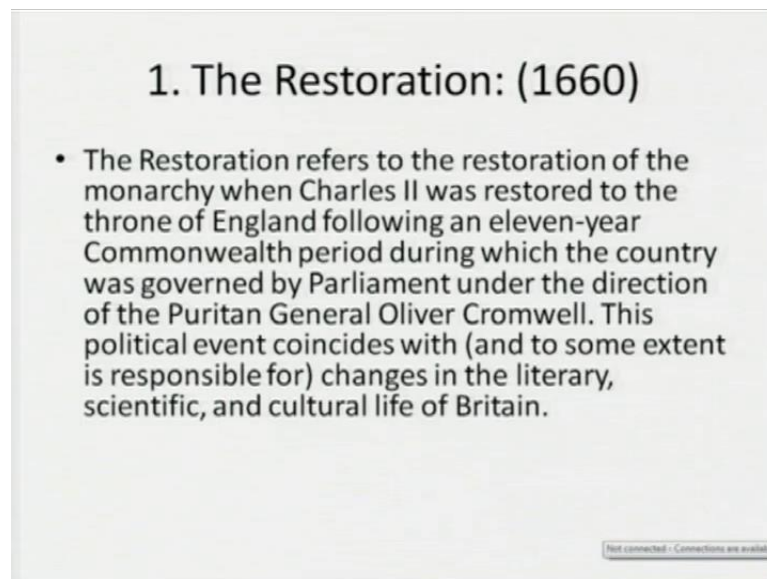


- 1714 - 1727
- Queen Anne was succeeded by [George I](#) of the House of Hanover, who was a descendant of the Stuarts through his maternal grandmother, Elizabeth, daughter of James I.
- .
- During George's reign
- transition to the modern system of cabinet government led by a **Prime Minister**. This laid the foundations for that form of **Parliamentary monarchy** which has been in existence in England ever since.
- Towards the end of his reign, actual power was held by the Whigs' leader, Sir Robert Walpole, Britain's first Prime Minister.

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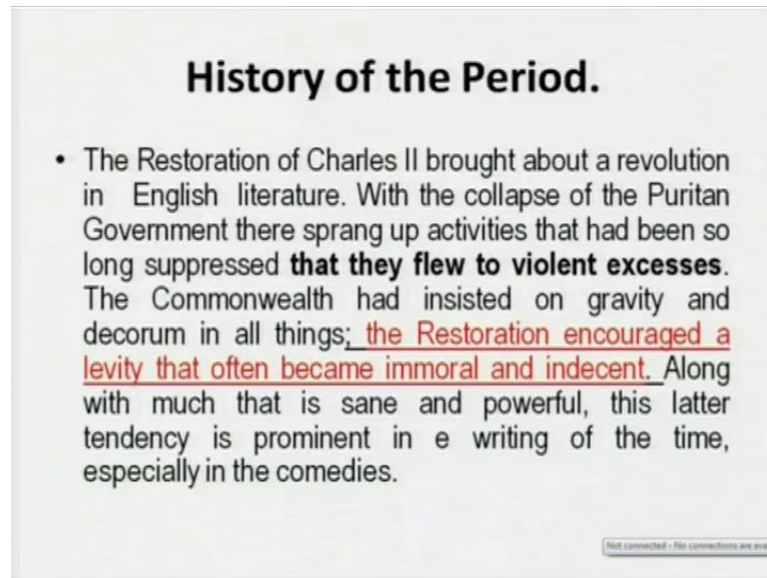
When we look at 1714 to 1727, just after Queen Anne, Queen Anne was succeeded by George 1, who was a descendent of the Stuarts. Then, during George's reign, transition to the modern system of cabinet government which, we just see now; this laid the foundation for that form of parliamentary monarchy, which has been in existence in England, ever since.

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So, the restoration if we go into that, we see, refers to the restoration of the monarchy, when Charles second was restored, and of course, this eleven year common wealth period during which, the country was governed by parliament, under the direction of the puritan general, Oliver Cromwell. Political event coincides with changes in the literary, scientific and cultural life; it was very important.

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History of the Period.

- The Restoration of Charles II brought about a revolution in English literature. With the collapse of the Puritan Government there sprang up activities that had been so long suppressed **that they flew to violent excesses**. The Commonwealth had insisted on gravity and decorum in all things; the Restoration encouraged a levity that often became immoral and indecent. Along with much that is sane and powerful, this latter tendency is prominent in the writing of the time, especially in the comedies.

Not connected - No connections are available

So, the exchanges, which were going on, and this discourse, this approach that was going on between the parliamentary, between what was happening in the political field, in the social field, was equally represented in literature. So, this history or the restoration of Charles second, brought about a revolution in English literature. With the collapse of the puritan government, there sprang up activities that had been so long suppressed; that they flew to violent excesses. The commonwealth had insisted on gravity and decorum. In all things, we had done in the previous lecture, that there was always a rule, there was a limit to what one had to say, and the restoration encouraged a levity that often, became immoral and indecent. Along with much that is sane and powerful, this latter tendency is prominent in the writing of the times, especially, in the comedies. We find the comedy of manuals, especially, during this time.

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History of the Period. **Revolution of 1688**

- which banished the last of the Stuart kings and called William of Orange to the throne, , marks the end of the long struggle for political freedom in England .
- Modern England was firmly established by the Revolution, which was brought about by the excesses of the Restoration.

Not connected - No connections are available

Now, if we look into the history of the period, this revolution of 1688; this was an event. Why was it important; which banished the last of the Stuart kings, and called William of orange, to the throne; marks the end of a long struggle for political freedom in England. Now, we find modern England was firmly, established by the revolution, which was brought about by the excesses of the restoration. Most important, most significant aspect in studying this age was this history of the book. Thereafter, the Englishmen spent this tremendous energy, which we have found that there was discourse of liberty, discourse of freedom, which was there; passion was there; in the Elizabethan age. From the Anglo-Saxon age to the puritan age which, his forbears had largely, spent in fighting for freedom in endless political discussions, and in efforts to improve his government.

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The history of the book !

- Thereafter the Englishman spent his tremendous energy, which his forbears had largely spent in fighting for freedom, in endless political discussions and in efforts to improve his government.
- In order to bring about reforms, votes were now necessary; and to get votes the people of England must be approached with ideas, facts, arguments, information. **So the newspaper was born, and literature in its widest sense, including the book, the newspaper, and the magazine, became the chief instrument of a nation's progress.**

Not connected - No connections are available

Now, we find that there was the social responsibility and political responsibility that one could be governed, and the question of governance came in. In order to bring about reforms, therefore, votes were now necessary, and to influence the public opinion; therefore, there have to be dissemination of ideas, facts, arguments, information. So, the newspaper was born. The rise of the middle classes, the printing press, everything led to the dissemination of the spread of knowledge and literature in this while, this sense, including the book, the newspaper, the magazine became the chief instrument of the nation's progress; not to speak of the novel which came just after that.

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Literature from 1660 to 1785

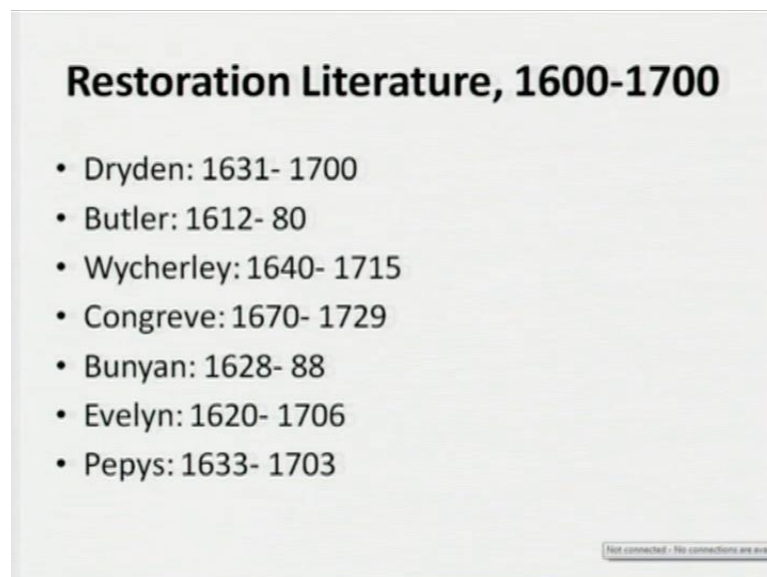
- divides into three shorter periods of 40 years each, which can be characterized as shown below. may be seen in two phases :
- 1660-1700 (death of John Dryden): emphasis on "decorum," or critical principles based on what is elegant, fit, and right. neo-classic Age,
- .1700-1745 (deaths of Jonathan Swift, Alexander Pope in 1744): emphasis on satire and on a wider public readership
- **Eighteenth-Century Literature, 1700-1745**
- The Augustan era of writers like Swift, Defoe, Pope, Addison, and Steele was rich in satire and new prose forms that blended fact and fiction, such as news, criminal biographies, travelogues, political allegories, and romantic tales.
- Early eighteenth-century drama saw the development of "sentimental comedy" in which goodness and high moral sentiments are emphasized, and the audience is moved not only to laughter, but also to sympathetic tears.

Not connected - No connections are available

Therefore, when we look into this literature from 1660 to 1785, what we see; we find that it can be divided into three shorter periods of 40 years each. First period is 1760 to 1700; death of John Dryden where, we have a neoclassical period where, emphasis on decorum or critical principles; based on what is elegant, fit and right; the neoclassic age. Then, comes 1700 to 1745; deaths of Jonathan Swift and Alexander Pope in 1744; another stage where, emphasis on satire, and more on satire, and on wider public leadership. Then, 1700 to 1745, when we look into that, the Augustan era of writers like Swift Defoe, Pope Addison Steele, was rich in satire, and new prose forms that blended fact and fiction, such as news, criminal biographies, travelogues.

So, these are generals of literary representation which, came into existence; political allegories and romantic tales. So, therefore, early 18th century drama even, saw a development of sentimental comedy, which we had referred to just now; the excesses which were there, is the early restoration period in which, goodness and high moral sentiments are emphasized, and the audience is moved not only to laughter, but also to sympathetic tears.

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Well, some of the great figures of the restoration literature from 1600 to 1700, and we find that Dryden, Butler, Wycherley, Congreve, Bunyan, Evelyn; not in great order, but yes, you can get anidea about that.

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- Dryden, the greatest writer of the age, voiced a general complaint when he said that in his prose and poetry he was "drawing the outlines" of a new art, but had no teacher to instruct him.
 - the writers of the age developed two marked tendencies of their own,
 - the tendency to **realism**,
 - **preciseness**, simplicity & elegance of expression
- Not connected - No connections are available

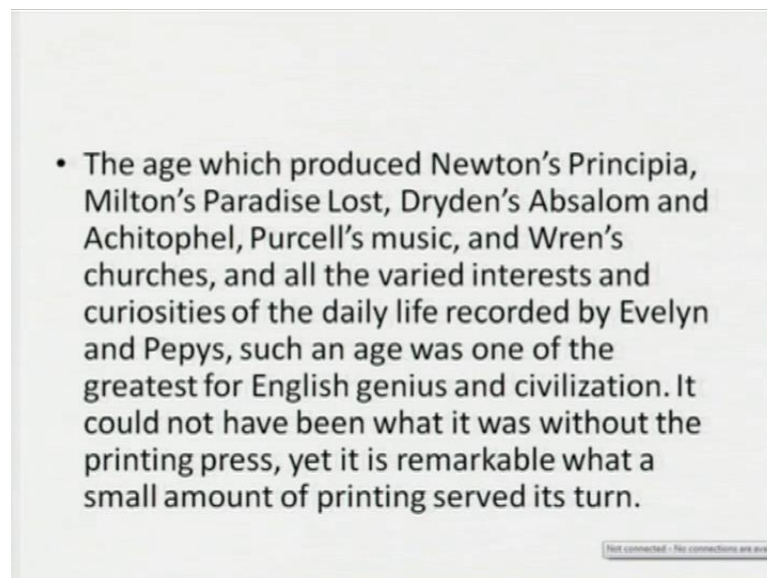
Who was John Dryden? He was a greater writer of the age, voiced general complaint; when he said that in his prose and poetry, he was drawing the outlines of a new art, because the passion of the Elizabethans and the purpose of the puritan age somewhere, did not have any effect upon this new age. He wanted to draw the outlines of a new art, but he mourned that he had no teacher to instruct him. The writers of the age developed two marked tendencies of their own. What were these new tendencies? The tendency towards realism, the representation of reality as such, and a different style or technique of writing, which was in the preciseness, your simplicity and elegance of expression.

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- ### **The New Classicism:**
- **By the year 1660 Elizabethan romanticism had all but spent itself. John Milton, and he had still to write *Paradise Lost*; but in everything Milton was of the past. At the restoration he retired and worked in obscurity, and his great poem reveals no signs of the time in which his later years were cast.**
- Not connected - No connections are available

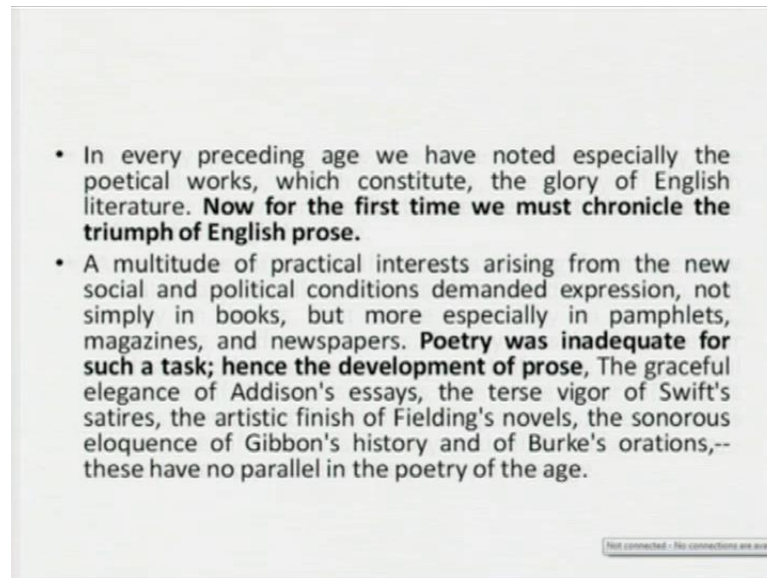
So, this new classicism, if you notice by the year 1660, Elizabethan romanticism had all, but spent itself. John Milton, we have seen, had still to write Paradise Lost, but in everything, Milton was of the past, even at this time. At the restoration, he retired and worked in obscurity, he was blind; you remember, and his great poem reveals no signs of the time in which, his later years were cast. The age which produced Newton's principia, Milton's Paradise Lost; this is the age, 18th century; Dryden's Absalom and Achitophel, Purcell's music and Wren's churches, and all the varied interests and curiosities of the daily life, recorded by Evelyn and Pepys; such an age was one of the greatest for English genius and civilization.

