

Literature for Competitive Exams
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Module – 04
Lecture – 15
The English Poets (contd...)

Welcome back friends. We will continue with our pursuit of the English poets, I will be talking about some of the greatest English poets down the ages we have been doing the romantics. I will do Mathew Arnold and after that moving onto modernism because we do not have much time to discuss the other greats in greater detail, but Mathew Arnold is extremely important and I thought we will at least briefly touch up on his works his life and then moving on to the modernist Odun and T S Eliot. Of course, there are others, but then due to scarcity of time we would not be able to do everyone in detail. However, we will be doing some exercises that would be inclusive of everyone from the beginning to the end and everyone in the middle. So, let us first look at the slide here and your exercises. Read the following.

(Refer Slide Time: 01:20)

1. Read the following:

- Sophocles long ago
Heard it on the A gaeon, and it brought
Into his mind the turbid ebb and flow
Of human misery; we
Find also in the sound a thought,
Hearing it by this distant northern sea.
- The Sea of Faith
Was once, too, at the full, and round earth's shore
Lay like the folds of a bright girdle furled.
But now I only hear
Its melancholy, long, withdrawing roar,
Retreating, to the breath
Of the night-wind, down the vast edges drear
And naked shingles of the world.

Sophocles, long ago heard it on the A gaeon, and it brought into his mind the turbid ebb and flow of human misery. We find also in the sound of thought hearing it by this distant

northern sea. The sea of faith was once too at the full and round earth's shore lay like the folds of a bright girdle furled, but now I only hear it is melancholy, long withdrawing roar retreating to the; breath of the night-wind down the vast edges drear and naked shingles of the world.

(Refer Slide Time: 02:02)

Identify the poem:

- a. Tears, Idle Tears
- b. Dover Beach
- c. Crossing the bar
- d. The Scholar Gypsy

Identify the poem your question, a Tears Idle Tears, b Dover Beach, c Crossing the bar, d The Scholar Gypsy.

(Refer Slide Time: 02:14)

2. Read the following:

- Make me thy lyre, even as the forest is:
- What if my leaves are falling like its own!
- The tumult of thy mighty harmonies
- Will take from both a deep, autumnal tone,
- Sweet though in sadness. Be thou, Spirit fierce,
- My spirit! Be thou me, impetuous one!
- Drive my dead thoughts over the universe
- Like wither'd leaves to quicken a new birth!
- And, by the incantation of this verse,
- Scatter, as from an unextinguish'd hearth
- Ashes and sparks, my words among mankind!
- Be through my lips to unawaken'd earth
- The trumpet of a prophecy! O Wind,
- If Winter comes, can Spring be far behind?

Next one. Read the following. Make me thy lyre even as the forest is: What if my leaves are falling like it is own! The tumult of thy mighty harmonies will take from both a deep autumnal tone, sweet though in sadness. Be thou, Spirit Fierce. My spirit! Be thou me impetuous one! Drive my dead thoughts over the universe, like withered leaves to quicken a new birth! And, by the incantation of this verse, scatter as from an extinguished hearth ashes and sparks my words are among mankind be through my lips to unawakened earth the trumpet of a prophecy! O wind, if winter comes can spring be far behind?

(Refer Slide Time: 03:04)

Identify the poet:

- a. Shelley
- b. Keats
- c. Wordsworth
- d. Blake

Identify the poet, a Shelley, b Keats, c Wordsworth, d Blake.

(Refer Slide Time: 03:11)

3. Read the following

- Loving in truth, and fain in verse my love to show,
- That she, dear she, might take some pleasure of my pain,—
- Pleasure might cause her read, reading might make her know,
- Knowledge might pity win, and pity grace obtain,—
- I sought fit words to paint the blackest face of woe;
- Studying inventions fine her wits to entertain,
- Oft turning others' leaves, to see if thence would flow
- Some fresh and fruitful showers upon my sunburn'd brain.