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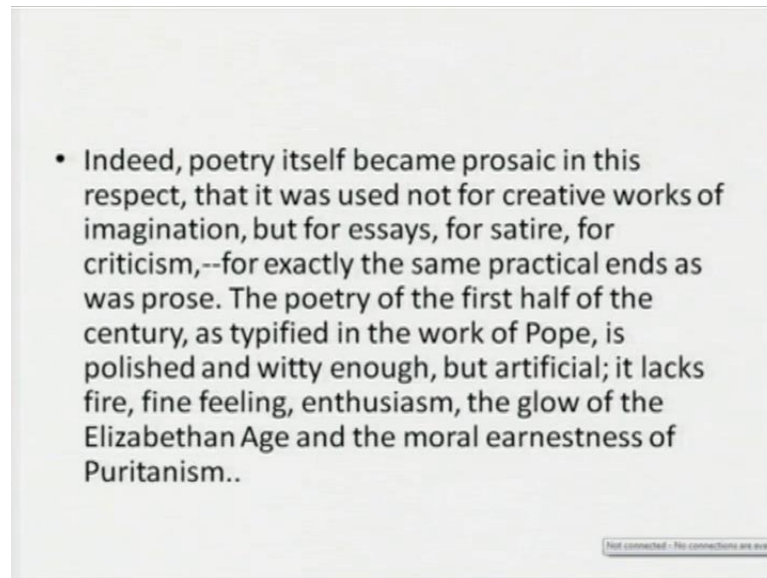
Many think that the Augustan age was a significant age for English genius and civilization; it could not have been what it was, without the printing press, of course, granted that; yet, it is remarkable, what a small amount of printing, served its turn.

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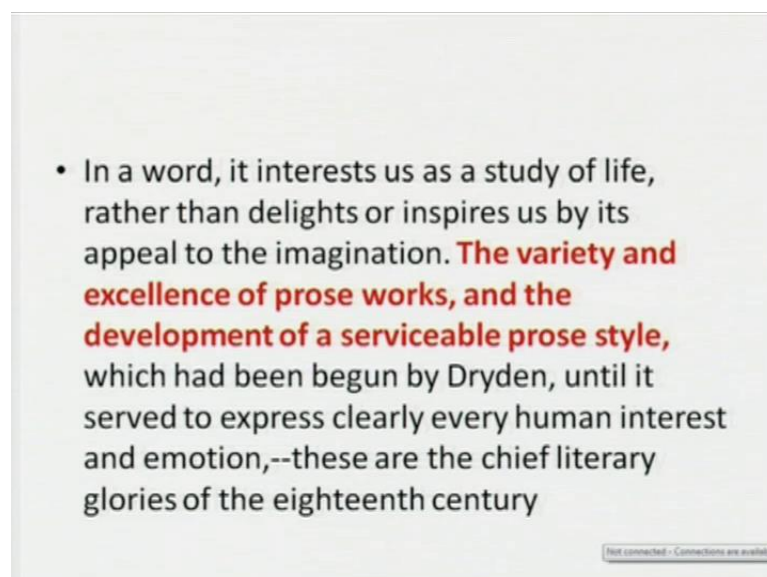
In every preceding age which we have seen, eventually, especially, the poetical works which constitute the glory of English literature, had already remarked that the glory of an age is its poetry, but now for the first time, we must chronicle the triumph of English prose. A multitude of practical interests, arising from the new social and political conditions; we have seen that there was development in the social field; there was development in the political field, and there was the age of reason and enlightenment which, led to a new thinking of every man. Every man was almost literate, you can call that, and everyone was aware, and that demanded expression, not simply in books, but most especially, in pamphlets, magazines and news papers. So, poetry was inadequate for such a task. If we look at the age, we find that the age of Shakespeare; it was where, people saying they did not talk, but here, people wrote in prose, and the graceful elegance, if you look into Addison's essays, the terse vigor of Swift's satires, the artistic finish of Fielding's novels, the sonorous eloquence of Gibbon's history and Burke's orations; these have no parallel in the poetry of the age.

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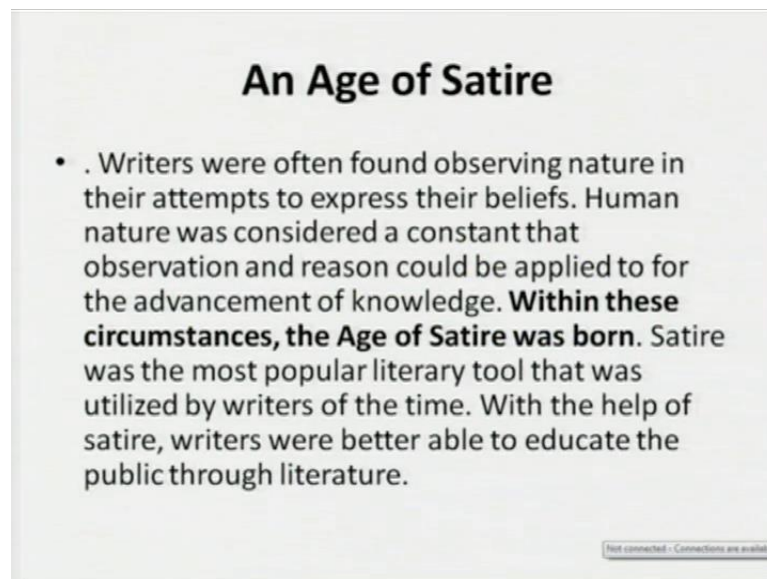
Indeed, poetry itself became prosaic. We see the reversal of the trend, in this respect that it was used not for a creative works of imagination, but for essays, for satire, for criticism and for exactly, the same practical ends, as was prose. The poetry of the first half of the century, as typified in the work of pope, is polished and witty enough, but somehow, there is that lack of spontaneity; it lacks fire, enthusiasm, the glow of the Elizabethan age.

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In a word, it interests us as a study of life; yes, rather than delights or inspires us by its appeal to the imagination. So, we concentrate in this age on the prose; the triumph of prose. The variety and excellence of prose works and the development of a serviceable prose style, which had been begun by Dryden; these are the chief literary glories of the 18th centuries.

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An Age of Satire

- . Writers were often found observing nature in their attempts to express their beliefs. Human nature was considered a constant that observation and reason could be applied to for the advancement of knowledge. **Within these circumstances, the Age of Satire was born.** Satire was the most popular literary tool that was utilized by writers of the time. With the help of satire, writers were better able to educate the public through literature.

Not connected - Connections are available

Therefore, I had referred to it all together already, in the beginning of the lecture that why do we study literature, right. In studying the different stages of the development of history of English literature, we find that the whole opening up of our ecstatic of our intellectual domain, or in the way that it had developed through the evaluation of ideas which has come in, helps us to understand that there has been so many things, which has gone into the making of literature of a period. It is not that we forget the past; it is the past, which determines the present, and at the same time, we are aware, we are not ignorant of what is happening all around. May be, this is what was said by (()), and when he said that a writer must have the historical sense, and when one has the historical sense, one has to be aware of what is going on all around, and only then, can you write of something, or you can represent something, which is of your own type, and of the people surrounding you.

Well, this was the age of satire. Writers were often found observing nature, therefore, in their attempts to express their beliefs. So, satire comes for the first time in English

literature. Human nature was considered a constant that observation and reason could be applied to for the advancement of knowledge. Within these circumstances, the age of satire was born. You could analyze yourself; you could laugh at yourself; and at the same time, you can become a subject of observation. So, it became the most popular form of literate tool that was utilized by the writers of the time, and with the help of satire, writers were able to educate the public through literature.

So, you might ask what is the role of satire and comedy. In comedy too, also, we have satire, but it is very graceful. The border line between satire and the comedy is thin. At the same time, we find that the purpose is almost, where, we expose human fealties probably, and at the same time, we tried to redeem the false, which are there. So, when we come to John Dryden, who towers over this age, not as Milton towers over his age, or as Shakespeare had towered over his age, and that is why, we have termed the age of Shakespeare or the age of Milton, and not the age of Dryden here, or the Augustan period; because we have many scholars, many writers, who are equally important to discuss.

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JOHN DRYDEN (1631-1700)

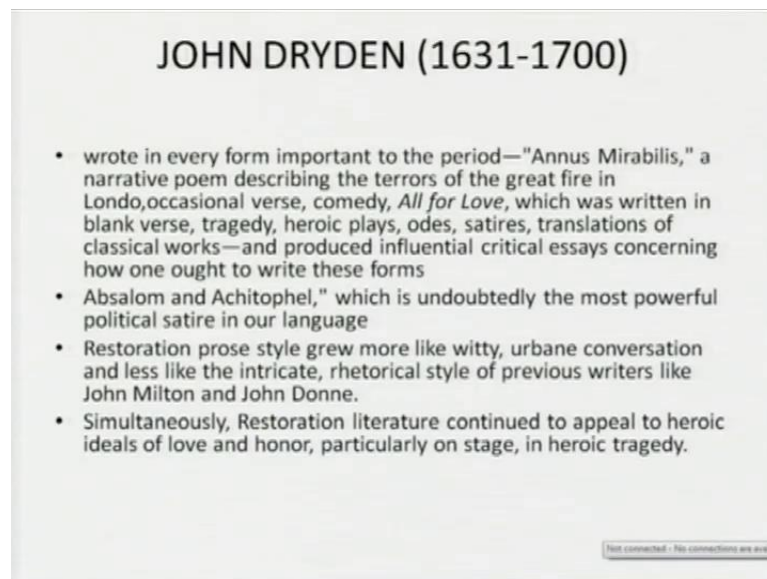
- Dryden is the greatest literary figure of the Restoration,
- "If we can think for a moment of literature as a canal of water, we may appreciate the figure that Dryden is the "lock by which the waters of English poetry were let down from the mountains of Shakespeare and Milton to the plain of Pope"; that is, he stands between two very different ages, and serves as a transition from one to the other "(William J. Long)

Not connected - No connections are available

So, Dryden is the greatest literary figure of the restoration, and this is a quote from William J Long, and he says that if we can think for a moment of literature, as a canal of water; we are talking about a literary journey that we are taking, isn't it, from the beginning to the moderns; we may appreciate the figure that Dryden is the lock by

which, the waters of English poetry were let down, from the mountains of Shakespeare and Milton to the plain of Pope. So, we have gone from the heights to the real peffilians pope; that is he stands between two very different ages, and serves as a transition from one to the other; beautiful quote, this is from William J Long. So, when we look at Dryden; what do we see, what did he write about?

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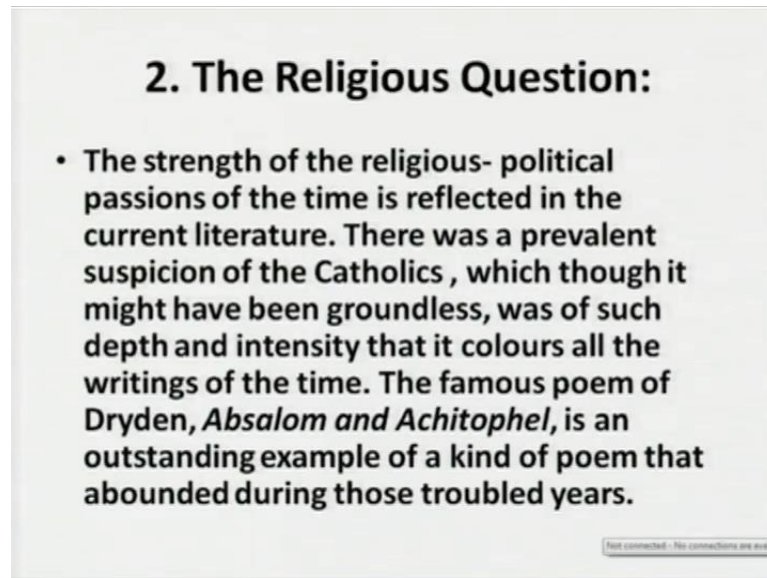
JOHN DRYDEN (1631-1700)

- wrote in every form important to the period—"Annus Mirabilis," a narrative poem describing the terrors of the great fire in Londo, occasional verse, comedy, *All for Love*, which was written in blank verse, tragedy, heroic plays, odes, satires, translations of classical works—and produced influential critical essays concerning how one ought to write these forms
- Absalom and Achitophel," which is undoubtedly the most powerful political satire in our language
- Restoration prose style grew more like witty, urbane conversation and less like the intricate, rhetorical style of previous writers like John Milton and John Donne.
- Simultaneously, Restoration literature continued to appeal to heroic ideals of love and honor, particularly on stage, in heroic tragedy.

Not connected - No connections are available

He wrote in every form important to the period; Annus Mirabilis, a narrative poem, All for Love, which was written in blank verse. Then, tragedy, heroic plays, odes, satires, translations of classical work, his Absalom and Achitophel has been undoubtedly, the most powerful political satire in the language English in literature and restoration prose style, somehow, grew out of this, and it became more witty, and it became not rural, not pastoral; it became urbane, confined to the towns, to the cities, to the upper class; urbane conversation and less like a intricate rhetorical style of previous writers, like John Milton and John Donne, simultaneously, we have found that restoration literature continued to appeal to heroic ideals of love and honor, particularly, on stage in heroic tragedy.

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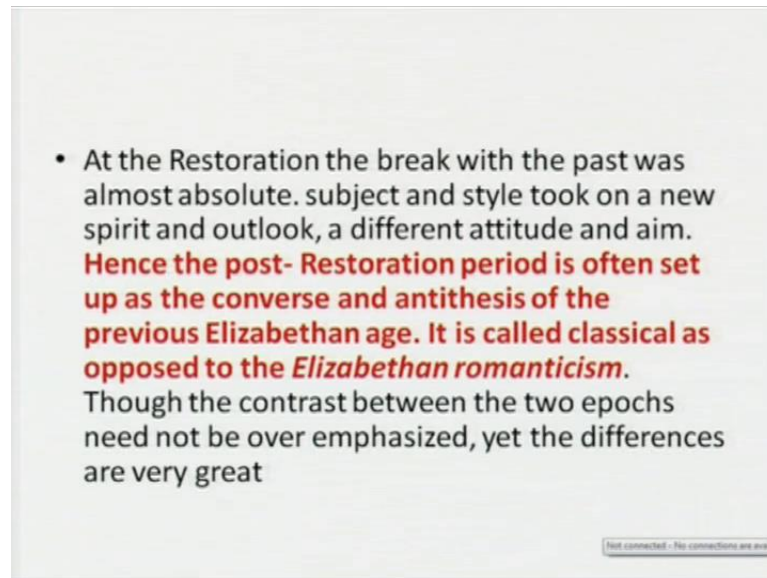
2. The Religious Question:

- **The strength of the religious- political passions of the time is reflected in the current literature. There was a prevalent suspicion of the Catholics , which though it might have been groundless, was of such depth and intensity that it colours all the writings of the time. The famous poem of Dryden, *Absalom and Achitophel*, is an outstanding example of a kind of poem that abounded during those troubled years.**

Not connected - No connections are available

So, the religious question, when we come back into this, we find the strength of the religious political passions of the time is reflected also, in the current literature. There was a prevalent suspicion of the Catholics. The famous poem of Dryden, which we have referred to just now; *Absalom and Achitophel*, is an outstanding example of a kind of poem that abounded during those troubled years. So, it was a critique of the time of what was going on; the conflict between the search and governance. At the restoration, the break with the past was almost, absolute. Subject and style took on a new spirit and outlook, as Dryden said, I was trying to find out new avenues, which will suit the age, or different attitude and aim.

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- At the Restoration the break with the past was almost absolute. subject and style took on a new spirit and outlook, a different attitude and aim. **Hence the post- Restoration period is often set up as the converse and antithesis of the previous Elizabethan age. It is called classical as opposed to the *Elizabethan romanticism*.** Though the contrast between the two epochs need not be over emphasized, yet the differences are very great

Not connected - No connections are available

Hence, the post restoration period is often, set up as the converse and antithesis of the previous Elizabethan stage. If you want to show the dividing line, then you will find that it was the post restoration; it serves as a dividing line between the previous Elizabethan age. It is called classical as opposed to the Elizabethan romanticism. The period, which will come just after the Augustan age is also called the romantic age; romanticism, but this romanticism is different from the Elizabethan romanticism. Though, the contrast between the two epochs need not be over emphasized, yet the differences are very great. You find striking dissimilarities and when we see that, the first thing that strikes you was the interest in reading and publishing houses.

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• **INTEREST IN READING AND PUBLISHING HOUSES** The rising interest in politics witnessed the decline of drama. It resulted in a remarkable increase in the number of reading public. Consequently a large number of men took interest in publishing translations, adaptations and other popular works of the time. They became the forerunners of modern public houses. They employed hack writers (the writers who write for money without worrying about the quality of their writing) of the period. They lived in miserable hovels in the Grub Street.

Not connected - Connections are available

Which, we have already said that it was not the age of poetry; it was the age of prose. Here, the reading and publishing houses; they became very alert and active, and the rising interest in politics, witnesses the decline of drama. It resulted in a remarkable increase in the number of reading public, and they became the forerunners of modern public houses. They employed hack writers of the period; they lived in miserable hovels in the Grub Street. The rise of the middle class, which is a very important sociological dimension to the age of this period, the Augustan age, and this period of literature, saw the emergence of a powerful middle class.

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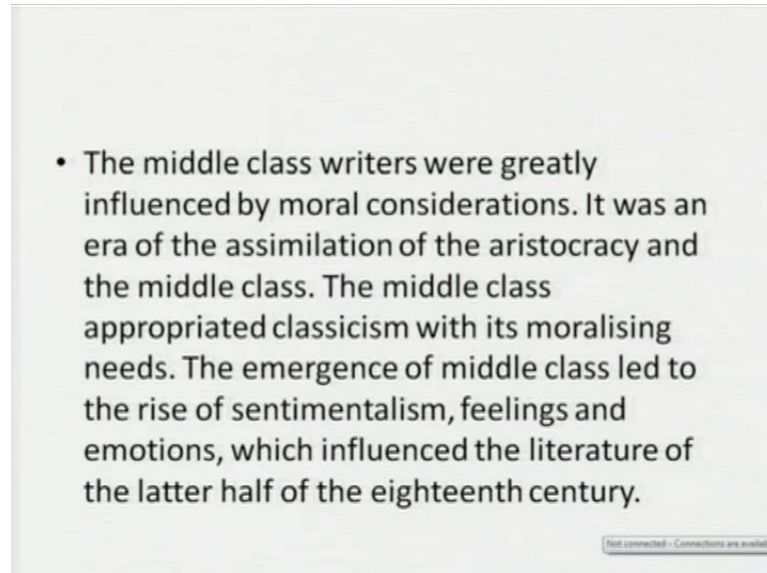
THE RISE OF THE MIDDLE CLASS

• This period of literature saw the emergence of a powerful middle class. The supremacy of the middle class made it an age of tolerance, moderation and common sense. It sought to refine manners, and introduce into life the rule of sweet reasonableness..

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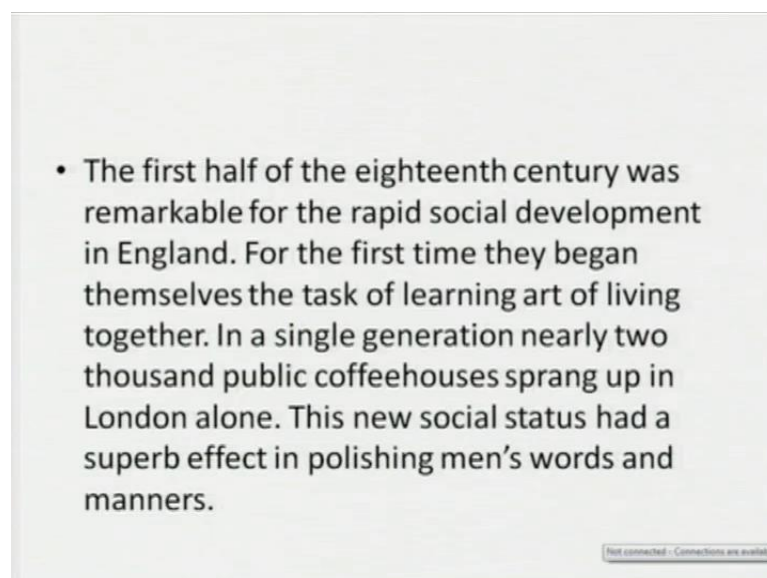
The supremacy of the middle class made it an age of tolerance, moderation and common sense. It sought to refine manners, introduce into life; the rule of sweet reasonableness.

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The industrial revolution was just, sometime away. The middle class writers were greatly, influenced by moral considerations; therefore, it was an era of assimilation of the aristocracy and the middle class. Middle class tried to bring in all the manners of the aristocracy. They tried not to imitate, but to bring in their own standards of living.

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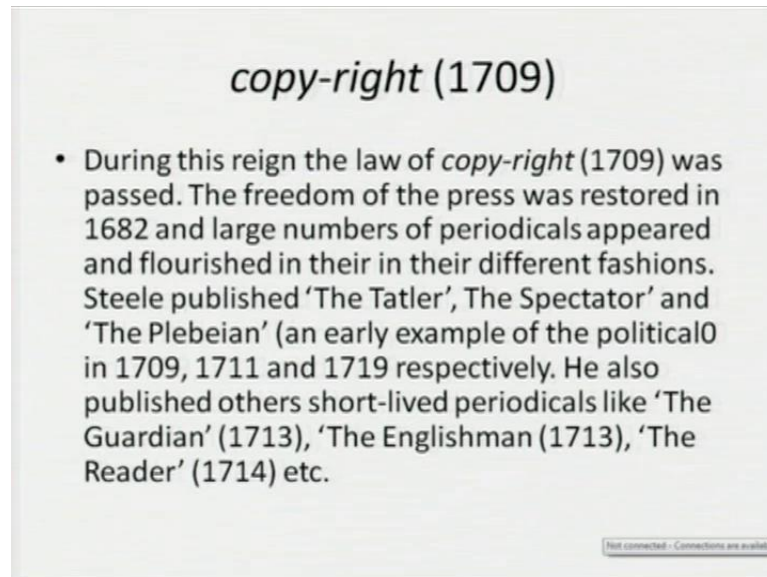


So, may be, there was the difference in class; there was a difference in the aristocracy of the middle class. The emergence of middle class led to the rise of sentimentalism, feelings and emotions, which influenced the literature of the latter half of the 18th century. Therefore, the first half of the 18th century was remarkable for the rapid social development in England. Why we are doing this age; you must have noted that we are giving more emphasis to the social and the political background, more than the literary representation. Of course, the literary representation is coming, but at the same time, we cannot ignore what is happening on the surroundings. For the first time, they began themselves, the task of learning art of living together, in a single generation. Nearly, 2000 public coffeehouses sprang up in London alone. This new social status had a superb effect in polishing men's words and manners. First number of the Tatler; Steele announces that the activities of his new journal will be based upon the clubs, the coffee clubs.

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- In the first number of 'The Tatler' Steele announces that the activities of his new journal will be based upon the clubs. "All accounts of Gallantry, Pleasure, and Entertainment shall be under the article of White's Chocolate-House; poetry under that of Will's Coffee-House; Learning under the title of Grecian, Foreign and Domestic News you will have from Saint James' Coffee-House".
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copy-right (1709)

- During this reign the law of *copy-right* (1709) was passed. The freedom of the press was restored in 1682 and large numbers of periodicals appeared and flourished in their in their different fashions. Steele published 'The Tatler', 'The Spectator' and 'The Plebeian' (an early example of the political0 in 1709, 1711 and 1719 respectively. He also published others short-lived periodicals like 'The Guardian' (1713), 'The Englishman (1713), 'The Reader' (1714) etc.

Not connected - Connections are available

All accounts of gallantry, pleasure, everything; shall be under the article of White's chocolate-house, etc. Then, comes the question of copy right, which we are so much concerned with, nowadays. During this reign, the law of copy right, 1709 was passed and the freedom of the press was restored in 1682, and large numbers of periodicals appeared and flourished in their different fashion. We have Steele, who published this Tatler, spectator; we have Johnson, he also published others short lived periodicals. Let us see in what respects therefore, this new spirit is shown.

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Let us see in what respects the new spirit is shown

- **1: Imitation of the Ancients:**
- Lacking the genius of the Elizabethans, the authors of the time turned to the great classical writers, in particular to the Latin writers, for guidance and inspiration. This habit, quite noticeable during the time of Dryden, deepened and hardened during the succeeding era of Pope- so much so that the latter laid down as a final test of excellence;
- **Imitation of the Ancients:**
- *“Learn hence for ancient rules a just esteem;*
- *To copy nature is to copy them.”*

Not connected - Connections are available

Therefore, we find this completely, new concentration on something, which is different from the other ages. First, we will see the imitation of the ancients, because it was called the Augustan age. Lacking the genius of the Elizabethans, the authors of this period, turned to the great classical writers, and that was in the beginning to the Latin writers for guidance and inspiration, and as we have seen, during the time of Dryden, deepened and hardened during the succeeding era of Pope- so much so that the latter laid down as a final test of excellence.

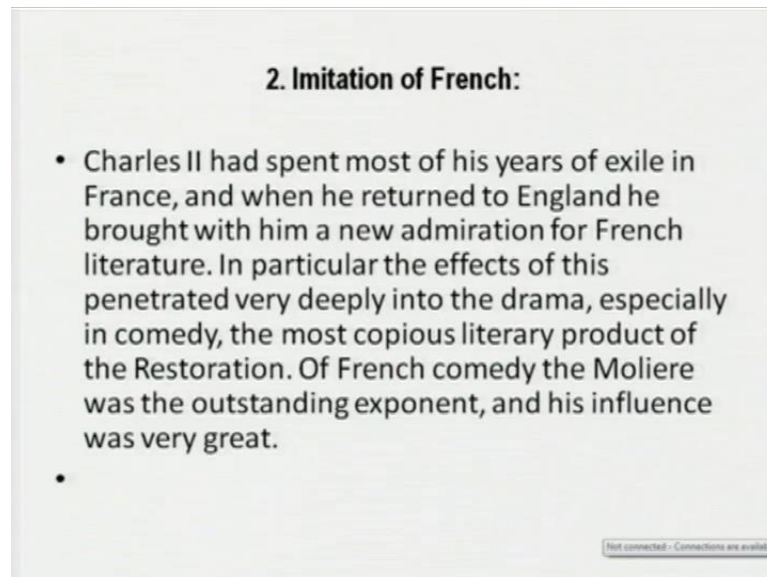
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- Though Dryden and Pope are classified as Neoclassical writers Nature in neoclassicism is returning to the classics, which are identical to nature. Aside from Dryden, Pope also commends Aristotle, Homer, Horace, Dionysius, Quintillian, Longinus, Vida, Boilea

Not connected - Connections are available

Pope had said that the imitation of the ancients, learn hence for ancient rules, a just esteem to copy nature, is to copy them. Though, Dryden and Pope are classified, a neoclassical writers, and about nature in neoclassicism is returning to the classics. Aside from the Dryden, pope also commends Aristotle, Homer, Horace, etc.