Next one read the following: Loving in truth, and fain in verse my love to show, that she, dear she, might take some pleasure of my pain, pleasure might cause her read, reading might make her know, knowledge might pity win, and pity grace obtain. I sought fit

words to paint the blackest face of woe; studying inventions fine her wit is to entertain,
oft turning others leaves to see if thence would flow some fresh and fruitful showers
upon my sunburned brain.

(Refer Slide Time: 03:48)

Who is the poet?

- a. Shakespeare
- b. Spenser
- c. Philip Sidney
- d. Thomas Wyatt

Who is the poet? a Shakespeare, b spencer, c Philip Sidney, d Thomas Wyatt.

(Refer Slide Time: 03:59)

4. Who coined the following words?

- i. Smilesmirk
- ii. Scandiknvery
- iii. Weggebobble
- iv. Obstropolos
- v. Pornosophical

Number 4, who coined the following words? Smilesmirk, Scandiknvery, Weggebobble, Obstropolos, Pornosophical.

(Refer Slide Time: 04:15)

Identify the writer:

- a. Lewis Carroll
- b. James Joyce
- c. Evelyn Waugh
- d. Laurence Sterne

Identify the writer, a Lewis Carrol, b James Joyce, c Evelyn Waugh, d Laurence Sterne.

(Refer Slide Time: 04:25)

5. Which plays of Shakespeare are these titles from?

- i. Pale Fire (Nabokov)
- ii. Brave New World (Huxley)
- iii. Under the Greenwood Tree (Hardy)
- iv. The Sound and the Fury (Faulkner)
- v. The Dogs of War (Frederick Forsyth)

As You Like It, Macbeth, Julius Caesar, The Tempest,
Timons of Athens

Number 5, which plays of Shakespeare are these titles from? The question is that these are famous novels, but their novel the titles of these novels are taken from words and phrases and expressions from some Shakespearean plays. The Shakespearean plays are given at the bottom. As you like it Macbeth Julius Caesar the tempest Timmons of Athens you have to match. So, pale fire brave new world, under the greenwood tree, the sound and the fury, the dogs of war.

(Refer Slide Time: 05:02)

6. Read the following:

- April is the cruellest month, breeding
- Lilacs out of the dead land, mixing
- Memory and desire, stirring
- Dull roots with spring rain.
- Winter kept us warm, covering
- Earth in forgetful snow, feeding
- A little life with dried tubers.

Number 6, read the following. April is the cruellest month breeding, lilacs out of the dead land, mixing memory and desire stirring, dull roots with spring rain. Winter kept us warm covering, earth in forgetful snow feeding a little life with dried tubers.

(Refer Slide Time: 05:23)

Who is the poet?

- a. Ezra Pound
- b. WH Auden
- c. T.S. Eliot
- d. Stephen Spender

Who is the poet? a Ezra Pound, b W H Auden, c T S Eliot, d Stephen Spender.

(Refer Slide Time: 05:31)

7. Which period does the poem belong to ?

- a. Modernist
- b. Romantic
- c. Renaissance
- d. Victorian

Number 7 this extract the stanza that I just showed you. So, number 7, which period does the poem belong to, a modernist, b romantic, c renaissance, d Victorian.

(Refer Slide Time: 05:45)

8. Read the following:

He disappeared in the dead of winter:
The brooks were frozen, the airports
almost deserted,
And snow disfigured the public statues;
The mercury sank in the mouth of the
dying day.
What instruments we have agree
The day of his death was a dark cold day

Number 8. Read the following: He disappeared in the dead of winter: the brooks were frozen the airports almost deserted and snow disfigured the public statues, the mercury sank in the mouth of the dying day. What instruments we have agree the day of his death was a dark cold day.

(Refer Slide Time: 06:05)

Identify the poet:

- a. Philip Sidney
- b. Shelley
- c. Tennyson
- d. W. H. Auden

Identify the poet, a Philip Sidney, b Shelly, c Tennyson, d W H Auden.

(Refer Slide Time: 06:15)

9. Read the following:

What passing-bells for these who die as cattle?

— Only the monstrous anger of the guns.