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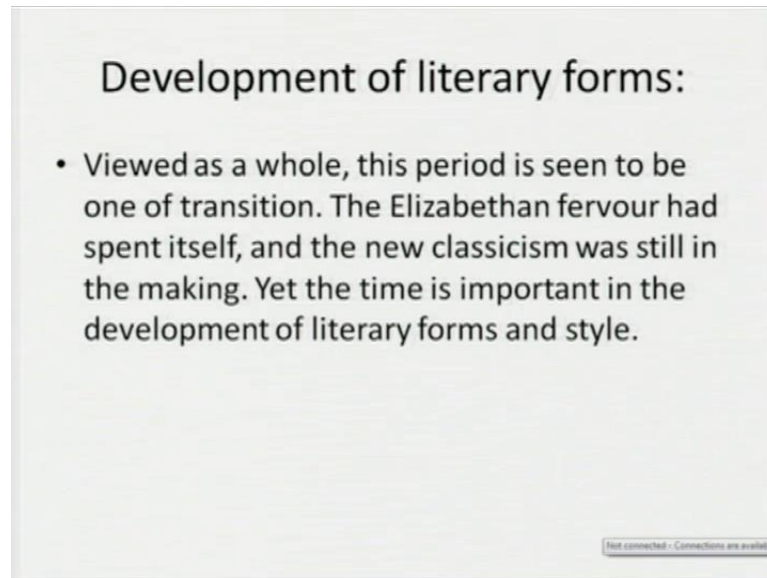
2. Imitation of French:

- Charles II had spent most of his years of exile in France, and when he returned to England he brought with him a new admiration for French literature. In particular the effects of this penetrated very deeply into the drama, especially in comedy, the most copious literary product of the Restoration. Of French comedy the Moliere was the outstanding exponent, and his influence was very great.
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Not connected - Connections are available

Now, imitation of French, especially, in the comedies; Charles second had spent most of his years of exile, in France. Naturally, he will bring in the influences of the French code. In particular, the effects of this, penetrated very deeply into the drama of French comedy. Moliere was the outstanding exponent and his influence was very great.

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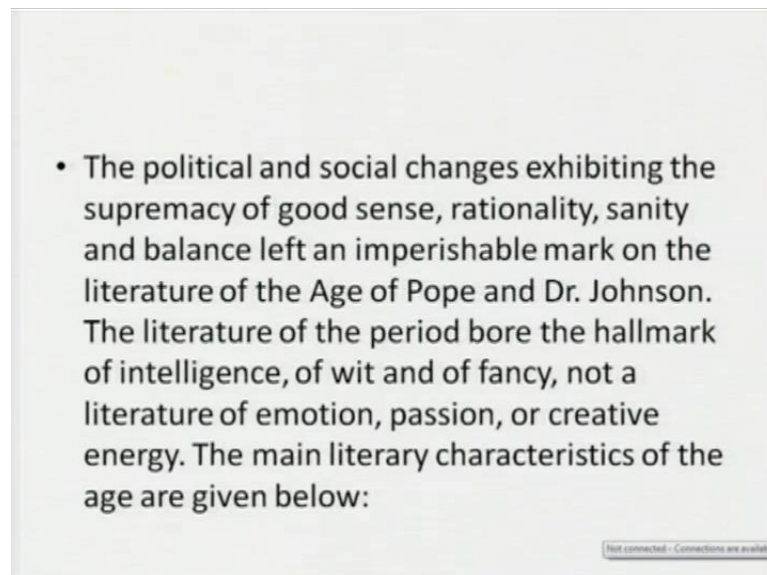
Development of literary forms:

- Viewed as a whole, this period is seen to be one of transition. The Elizabethan fervour had spent itself, and the new classicism was still in the making. Yet the time is important in the development of literary forms and style.

Not connected - Connections are available

Development of the literary forms, therefore, viewed as a whole; this period is seen to be one of transition, isn't it? So, the Elizabethan fervor had spent itself, and the new classicism was still in the making. Yet the time is important in the development of literary, new literary forms.

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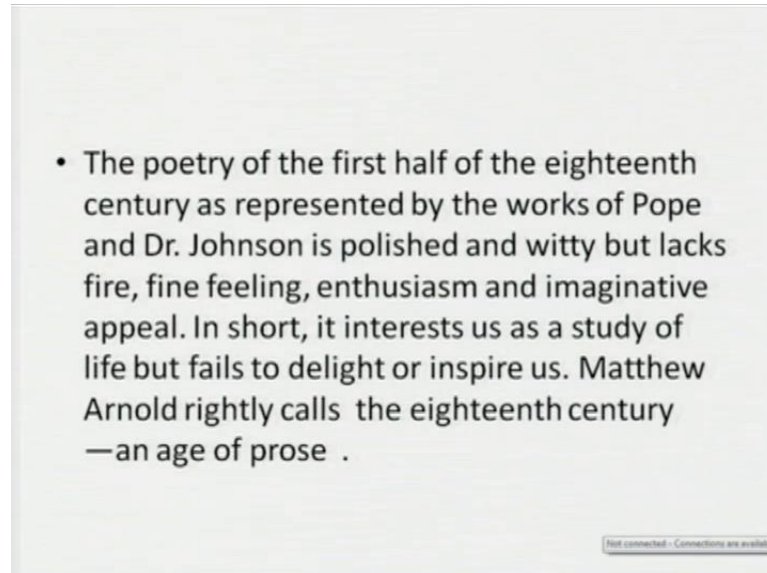
- The political and social changes exhibiting the supremacy of good sense, rationality, sanity and balance left an imperishable mark on the literature of the Age of Pope and Dr. Johnson. The literature of the period bore the hallmark of intelligence, of wit and of fancy, not a literature of emotion, passion, or creative energy. The main literary characteristics of the age are given below:

Not connected - Connections are available

Political and social changes exhibiting the supremacy of good sense, rationality, on the literature of days of age of Pope and Doctor Johnson, and why it is called age of prose and reason; we have to see, not of poetry, because a large number of practical interests

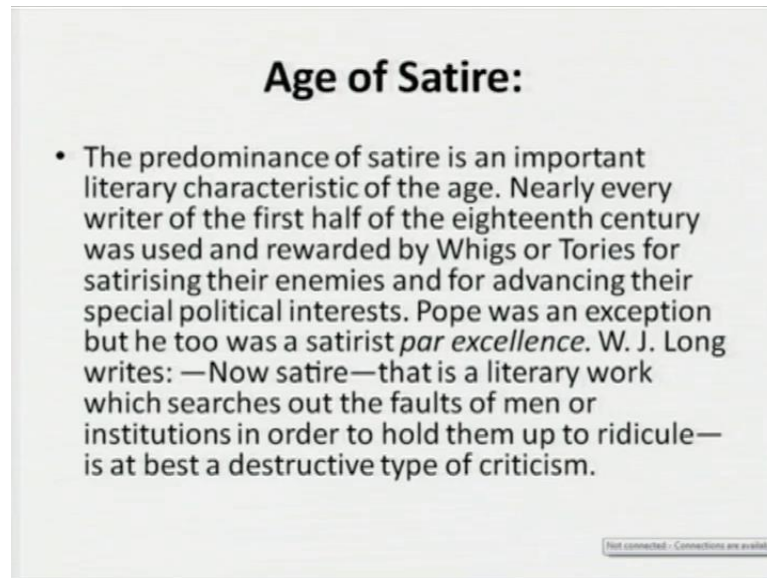
arising from the new social and political conditions, demanded expression; not simply in books, but in pamphlets, magazines and news papers.

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The poetry of the first half of the 18th century was represented by the works of Pope and polished and witty, but lacks fire feeling. Matthew Arnold rightly, calls the 18th century, the age of prose. Well, when we had talked about Satire, then will see that the predominance of Satire is an important literary characteristic of the age. Nearly, every writer of the first half of the 18th century was used and rewarded by the two parties; the Whigs or Tories, for satirizing their enemies.

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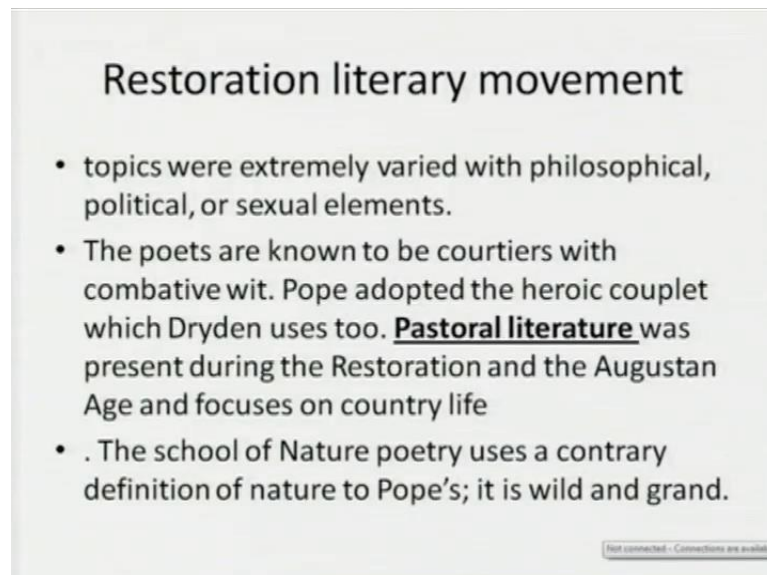
Age of Satire:

- The predominance of satire is an important literary characteristic of the age. Nearly every writer of the first half of the eighteenth century was used and rewarded by Whigs or Tories for satirising their enemies and for advancing their special political interests. Pope was an exception but he too was a satirist *par excellence*. W. J. Long writes: —Now satire—that is a literary work which searches out the faults of men or institutions in order to hold them up to ridicule—is at best a destructive type of criticism.

Not connected - Connections are available

They were employed by these two different groups, and Pope was an exception, but he too was a satirist *par excellence*, and WJ Long writes now, satire that is a literary work which, searches out the faults of men or institutions, in order to hold them up to ridicule, is at best a destructive type of criticism; so, where it had a negative dimension to it.

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Restoration literary movement

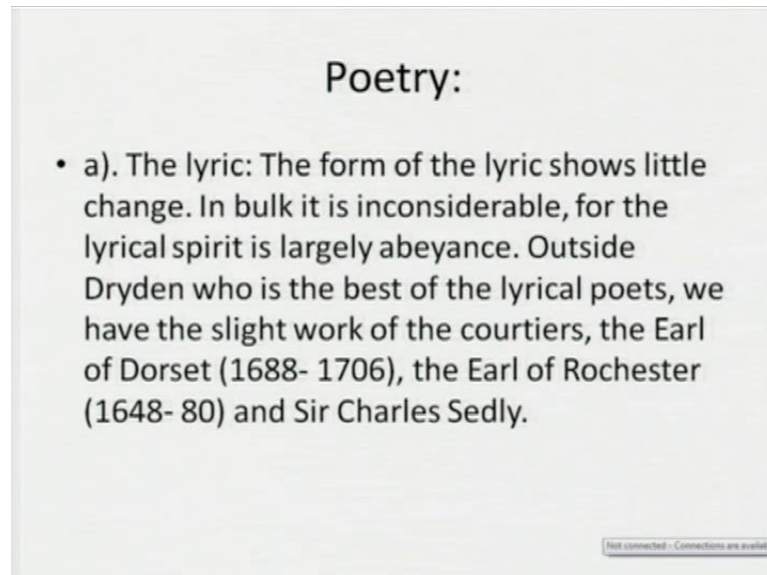
- topics were extremely varied with philosophical, political, or sexual elements.
- The poets are known to be courtiers with combative wit. Pope adopted the heroic couplet which Dryden uses too. **Pastoral literature** was present during the Restoration and the Augustan Age and focuses on country life
- . The school of Nature poetry uses a contrary definition of nature to Pope's; it is wild and grand.

Not connected - Connections are available

Restoration literary movement; when we go back to the restoration, having its impact upon the Augustan age, we find, were extremely varied, with philosophical, political or sexual elements. Pastoral literature, somewhere or the other, was present during the

restoration, but the Augustan age focuses, not on country life. The school of nature poetry uses a contrary definition of nature to pope's; this is wild and grand.

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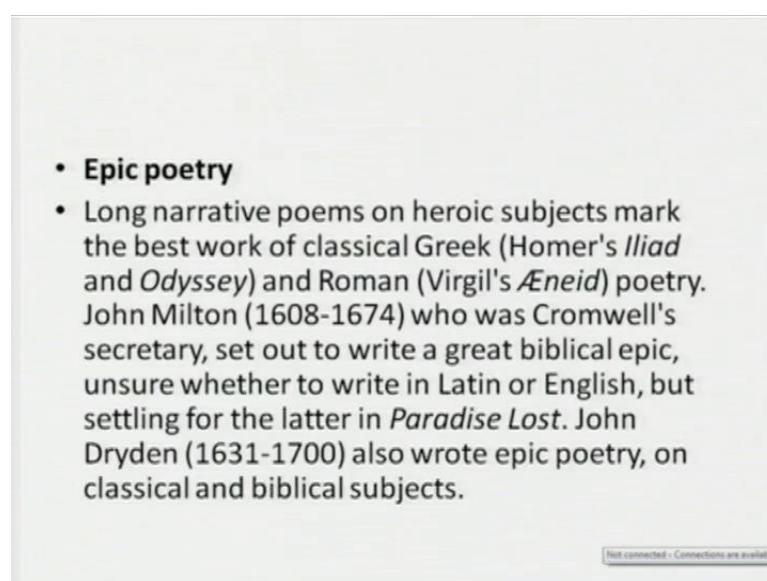
Poetry:

- a). The lyric: The form of the lyric shows little change. In bulk it is inconsiderable, for the lyrical spirit is largely abeyance. Outside Dryden who is the best of the lyrical poets, we have the slight work of the courtiers, the Earl of Dorset (1688- 1706), the Earl of Rochester (1648- 80) and Sir Charles Sedly.

Not connected - Connections are available

Then, poetry, we find the lyric. So, little change in bulk; it is inconsiderable for the lyrical, largely abeyance. Outside Dryden, who is the best of the lyrical poets, we have the slight work of the courtiers, the Earl of Dorset, and Sir Charles Sedly, and the Earl of Rochester.