- Only the stuttering rifles' rapid rattle
- Can patter out their hasty orisons.
- No mockeries now for them; no prayers nor bells;
- Nor any voice of mourning save the choirs,—
- The shrill, demented choirs of wailing shells;
- And bugles calling for them from sad shires.

Next one, number 9. What passing-bells were these who die as cattle only the monstrous anger of the gun, only the stuttering rifles rapid rattle, can patter out their hasty orisons, no mockeries now for them no prayers, nor bells nor any voice of mourning save the choirs, the shrill demented choirs of wailing shells and bugles calling for them from sad shires. The lot of alliteration and onomatopoeia please observe that.

(Refer Slide Time: 06:49)

Identify the poet:

- a. WH Auden
- b. Stephen Spender
- c. Thomas Chatterton
- d. Wilfred Owen

A question is identify the poet, a w h Auden, b Stephen spender, c Thomas Chatterton, d Wilfred Owen.

(Refer Slide Time: 06:59)

10. Read the following:

- Bright star, would I were stedfast as thou art—
- Not in lone splendour hung aloft the night
- And watching, with eternal lids apart,
- Like nature's patient, sleepless Eremite,
- The moving waters at their priestlike task
- Of pure ablution round earth's human shores,
- Or gazing on the new soft-fallen mask
- Of snow upon the mountains and the moors—
- No—yet still stedfast, still unchangeable,
- Pillow'd upon my fair love's ripening breast,
- To feel for ever its soft fall and swell,
- Awake for ever in a sweet unrest,
- Still, still to hear her tender-taken breath,
- And so live ever—or else swoon to death.

Next one read the following bright star would I were steadfast as thou art, not in lone splendour hung aloft the night, and watching with eternal lids apart like natures patient

sleepless eremite, the moving water at their priest like task, of pure ablution round earths human shores, or gazing on the new soft fallen mask of snow up on the mountains and the moors, no yet still steadfast still unchangeable pillowed upon my fair loves ripening breast, to feel forever it soft fall and swell awake forever in a sweet unrest. Still, still to hear her undertaken breath and so live ever or else swoon to death.

(Refer Slide Time: 07:51)

Identify the poetic form:

- a. Ode
- b. Ballad
- c. Sonnet
- d. Mock epic

Identify the poetic form, a Ode, b Ballad, c Sonnet, d Mock epic.

(Refer Slide Time: 07:59)

11. Read the following:

- When Eternals spurn'd back his Religion,
- And gave him a place in the North,
- Obscure, shadowy, void, solitary.
- Eternals! I hear your call gladly.
- Dictate swift wingèd words, and fear not
- To unfold your dark visions of torment.

Next one number 11. Read the following when eternal's spurned back his religion and gave him a place in the north, obscure shadowy void solitary, eternal's I hear your call gladly dictate swift winged words and fear not to unfold your dark visions of torment.

(Refer Slide Time: 08:19)

Identify the poem

- a. Paradise Lost
- b. The Divine Comedy
- c. Paradise Regained
- d. Urizen

Identify the poem, a Paradise Lost, b The Divine Comedy, c Paradise Regained, d

Urizen.

(Refer Slide Time: 08:29)

12.

Which of the following essayists is known for “Essays of Elia” and “Tales from Shakespeare”?

- a. Samuel Johnson
- b. William Hazlitt
- c. Thomas de Quincy
- d. Charles Lamb

Number 12. Which of the following essays, essayist sorry not essays, but essayist is known for essays of elia, and tales from Shakespeare, is the author of essays of Elia and tales from Shakespeare, a Samuel Johnson, b William Hazlitt, c Thomas de Quincy, d Charles lamb.

(Refer Slide Time: 08:55)

13. Identify the Event

- In its final formof 1832 increased the electorate from around 366,000 to 650,000, which was about 18 per cent of the total adult-male population in England and Wales. The vast majority of the working classes, as well as women, were still excluded from voting. The working classes felt betrayed by an act which made no real difference to their lives. However, the reform of Parliament had begun, and this paved the way for the popular agitation of the Chartists.

13. Now, you have to identify a key event from the British history. In its final form the act of 1832 increased the electorate from around 366,000 to 650,000 which was about 18 percent of the total adult-male population in England and Wales. The vast majority of the working classes as well as women were still excluded from voting. The working class is felt betrayed by an act which made no real difference to their lives. However, the reform of parliament had begun. Then this paved the way for the popular agitation of the chartist.

(Refer Slide Time: 09:35)

- a. The Charter Act
- b. The Ballot Act
- c. The Reform Act
- d. The Factory Act

This is these are the choices, a The Charter Act, b The Ballot Act, c The Reform Act, d The Factory Act.

(Refer Slide Time: 09:44)

14.

- And I must not omit to say That, in Transylvania there's a tribe
- Of alien people who ascribe
- To the outlandish ways and dress
- On which their neighbors lay such stress,
- To their fathers and mothers having risen
- Out of some subterranean prison
- Into which they were trepanned
- Long time ago in a mighty band

Number 14, read the following. And I must not omit to say that in Transylvania there is a tribe of alien people who ascribe to the outlandish ways and dress on which their

neighbours lay such stress, to their fathers and mothers having risen out of some subterranean prison, into which they were trepanned long time ago in a mighty band.

(Refer Slide Time: 10:11)

Identify the work:

- a. The Scholar Gypsy
- b. Michael
- c. The Rime of the Ancient Mariner
- d. The Pied Piper of Hamelin

Identify the work, a The Scholar Gypsy, b Michael, c The Rime of the Ancient Mariner, d The Pied Piper of Hamelin.

(Refer Slide Time: 10:23)

15.

- Although it began with painting, had a significant impact on other modern arts, influencing literature, illustration, and design. Artists directly connected to the group were major figures in Symbolism, the Arts and Crafts movement, and early fine art photography.

Number 15. Although it began with painting dash had a significant impact on other modern arts, influencing literature, illustration, and design. Art is directly connected to the group, were major figures in Symbolism, the Arts and Crafts movement, and early fine art photography.

(Refer Slide Time: 10:47)

Identify the movement:

- a. Pre-Raphaelite
- b. Romantic
- c. Modernist
- d. Surrealist

Identify the movement, a Pre-Raphaelite, b Romantic, c Modernist, d Surrealist.

(Refer Slide Time: 10:56)

16.

- His true Penelope was Flaubert,
- He fished by obstinate isles;
- Observed the elegance of Circe's hair
- Rather than the mottoes on sun-dials.
- Unaffected by "the march of events,"
- He passed from men's memory in *l'an trentiesme*
- *De son eage*; the case presents
- No adjunct to the Muses' diadem.

Number 16, his true Penelope was Flaubert. He fished by obstinate isles, observe the elegance of Circe's hair, rather than the mottoes on sun-dials unaffected by the march of events, he passed from men's memory in *l'an trentiesme de son eage*; the case presents no adjunct to the Muses' diadem.

(Refer Slide Time: 11:24)

Identify the poet

- a. T. S Eliot
- b. Ezra Pound
- c. WH Auden
- d. Cecil Day-Lewis

Here are your choices. Identify the poet, a T S Eliot, b Ezra Pound, c WH Auden, d Cecil day Lewis.

(Refer Slide Time: 11:37)

17. Read the following:

- Over 100 years on, it still seems subversive and threatening. The sadomasochism of Fifty Shades of Grey barely merits a raised eyebrow nowadays, but I'd definitely take another look at anyone I spotted readingon public transport.

Next one, read the following. Over 100 years on, it still seems subversive and threatening. The sadomasochism of Fifty Shades of Grey barely merits a raised eyebrow nowadays, but I would definitely take another look at anyone as spotted reading dash on public transport, which novel is being talked about.