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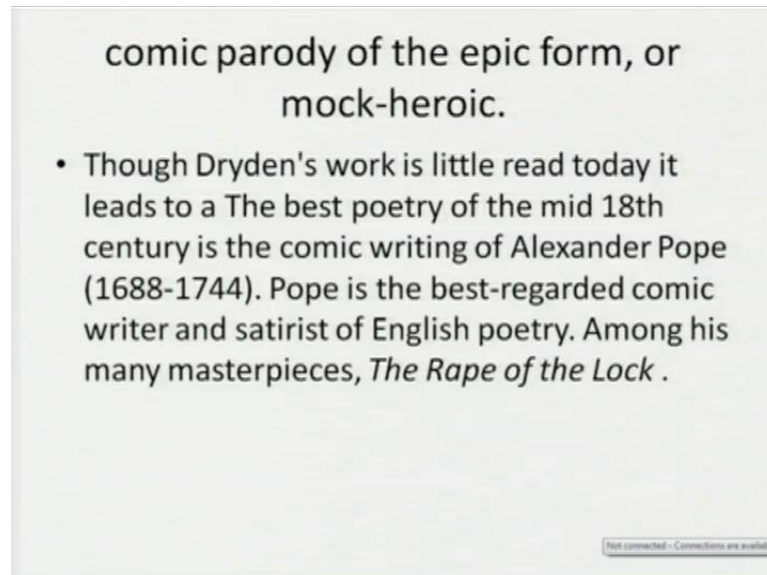


- **Epic poetry**
- Long narrative poems on heroic subjects mark the best work of classical Greek (Homer's *Iliad* and *Odyssey*) and Roman (Virgil's *Aeneid*) poetry. John Milton (1608-1674) who was Cromwell's secretary, set out to write a great biblical epic, unsure whether to write in Latin or English, but settling for the latter in *Paradise Lost*. John Dryden (1631-1700) also wrote epic poetry, on classical and biblical subjects.

Not connected - Connections are available

Epic poetry; we come into epic poetry, how it was; somehow, have limitation. Long narrative poems on heroic subjects, mark the best work of classical Greek.

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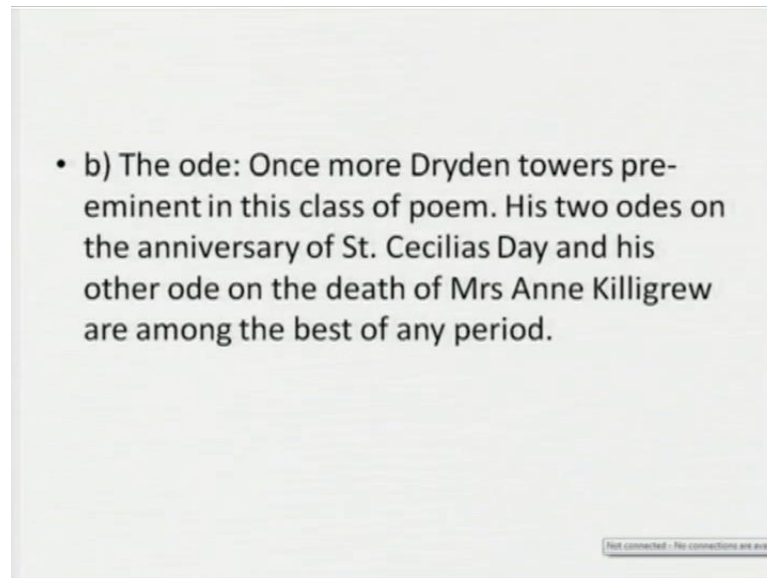
comic parody of the epic form, or
mock-heroic.

- Though Dryden's work is little read today it leads to a The best poetry of the mid 18th century is the comic writing of Alexander Pope (1688-1744). Pope is the best-regarded comic writer and satirist of English poetry. Among his many masterpieces, *The Rape of the Lock* .

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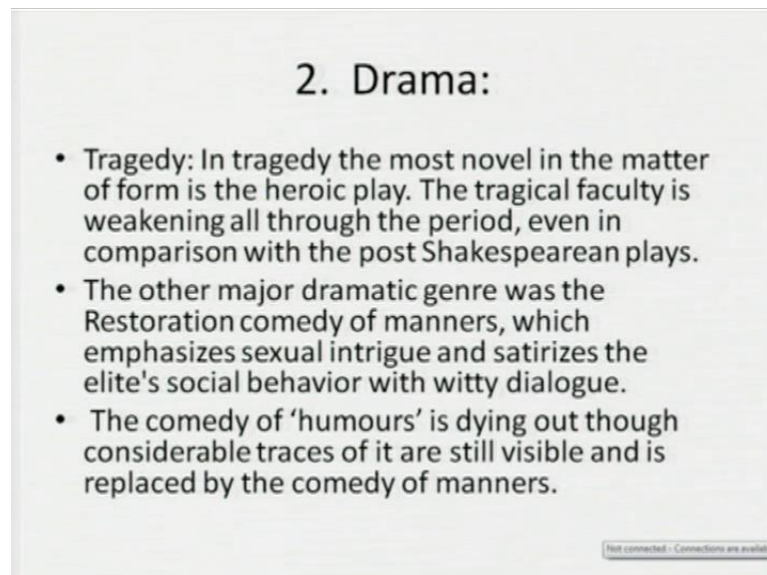
We have seen how, latter in paradise law. John Dryden also wrote epic poetry, but on classical and biblical poems. The comic parody of the epic form; we have the mock heroic, as we have found in Dryden where, we experimented with that, and the best example is pope's; the Rape of the Lock. Though Dryden's work is little read today, it leads to a the best poetry of the mid 18th century, is the comic writing of Alexander Pope and pope is the best regarded comic writer and satirist of English poetry.

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Among his many masterpieces, the mock heroic is the Rape of the Lock. The ode, once more, Dryden towers are eminent in this class of poem. His two odes on the anniversary of Saint Ceciliias day, and his other ode on the death of Mrs. Anne Killigrew, are among the best of any period and we have already done that.

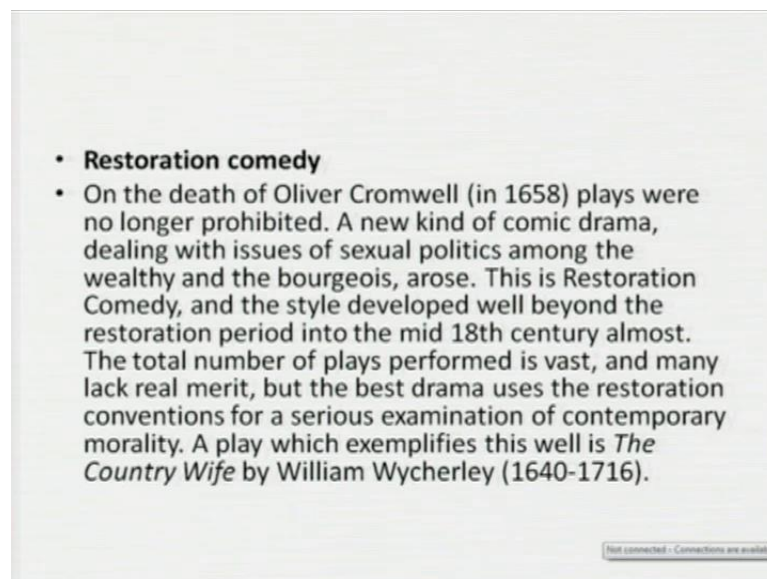
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Drama, therefore, we will have to see how from the sentimental comedy that tragedy and to the heroic play. So, tragedy, the most novel in the matter of form is the heroic play. The tragical faculty is weakening, all through the period even in comparison, with the

post Shakespearean plays. Other major dramatic genre was the restoration, which was a very significant mark. Comedy of manners; which emphasizes sexual intrigue and satirizes the elite's social behavior with very witty dialogue. So, it was the dialogue which was this, at the stage of this place. Comedy of humours is dying out, though considerable traces of it; Johnson's, Ben Johnson's comedy of humours, was still visible and was replaced by the comedy of manners.

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So, restoration comedy; when we look into it, were no longer prohibited on the death of Oliver Cromwell. A new kind of comic drama, which dealt with issues of sexual politics among the wealthy, and the bourgeois arose, and this is restoration comedy. Many lack merit, many say, but the best drama uses the restoration convention for a serious examination of contemporary morality, a play which exemplifies this well is the country wife by William Wycherley.

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Theatre in England during the 18th Century

was dominated by, David Garrick (1717-1779) His performances had a tremendous impact on the art of acting, from which ultimately grew movements such as realism and naturalism..

Plays now dealt with ordinary people as characters, such as in *She Stoops to Conquer* by Oliver Goldsmith (1730-1734), and *The School for Scandal* by Richard Sheridan. the growing desire for freedom both in Europe and North America. It was also in the 18th Century that commercial theatre began to make its appearance in the colonies of North America.

- and it changed the face of theatre as well. playwrights such as Henrik Ibsen (1828-1906), George Bernard Shaw (1856-1950), and Anton Chekov (1860-1904) Oscar Wilde
-

Not connected - Connections are available

The theatre in England during the 18th century, therefore, was dominated by the actor David Garrick. His performances had a tremendous impact on the art of acting from which, ultimately, grew movements such as realism and naturalism. Of course, there were plays which dealt with ordinary people as characters, such as in *she stoops to conquer* by Oliver Goldsmith, and we have *the school for scandal* by Richard Sheridan. The growing desire for freedom, both in Europe and North America; it was also in the 18th century that commercial theatre began to make its appearance in the colonies of North America.

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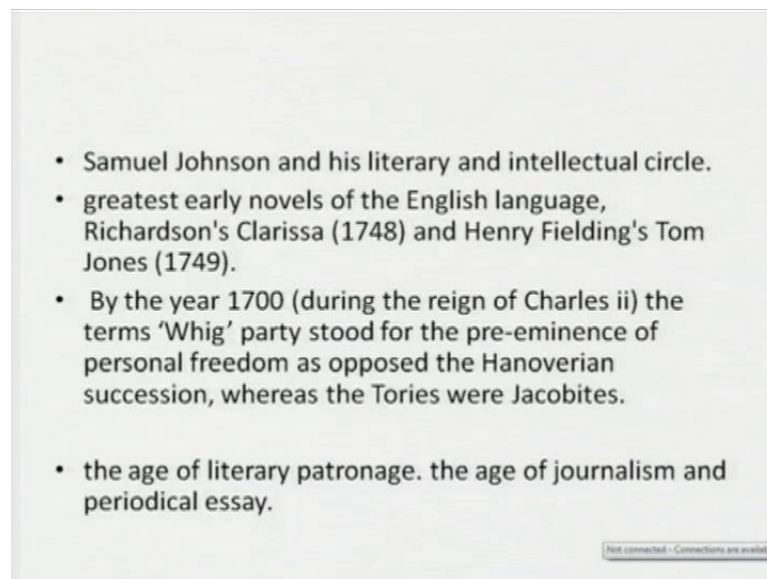
Prose:

- With the exception of the work of Dryden and Bunyan, the prose work of the time is of little moment. Dryden's prose is almost entirely devoted to literary criticism; Bunyan's contribution shows a remarkable development of the prose allegory. The remainder of the prose writers deal with political and miscellaneous subjects, with in addition some theological and historical writing.
-

Not connected - Connections are available

Well, in prose, therefore, when we say that it is the time of prose in this age, with the exception of the work of Dryden and Bunyan; the prose work of the time was of little moment, even then. Dryden's prose is almost entirely, devoted to literary criticism. Bunyan's contribution shows a remarkable development of the prose allegory, and Samuel Johnson and his literary and intellectual circle, when we come to the prose work, we find that he had the greatest early novels of the English language comes in; Richardson's *Clarissa* and Henry Fielding's *Tom Jones*; this was in 1749.

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By the year 1700, during the reign of Charles second, the term Whig party stood for the pre eminance of personal freedom as opposed, the Hanoverian succession, whereas the Tories were Jacobites. So, this age was also, the age of literary patronage; the age of journalism and periodical essay.

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The Tatler and The Spectator
Joseph Addison and Richard Steele

- the *Spectator* papers are written by a persona, the Spectator
- Joseph Addison contributed 274 essays out a total of 555; Steele wrote 236 for this periodical. Addison also assisted Steele with the *Guardian* which Steele began in 1713.
- The breezy, conversational style of the essays dealing with morals and manners :
- *" the false arts of life, to pull off the disguises of cunning, vanity, affectation, and recommend a general simplicity in our dress, our discourse and our behaviour."*

Not connected - Connections are available

When we look at the essay in our lecture on genres, we had done that; that the Tatler and the spectator, the names which signed very permanently, are those of Joseph Addison and Richard Steele, and how the breezy conversational style or a journalistic prose of our times, went back to these days, to these efforts.

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The Historical background 1700- 1750:

- **The Rise of the Political Parties:** In the reign of Charles II the term 'Whig' and 'Tory' first became current: by the year 1700 they were in everybody's mouth. About that time domestic politicians became sharply cleft into two groups that were destined to become established as the basis of our political system. Domestic affairs while they never approached the stage of bloodshed, took on a new acrimony that was to affect literature deeply.

Not connected - Connections are available

When we look into the historical rise of the political parties, therefore, as we have seen that a Whig and the Tory, first became current, and the domestic affairs, where also, somehow influencing the representation of the type, and after the succession of the house

of Hanover, the first half of the 18th century was a period of stabilization, and steadily growing wealth and prosperity.

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- The Foreign War: This war of the Spanish Succession was brilliantly successful under the leadership of Marlborough, was a prominent Tory politician. Contemporary literature is much concerned both with the war and the peace.
- The reign of Queen Anne in early 18th-century England is commonly known as Augustan age. The death of Anne, in the year 1714, the succession took effect, in spite of the efforts of the Tories, who were anxious to restore the Stuarts. **The events of the year 1714 deeply influenced the lives of Addison, Steele, Swift and many other writers of lesser degree.**

Not connected - Connections are available

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The Spirit of the Age:

- After the succession of the House of Hanover the first half of the eighteenth century was a period of stabilization and steadily growing wealth and prosperity. The evils of the approaching Industrial Revolution had not yet been realized, and the country, still free from any suggestion of acrimonious class consciousness, underwent a period of comfortable aristocratic rule, in which local government rested on the squires, typified by Sir Roger de Coverley.