(Refer Slide Time: 12:03)

Identify the work:

- a. The Immoralist by Andre Gide
- b. Doctor Faustus by Thomas Mann
- c. The Fall by Albert Camus
- d. Lady Chatterley's Lover by DH Lawrence

Let's look at the choices. Identify the work, a The Immoralist by Andre Gide, b Doctor Faustus by Thomas Mann, c The Fall by Albert Camus, d Lady Chatterley's Lover by DH Lawrence.

(Refer Slide Time: 12:18)

18. Read the following:

- If you compare several representative passages of the greatest poetry you see how great is the variety of types of combination, and also how completely any semi-ethical criterion of "sublimity" misses the mark. For it is not the "greatness," the intensity, of the emotions, the components, but the intensity of the artistic process, the pressure, so to speak, under which the fusion takes place, that counts. The episode of Paolo and Francesca employs a definite emotion, but the intensity of the poetry is something quite different from whatever intensity in the supposed experience it may give the impression of. It is no more intense, furthermore, than Canto XXVI, the voyage of Ulysses, which has not the direct dependence upon an emotion. Great variety is possible in the process of transmutation of emotion: the murder of Agamemnon, or the agony of Othello, gives an artistic effect apparently closer to a possible original than the scenes from Dante. In the *Agamemnon*, the artistic emotion approximates to the emotion of an actual spectator; in *Othello* to the emotion of the protagonist himself. But the difference between art and the event is always absolute; the combination which is the murder of Agamemnon is probably as complex as that which is the voyage of Ulysses. In either case there has been a fusion of elements. The ode of Keats contains a number of feelings which have nothing particular to do with the nightingale, but which the nightingale, partly, perhaps, because of its attractive name, and partly because of its reputation, served to bring together.

Next one. Read the following. If you compare several representative passages of the

greatest poetry, you see how great is the variety of types of combination, and also how completely any semi ethical criterion of “sublimity” misses the mark. For it is not the “greatness” the intensity, of the emotions, the components, but the intensity of the artistic process the pressure, so to speak under which the fusion takes place that counts. The episode of Paolo and Francesca employees a definite emotion, but the intensity of the poetry is something quite different from whatever intensity in the supposed experience it may give the impression of.

It is no more intense for the more than Canto 26 the voyage of Ulysses, which has not the direct dependence upon an emotion. Great variety is possible in the process of transmission of emotion, the murder of Agamemnon or the agony of Othello gives an artistic effect apparently closer to a possible original than the scenes from Dante.

In the Agamemnon, the artistic emotion approximates to the emotion of an actual spectator, in Othello to the emotion of the protagonist himself, but the difference between art and event is always absolute. The combination which is the murder of Agamemnon is probably as complex as that which is the voyage of Ulysses. In either case there has been a fusion of elements. The Ode of Keats contains number of feelings which have nothing particular to do with the nightingale, but which the nightingale partly, perhaps because of it is attractive name and partly because of his reputation serve to bring together.

(Refer Slide Time: 14:22)

Who is the author?

- a. I.A. Richards
- b. Mathew Arnold
- c. Cleanth Brooks
- d. TS Eliot “Tradition and the Individual Talent”

Here are our questions, who is the author? a I A Richards, b Mathew Arnold, c Cleanth Brooks, d T S Eliot and “Tradition and the Individual Talent”

(Refer Slide Time: 14:36)

19.

- *Man cannot discover new oceans unless he has the courage to lose sight of the shore.*
- *It is better to be hated for what you are than to be loved for what you are not.*
- *Believe those who are seeking truth, doubt those who find it.*

Next man cannot discover new oceans unless he has the courage to lose sight of the shore. It is better to be hated for what you are then to be love for what you are not.

Believe those who are seeking truth, doubt those who find it. Who is the author of all these quotes?

(Refer Slide Time: 14:56)

Identify the author:

- a. Marcel Proust
- b. De Quincey
- c. Andre Gide
- d. John Ruskin

A Marcel Proust, b Thomas de Quincey, c Andre Gide, d John Ruskin.