Not connected - Connections are available

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- It was an age of tolerance moderation and common sense, which in cultured circles at least, sought to refine manners and introduce into life the rule of sweet reasonableness.
- The balance of political power, in spite of the fifty years' superiority of the Whig oligarchy, was so even as to preclude fanatical party policies while the established Church pursued a placid middle way **This middle way of control and reason and the distrust of 'enthusiasm' are faithfully reflected in the literature of the period.**

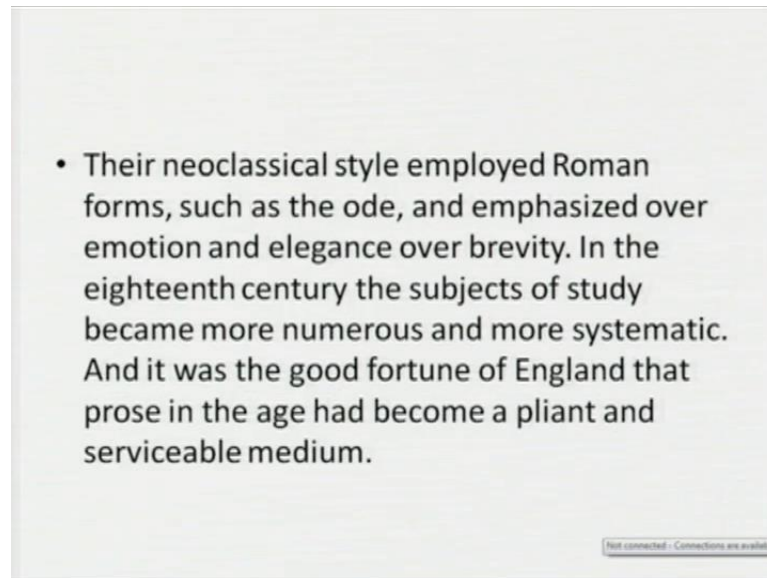
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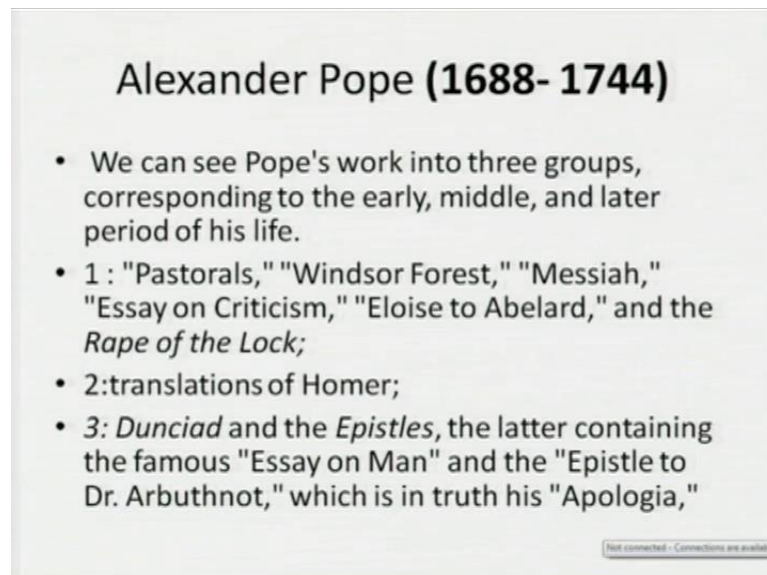
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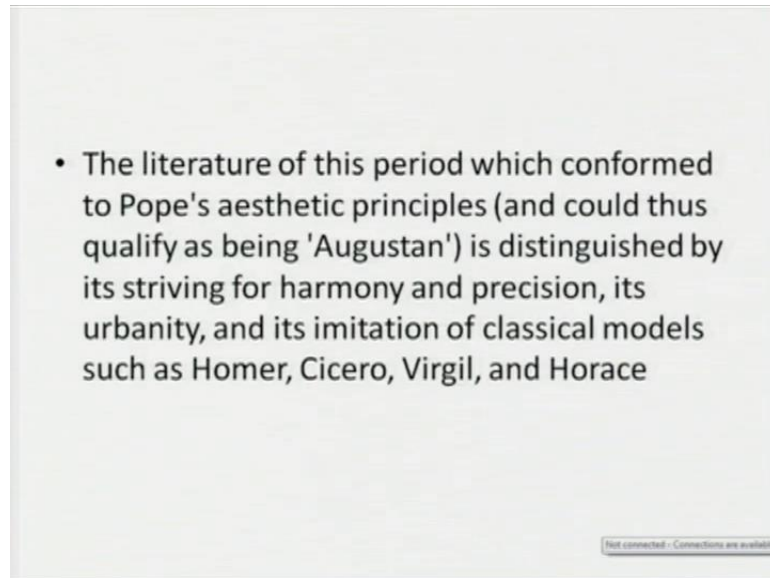
Their neoclassical style employed Roman forms, such as the ode, as we have seen, and emphasized over emotion and elegance over brevity.

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When we come to Alexander Pope from 1688 to 1744, we can see Pope's work into three groups, corresponding to the early, middle and later period of his life. The first part are the pastorals.

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The second is the translations of Homer, and the third is the Dunciad and the Epistles. The latter containing the famous essay on man, and the epistle to doctor Arbuthnot. So, the literature of this period which, conformed to pope's aesthetic principles; I had remarked that this was the growing of the aesthetic principles, which was coming into the literature, and could thus, qualify as being Augustan, is distinguished by its striving for harmony of form and precision. So, it was a different form of aesthetic, a different form of technique which, they were looking at. So, it became literature, became a tool of representation, and its urbanity and its imitation of classical models, such as homer, Cicero, Virgil and Horace.

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**The Emergence of New Literary Themes and Modes,
1745-1784 (death of Samuel Johnson)**

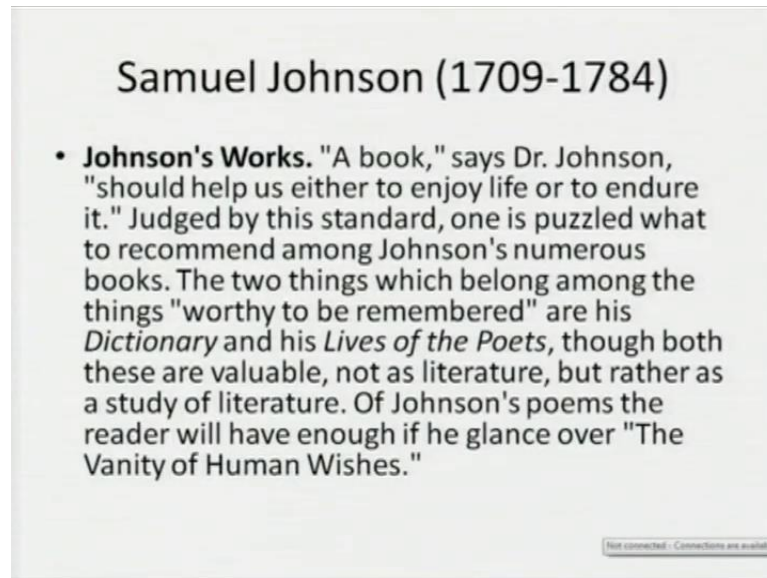
- Novelists became better known than poets, and intellectual prose forms such as the essay proliferated.
- The mid-eighteenth century is often referred to as the "Age of Johnson" after the renowned essayist Samuel Johnson, who in 1755 wrote one of the first English dictionaries to define word meanings by employing quotations taken from the best English writers, past and present.
- By the 1740s the novel rose to dominate the literary marketplace, with writers like Henry Fielding, Samuel Richardson, and Laurence Sterne defining the form and its modes of representing the private lives of individuals.

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So, when we come after pope, the emergence of new literary themes and mode, we see that with the death of Samuel Johnson in 1784, novelists became better known than poets, and intellectual prose forms, such as the essay proliferated. Mid 18th century is often, referred to as the age of Johnson 2, after the renowned essayist, Samuel Johnson, who in 1755, wrote one of the first English dictionaries, to define word meanings. So, the first English dictionary is attributed to him, by employing quotations, taken from the best English writers, past and present, and also, by the 1740s, the novel rose to dominate the literary marketplace with writers like Henry Fielding, Samuel Richardson, Laurence Sterne, defining the form and its mode of representing the private lives of individuals.

So, mind you; while we are doing these forms, what do you think of; literature as representation or literature as imitation; you must be going through so many different ways of reading a text, of interpreting a text, and when we look into it, we sometimes think that literature has different dimensions of understanding an individual or a society. These writers, in different ways, were occupied, preoccupied, how it form with a way of representation, with the way of how literature can be written; right. Therefore, I feel that you as students of technical field also, will understand the importance of form, the importance of poem system takes in writing something, which is of imagination, may be; but ultimately, it leads to a technique in representation.

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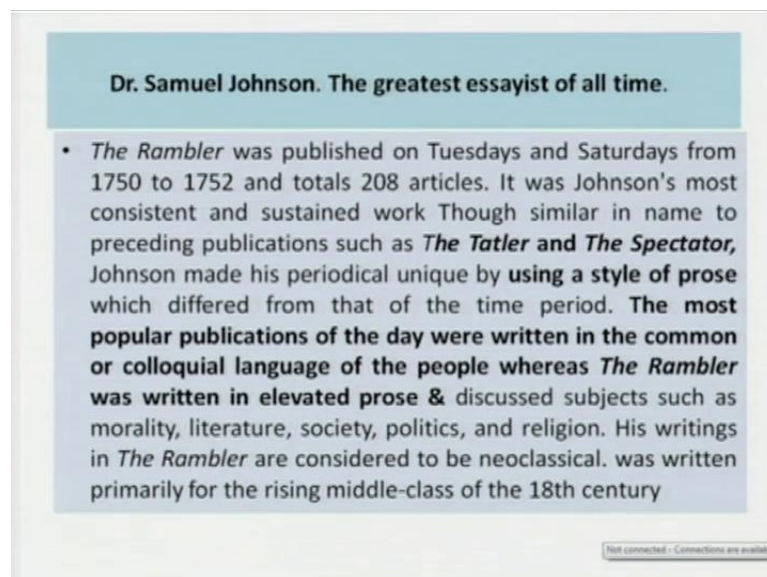
Samuel Johnson (1709-1784)

- **Johnson's Works.** "A book," says Dr. Johnson, "should help us either to enjoy life or to endure it." Judged by this standard, one is puzzled what to recommend among Johnson's numerous books. The two things which belong among the things "worthy to be remembered" are his *Dictionary* and his *Lives of the Poets*, though both these are valuable, not as literature, but rather as a study of literature. Of Johnson's poems the reader will have enough if he glance over "The Vanity of Human Wishes."

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So, when we come to Samuel Johnson; what did he say; a book says Dr Johnson should help us, either to enjoy life or to endure it. So, the question of aesthetic literature or the like is something which, we must take into consideration, when we study language and literature, right. It is somewhere, another dimension, another perspective in which, we understand literature.

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Dr. Samuel Johnson. The greatest essayist of all time.

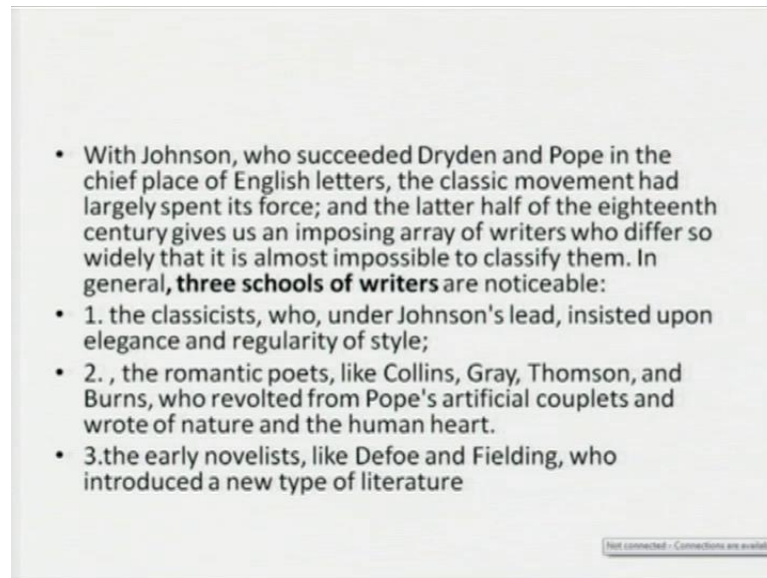
- *The Rambler* was published on Tuesdays and Saturdays from 1750 to 1752 and totals 208 articles. It was Johnson's most consistent and sustained work Though similar in name to preceding publications such as *The Tatler* and *The Spectator*, Johnson made his periodical unique by **using a style of prose** which differed from that of the time period. **The most popular publications of the day were written in the common or colloquial language of the people whereas *The Rambler* was written in elevated prose &** discussed subjects such as morality, literature, society, politics, and religion. His writings in *The Rambler* are considered to be neoclassical. was written primarily for the rising middle-class of the 18th century

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Judged by this standard, one is puzzled what to recommend among Johnson's numerous books, we have seen, are his dictionary and his lives of the poets, which were almost like

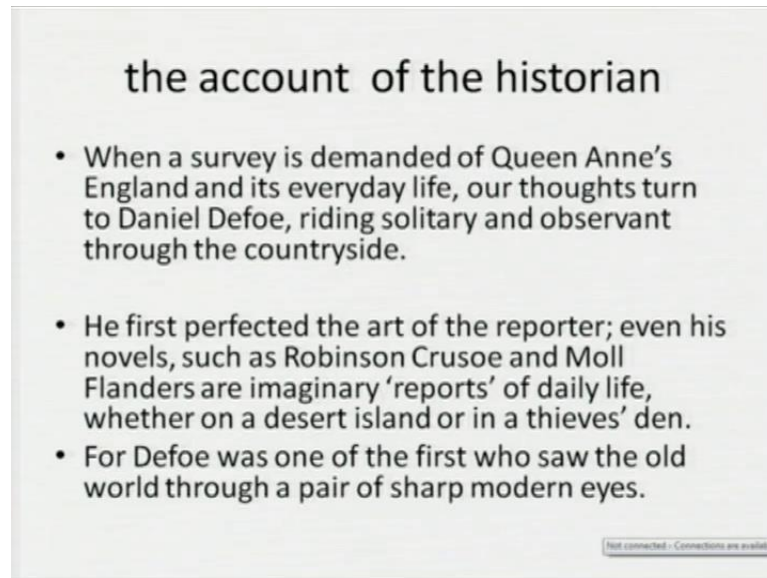
biographies of all the leading writers of the time. He was also called the greatest essayist of all time, especially, to the Tatler and the Spectator and where, colloquial English, language of the people was shown, and also written in elevated prose. With Johnson, who succeeded Dryden and Pope, in the chief place of English letters, the classic movement had largely spent its forms.