And let us now discuss answers. So, the first one is, b Dover Beach by Matthew Arnold. And the clue is in all the Greek and classical elements, the classical allusions is spread or is thrown all over the poem. Second one is Ode to the west wind; if winter is here can spring be far behind famous lines, Ode to the west wind by P B Shelley. Third is C Philip Sidney, Astrophile and Stella and it is a sonnet. Fourth is b those words have been coined by James Joyce, that is b. And number 5 pale fire Vladimir Nabokov is taken from Timon of Athens brave new world by Aldous Huxley from the tempest, under the greenwood tree Thomas Hardy, from as you like it. The sound and the fury by William Faulkner by from Macbeth. The dogs of war by Frederick Forsyth taken from Julius Caesar.

April is the cruellest month, were extremely famous lines, c, T S Eliot. And 7th is a modernist it is it heralded the modernist movement in many respects, 8th is a W H Auden's elegy in memory of W B Yeats. And ninth is d, Wilfred Owens elegy anthem for

doomed youth. Number 10 is c, sonnet and it is the poem is bright star by John Keats. There is a movie called bright star based on John Keats life. 11 is a Blake's Urizen and the author of tales from Shakespeare and essays of elia of course, Charles Lamb one of the greatest essays ever. Number 13 is c, the reform act and fourteenth is d, the pied piper of Hamelin you guessed it the great folklore and the great childrens story as well the pied piper of Hamelin.

The pied piper who drives a way the rats, but when the mayor fails to keep up the promise, he takes the children away with him and disappears, in a cave forever. 15 the movement is pre Raphaelite a, and sixteenth is b, Ezra Pound the name of the poem is Hugh Selwyn Mauberley. The scandalous novel 17 a, the immoralist by Andre Gide and 18th is d T S Eliot tradition and the individual talent. Number 19 again the quotes are by Andre Gide, answer c, Andre Gide.

So, now, talking about Matthew Arnold, because best that we have a structured most of the classes you have seen you will be doing lot of exercises and then we will be doing some analysis some introduction to some great movement a great event or a great work of art and literature or great novelist or writer a great writer.

So, Mathew Arnold English poet and critic who lived between 1820 to and 1888. He had his education at rugby where his father was head master. So, education was there in the family background. He also studied at oxford he taught classics for 2 years and then served for a while as private secretary to a statesman. And then he was appointed inspector of schools a position that he held for 35 years. He published 2 books in 1861 a series of lectures delivered at oxford on translating homer and report of his educational commission the popular education of France. So, those were his works that he did between those years he wrote essays in criticism in 1865 new poems in 1867. And then he wrote 2 books on Celtic literature between 1867 and 8. Of course, we have already done culture and anarchy and friendships garland which is a sequel to culture and anarchy on social criticism.

He also wrote literature and dogma and God and the Bible those were his theological books and then Irish essays and other essays in criticism the second series, and 2 records

of an American lecture tour. He wrote discourses on America and civilization in the United States. All these in late 19 century his 2 volumes of poetry were the stride revelour and other poems and Empedocles on Etna and other poems. These were signed only as a. His ambitious imitation of the ancients included Soharab and Rustom. And then he also wrote Tristram and Iseult. He rejected Byronic emotionalism and continued Wordsworth's tradition of lyricism, spiritual lyricism. He wrote a series of poems called the marguerite poems dealing with real or imaginary romance of the poet in Switzerland, and this perhaps expresses heartfelt emotions.

In dover beach, which we have just seen he speaks of faith as a sea, which was once at high tide, but now he can here only it is melancholy long withdrawing roar. The poet sees only the solace of lovers being true to one another. Elsewhere he urges uncomplaining and endurance to think clear and quote unquote, feel deep bear fruit well. His well known elegy is thesis, and then he also wrote the scholar gypsy, which is like a pastoral with echoes of Theocritus works, with the Greek poets Theocritus work. Thersis it was written to commemorate Arnold's friend the poet Arthur Hugh Clough and it follows all the past conventions of an elegy the pastoral convention scenery lamentation and closing on a note of hope the other day we were talking about these features.