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So, now we can see that how it had taken its form through the different period, through the different writers, and the latter half of the 18th century, gives us an imposing array of writers, who differ so widely that it was almost, impossible to classify them. In general, three schools of writers are noticeable.

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the account of the historian

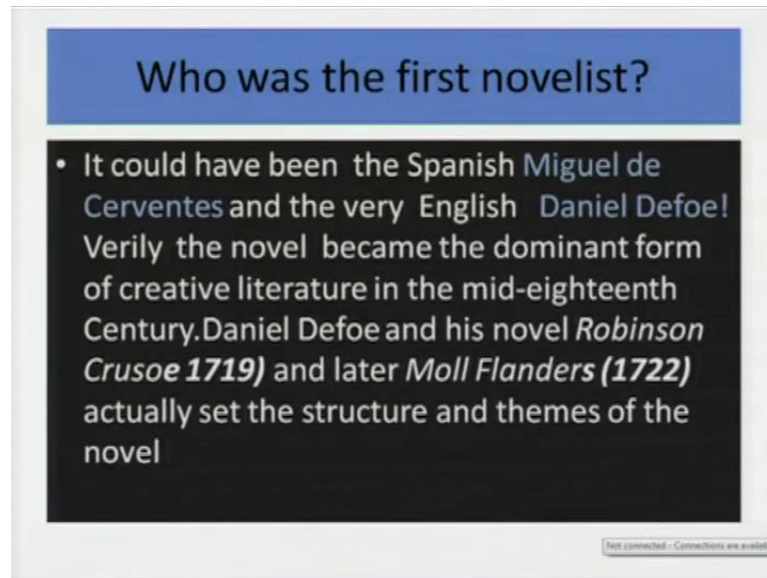
- When a survey is demanded of Queen Anne's England and its everyday life, our thoughts turn to Daniel Defoe, riding solitary and observant through the countryside.
- He first perfected the art of the reporter; even his novels, such as Robinson Crusoe and Moll Flanders are imaginary 'reports' of daily life, whether on a desert island or in a thieves' den.
- For Defoe was one of the first who saw the old world through a pair of sharp modern eyes.

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First, the classicist's writer, Dr Johnson, and the Johnson leads; second, the romantic poets. The pre romantics like Collins, Gray Thompson and Burns, who were the precursors of the romanticism, and also, the early novelists like Defoe and Fielding, who introduced a new type of literature. So, when we come into Daniel Defoe, we can see that he shows an account of a historian; it is almost, as if he is documenting what is going on around him.

When a survey is demanded of Queen Annes, England, and its everyday life, our thoughts always, turn to Daniel Defoe; riding solitary and observant through the countryside. This is what Crewellin has said in the social history of English literature. He first perfected the art of the reporter, and you have to see; it was not Addison and Steele, but it was Daniel Defoe, who could report on what he had seen and put it into literature. Even his novels, such as Robinson Crusoe and Moll Flanders, are imaginary reports of daily life, whether on a desert island or in a thief's den. For Defoe was one of the first, who saw the old world through a pair of sharp modern eyes.

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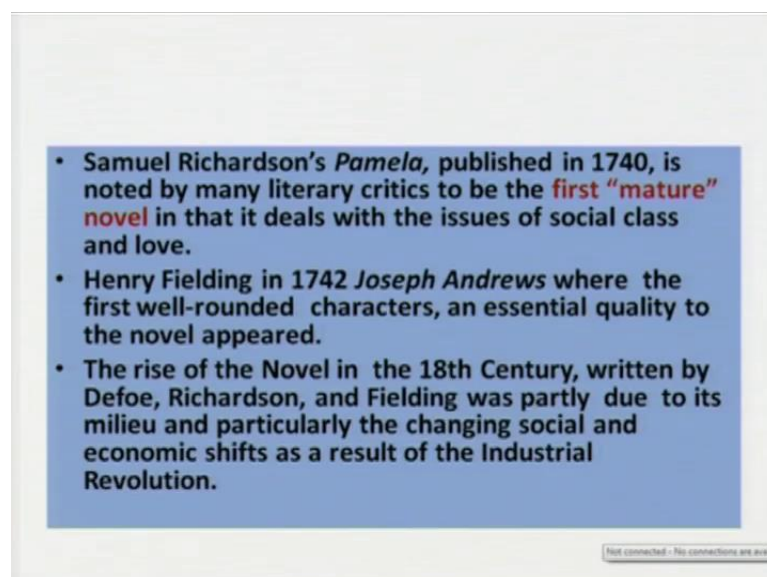
Who was the first novelist?

- It could have been the Spanish Miguel de Cervantes and the very English Daniel Defoe! Verily the novel became the dominant form of creative literature in the mid-eighteenth Century. Daniel Defoe and his novel *Robinson Crusoe* (1719) and later *Moll Flanders* (1722) actually set the structure and themes of the novel

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So, the first modern, you can term him. Who was the first novelist, therefore? If you can say that it was Spanish Cervantes and the very English Daniel Defoe. So, both of them can occupy the same position. Verily, the novel became the dominant form of creative literature in the mid 18th century. Daniel Defoe and his novel *Robinson Crusoe* in 1719, and later, *Moll Flanders*, 1722; the reading public has increased, and you see that it was something that he had a great followers.

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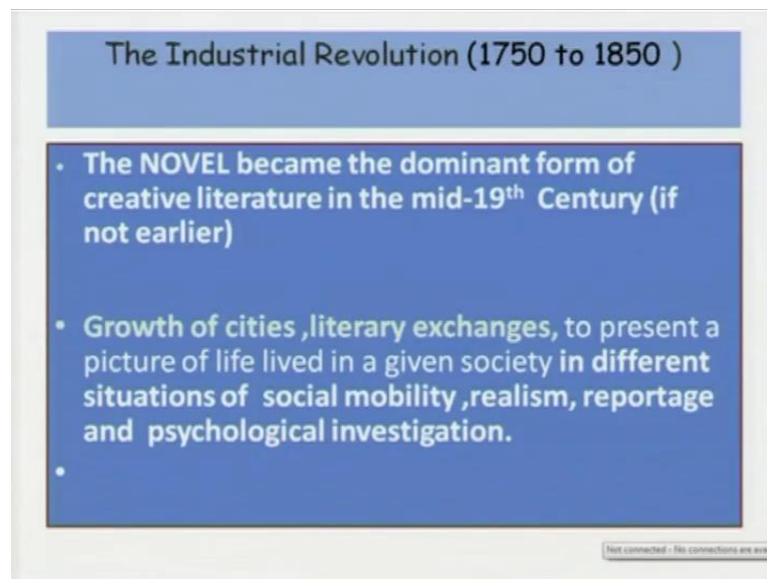


- Samuel Richardson's *Pamela*, published in 1740, is noted by many literary critics to be the first "mature" novel in that it deals with the issues of social class and love.
- Henry Fielding in 1742 *Joseph Andrews* where the first well-rounded characters, an essential quality to the novel appeared.
- The rise of the Novel in the 18th Century, written by Defoe, Richardson, and Fielding was partly due to its milieu and particularly the changing social and economic shifts as a result of the Industrial Revolution.

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Then, comes Samuel Richardson's Pamela, published in 1740; supposed to be the first mature novel; Henry fielding with characters, became prominent and essential quality to the novel appear; the building Soman or whatever, you call it; how a character develops in the process of the whole novel and the rise of the novel in the 18th century, written by Defoe, Richardson and fielding, was partly due to its milieu and particularly, the changing political, social, economic shifts as a result of the industrial revolution, granted this.

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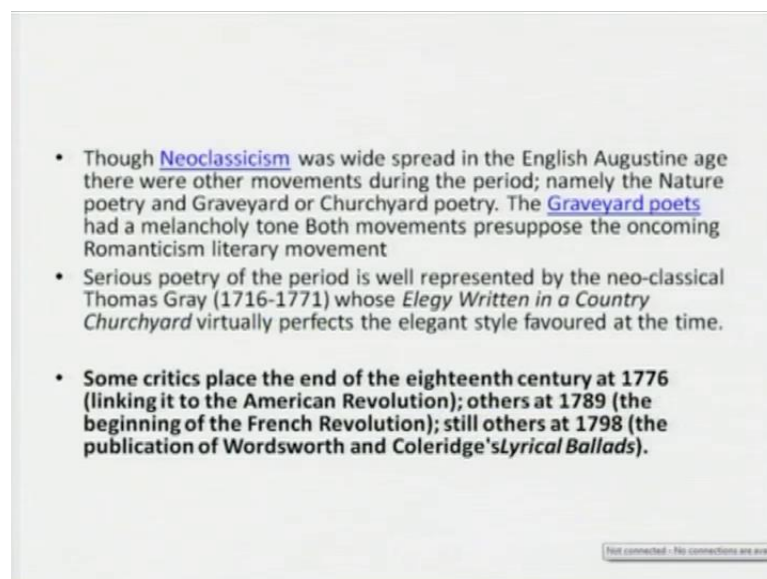


The Industrial Revolution (1750 to 1850)

- The NOVEL became the dominant form of creative literature in the mid-19th Century (if not earlier)
- Growth of cities ,literary exchanges, to present a picture of life lived in a given society in different situations of social mobility ,realism, reportage and psychological investigation.
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- Though [Neoclassicism](#) was wide spread in the English Augustine age there were other movements during the period; namely the Nature poetry and Graveyard or Churchyard poetry. The [Graveyard poets](#) had a melancholy tone Both movements presuppose the oncoming Romanticism literary movement
- Serious poetry of the period is well represented by the neo-classical Thomas Gray (1716-1771) whose *Elegy Written in a Country Churchyard* virtually perfects the elegant style favoured at the time.
- **Some critics place the end of the eighteenth century at 1776 (linking it to the American Revolution); others at 1789 (the beginning of the French Revolution); still others at 1798 (the publication of Wordsworth and Coleridge's *Lyrical Ballads*).**

Not connected - No connections are available

You have to grant that it was the milieu, which ultimately, gave place to the rise of the novel. So, the industrial revolution from 1750 to 1850 became the dominant form of creative literature, even in the mid 19th century. When we go to the romantic age, will find that it was, apart from poetry, it was also one of the dominant generals. Though, neoclassicism was spread in the English Augustine period, there were other movements during the period. What was coming around after Johnson? There was the graveyard poets, had a melancholy tone, both movements presupposes the oncoming romanticism literary movement.

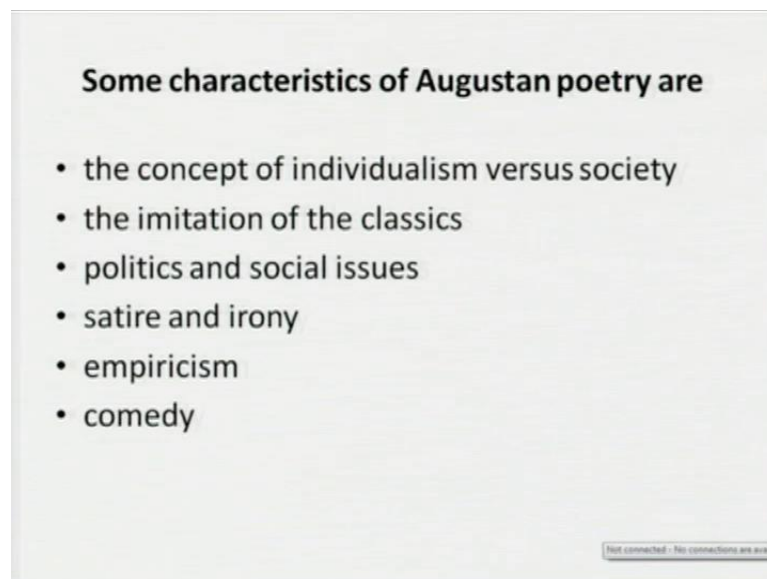
Serious poetry of the period is well represented by the neoclassical Thomas Gray, from 1716 to 1771, whose elegy written in a country such as, this is a poem I think each one of you should read, and it is an excellent poem, and a classic poem, virtually perfects the elegant style, favored at the time. Some critics also, place the end of the 18th century at 1776, linking it to the American Revolution; others at 1789, the beginning of the French Revolution; still, others in 1798, and the publication of Wordsworth and Coleridge's lyrical ballads. So, you have to note these landmarks; you have to note these times; whether it was the French revolution, or it was the American revolution, or the publication of Wordsworth and Coleridge's lyrical ballads, because it shows a link or it shows the dividing line between one age and the other.

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- The Transition between the Augustan period and the Romantic period was a drastic shift in literary ideals. The Augustans followed the works of former classical writers, such as Horace, Virgil, and Homer. To them this was the proper and only way to write. They followed the views of Aristotle, which led them to an empirical way of teaching.

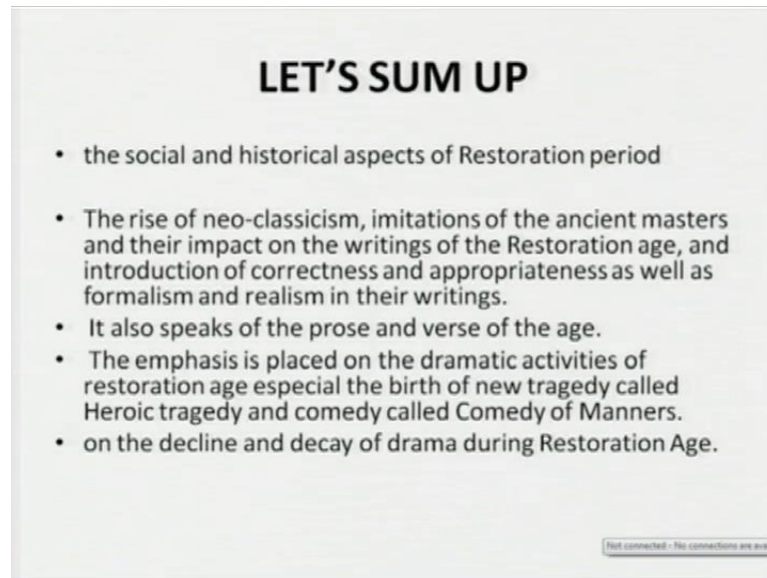
So, this transition between the Augustan period and the romantic period was a drastic shift in literary ideas. The Augustans followed the works of former classical writers as we have seen, such as Horace, Virgil and Homer. The attention to detail, the attention to the rules, the attention to the perfection, and elegance of prose; where, everything was somehow went under great scrutiny; everything was not just spontaneous imagination or spontaneous overflow of feelings. To them, this was a proper and only way to write.

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They followed the views of Aristotle, which led them to an empirical way of teaching. Therefore, some characteristics of Augustan poetry are the concept of individualism versus society; the imitation of the classics, if you look into that; political and social issues, which are equally important; satire and irony; irony tells of that is a way that rhetoric or prosodic come into form empiricism and comedy.

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LET'S SUM UP

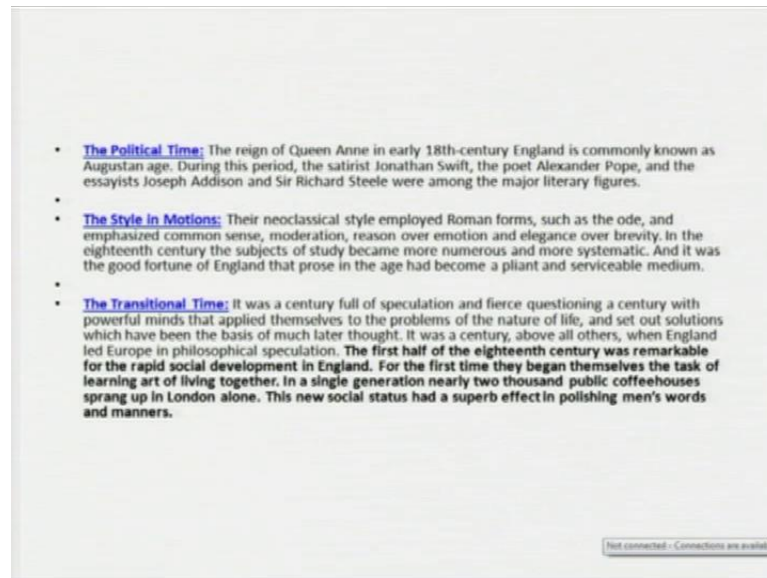
- the social and historical aspects of Restoration period
- The rise of neo-classicism, imitations of the ancient masters and their impact on the writings of the Restoration age, and introduction of correctness and appropriateness as well as formalism and realism in their writings.
- It also speaks of the prose and verse of the age.
- The emphasis is placed on the dramatic activities of restoration age especial the birth of new tragedy called Heroic tragedy and comedy called Comedy of Manners.
- on the decline and decay of drama during Restoration Age.

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Let us sum up. The social and historical aspects of restoration period; though, you have seen the rise of neo classicism, imitations of the ancient masters and their impact on the writings of the restoration age; you can say it was a conscious imitation of the classics and introduction of correctness and appropriateness, as well as formalism and realism in their writings. So, when we talk about the imitation, the conscious imitation of the classic, then we know that it was a self conscious imitation, and somewhere that national character of the literature was lost flog; somewhere, it was way of imitation, which gave a hurdle, place the hurdle to representation.

It also speaks of the prose and verse of the age. The emphasis is placed on the dramatic activities of restoration age, especially, the birth of new tragedy called heroic tragedy, and comedy called comedy of manners, on the decline and decay of drama, during restoration age.

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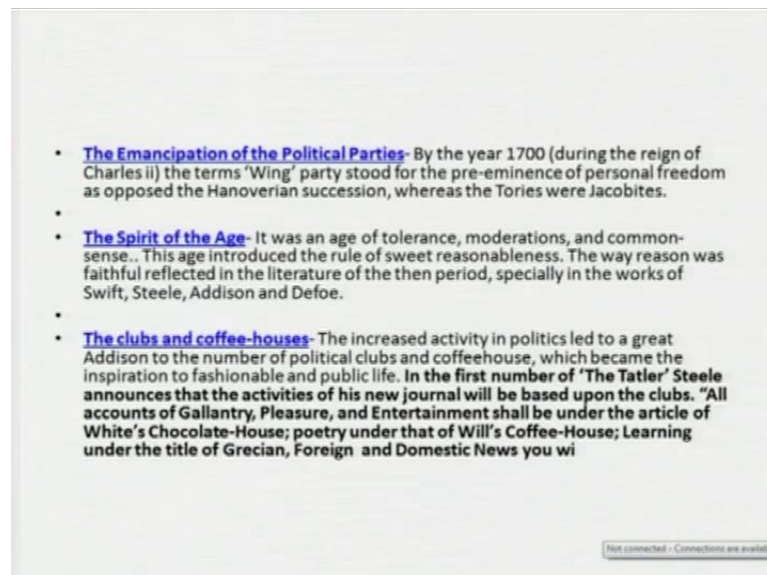


- **The Political Time:** The reign of Queen Anne in early 18th-century England is commonly known as Augustan age. During this period, the satirist Jonathan Swift, the poet Alexander Pope, and the essayists Joseph Addison and Sir Richard Steele were among the major literary figures.
- **The Style in Motions:** Their neoclassical style employed Roman forms, such as the ode, and emphasized common sense, moderation, reason over emotion and elegance over brevity. In the eighteenth century the subjects of study became more numerous and more systematic. And it was the good fortune of England that prose in the age had become a pliant and serviceable medium.
- **The Transitional Time:** It was a century full of speculation and fierce questioning a century with powerful minds that applied themselves to the problems of the nature of life, and set out solutions which have been the basis of much later thought. It was a century, above all others, when England led Europe in philosophical speculation. **The first half of the eighteenth century was remarkable for the rapid social development in England. For the first time they began themselves the task of learning art of living together. In a single generation nearly two thousand public coffeehouses sprang up in London alone. This new social status had a superb effect in polishing men's words and manners.**

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The political time, therefore, the reign of Queen Anne in early 18th century, England was called the Augustan age and the style in motion, employed Roman forms such as ode, emphasized common sense, moderation, the transitional period from rapid social development in England.

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- **The Emancipation of the Political Parties-** By the year 1700 (during the reign of Charles II) the terms 'Whig' party stood for the pre-eminence of personal freedom as opposed the Hanoverian succession, whereas the Tories were Jacobites.
- **The Spirit of the Age-** It was an age of tolerance, moderations, and common-sense.. This age introduced the rule of sweet reasonableness. The way reason was faithful reflected in the literature of the then period, specially in the works of Swift, Steele, Addison and Defoe.
- **The clubs and coffee-houses-** The increased activity in politics led to a great Addison to the number of political clubs and coffeehouse, which became the inspiration to fashionable and public life. **In the first number of 'The Tatler' Steele announces that the activities of his new journal will be based upon the clubs. "All accounts of Gallantry, Pleasure, and Entertainment shall be under the article of White's Chocolate-House; poetry under that of Will's Coffee-House; Learning under the title of Grecian, Foreign and Domestic News you wi**

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- **Periodical and publishing House-** In every age we have noted specially the political works, which constitute, according to Matthew Arnold, the glory of English literature. Now for the first time we must chronicle the triumph of English prose. During this reign the law of *copy-right* (1709) was passed. The freedom of the press was restored in 1682 and large numbers of periodicals appeared and flourished in their in their different fashions. Steele published 'The Tatler', 'The Spectator' and 'The Plebeian' (an early example of the political0 in 1709, 1711 and 1719 respectively. He also published others short-lived periodicals like 'The Guardian' (1713), 'The Englishman (1713), 'The Reader' (1714) etc. For the interest of the readers a great many numbers of publishing houses were controlled by Edmund Curl, Jacob Tonson, and John Dunton etc.
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- **The New Morality-** The immorality of the Restoration period was absolutely by the new morality of stele, Defoe, Addison, Swift and also others of the then period. Once in the pages of the Spectator, Addison says—"I shall endeavour to enliven morality with wit, and to temper wit with morality."

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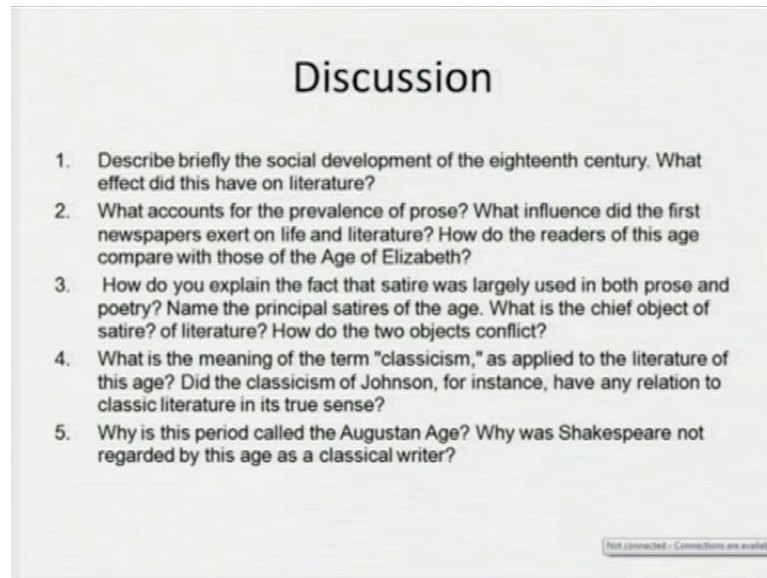
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The spirit of the age, the clubs and the coffee houses, periodical and publishing houses the new morality; so, the transition between the Augustan period and the romantic period was a drastic shift in literary ideas. We will see in the next lecture, the Augustans followed the works of former classical writers. To them, this was the proper and only way to write; they followed the views of Aristotle.

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Discussion

1. Describe briefly the social development of the eighteenth century. What effect did this have on literature?
2. What accounts for the prevalence of prose? What influence did the first newspapers exert on life and literature? How do the readers of this age compare with those of the Age of Elizabeth?
3. How do you explain the fact that satire was largely used in both prose and poetry? Name the principal satires of the age. What is the chief object of satire? of literature? How do the two objects conflict?
4. What is the meaning of the term "classicism," as applied to the literature of this age? Did the classicism of Johnson, for instance, have any relation to classic literature in its true sense?
5. Why is this period called the Augustan Age? Why was Shakespeare not regarded by this age as a classical writer?

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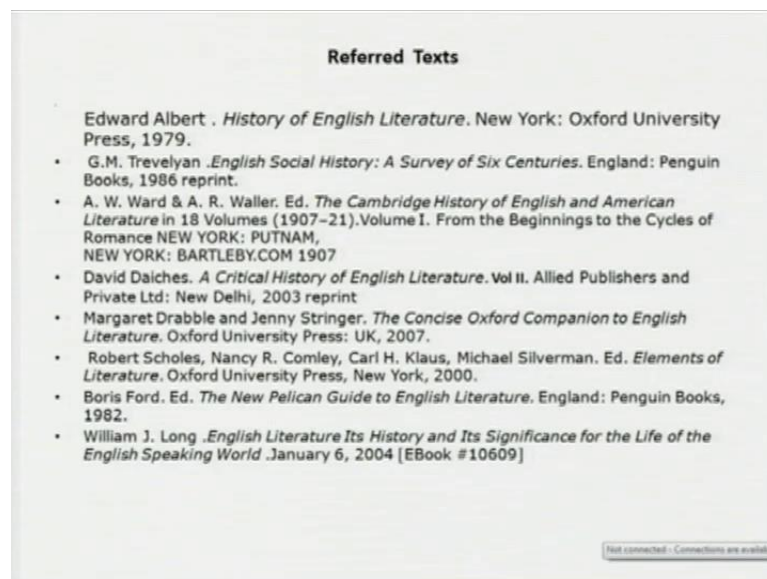
Therefore, we have to see how, we look into this age and how it became the precursor of the next age. So, in the discussion, let us see; describe briefly the social development of the 18th century; what effect did this have on literature; what accounts for the prevalence of prose; why was it, the prose became the hallmark of that age; what influence did the first newspapers exert on life and literature; how do the readers of this age compared with those of the age of Elizabeth, and when you do the difference stages of English history, especially, the history of English literature; you will have to see the different journals that has become very prominent during these ages.

How do you explain the fact that satire was largely, based on both prose and poetry; name the principal satires of the age, whether it was in drama, whether it was in poetry, whether it was in prose; what is the meaning of the term classicism, as applied to the literature of his age; did the classicism of Johnson, for instance, have any relation to classic literature in its true sense; you have to go and explore how, the classic literature after (()) after period of Augustans, had the same elements of decorum or elegance of prose or the system of writing. Why is this period called the Augustan age? Why was Shakespeare, not regarded by this age as a classical writer?

In what respect, is pope a unique writer? How does he reflect the critical spirit of his age in different ways, whether it is in his poetry or in his prose? What are the chief characteristics of his poetry? What great work did Addison and Steele do for literature?

So, they were the beginners, initiators of the journals of thesis. How is their work, a preparation for the novel? For what is, Dr Johnson is famous in literature? Can you explain his great influence? You know, not only, was he hallmark; you can call him a pioneer, an icon, in biography, but also in the way that he was the first, who had brought out the dictionary. What is meant by the modern novel; how does it differ from the early romances and from the adventure story?

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Refer texts, especially, if you want to look into any history of English literature. One text that you will find very helpful for you, especially, for engineering students is Edward Albert's history of English literature, and William J Long's English literature; its history and its significance. If you want to see the English social history the GM Trevelyan's, and then, AW Ward of Cambridge history of English literature, and David Daiches, which is a must for every student of English literature, but you can also go through that critical history of English literature, which is in four volumes, and Margaret Drabble, Robert Scholes' elements of literature where, you see how literature is to be enjoyed, and how you can give more time to understanding different texts.

Thank you.