A major concept in Arnold is the concept of disinterestedness the effort to see the object as in itself it really is and also and sweetness and light. He also talked about reason and the will of god. As a humanist Arnold stood for restrain, balance and praise that ancient most highly for their intense significance, noble simplicity, calm pethose and profoundness of moral impression. His poetry was paramount in classics; you know saturated with classics. And he also talked about the poetry, as a genres power of forming sustaining and delighting us as nothing else can. You also used certain terms like the grand style, high seriousness criticism of life, application of ideas to life and in his search for these qualities, he used the lines like touchstone, the poem poet should be touchstone and all these ideas should be used as touchstone to mark the greatness of certain poets. A complex poet, but extremely delightful poet to read and also his great ideas on criticism, so Mathew Arnold.

And while all this was going on we have already talked about the factory act we just saw

the impact of the factory act, there was another great movement in 1832 which was called the reform act. And it was the result of a long struggle both in the streets and in parliament. It had real impact on the lives of the working classes until the 1830s Britain's elections were neither representative nor balanced. Range of factors determine whether people were eligible to vote or not including whether you lived in a county or a borough, whether your area was eligible to send an MP to parliament at all in a few places all men could vote, but in the vast majority of locations it dependent on whether you own property or paid certain taxes.

Some boroughs such as those in the industrial towns of Birmingham and Manchester there were no MPs to represent them at all. At the same time there were boroughs such as old sarum at Salisbury which had 2 MPs, but only 7 voters there were also something called pocket boroughs those owned by major land owners who choose their own MPs, moreover there was no secret ballot voters were easily bribed and intimidated. A range of factors including popular campaign by the Birmingham political union cause many people to begin to realise that change was necessary. The prime minister was the duke of wellington he remained definitely against reform, but soon he was forced out of office. The king during that time was King William the fourth, and he asked the Whig represent you know they have Whigs and Tories.

So, Whig representative earl grey to form an administration and earl grey used his position to pursue reform of the electoral system. So, the path of the resulting reforming bill through parliament, he was extremely tough; however, it was finally, passed on 4th June 1832. As a result of widespread public undress and also in the meantime earl grey resigned from his position, but; however, the bill was eventually passed. And from that great event we move on to one of the greatest modernist, T S Eliot who lived between 1888 to 1965. He was born in Missouri in 1888 he lived in Saint Louis during till age 18 and then attended Haward university. After a year in Paris he returned to Haward to pursue a doctorate in philosophy.

But soon return to Europe and settled in England in 1914. So, remember these things he settled in an American who settled in England. He began working in London first as a teacher and later for Lloyds bank. Remember these details these are these maybe trivial

from the poetic or literary perspective, but maybe important for the exams perspective. And then in London he came under the influence of Ezra Pound, and then Pound recognised Eliot's passion and genius, and assisted him in the publication of Eliot's works, in a number of magazines most notably the love song of J Alfred Prufrock. And this was published in a journal called in a magazine called poetry in 1915. Prufrock and other observations was published as a book in 1917 Eliot was quickly established as an avagant poet the wasteland the watershed moment came with the waste land in 1922, one of the single most influential poetic work of the twentieth century.

His other works include Ash Wednesday, 4 quartets, sacred woods, the use of poetry I am sorry the sacred wood not woods the use of poetry and the use of criticism after strange gods and notes towards definition of culture. Eliot was also important playwright whose verse dramas remember verse dramas; v e r s e not worse verse dramas include murder in the cathedral, the family reunion and the cocktail party. He became a British citizen in 1927 he was long associated with the publishing house Faber and Faber and published many younger poets. Eventually he became the director of the form and received the noble prize for literature in 1948.

So, that is T S Eliot and from Elliot W H Auden Wystan Hugh Auden who lived between 1907 to 1973. He studied master of Greek literature old English poetry and Icelandic sagas. He studied at Oxford University. In 1936, he went to Spain in support of the loyalist left wing cause. And in 1939 he left England to become a resident, and then citizen of the United States where he taught in several universities.

His early poetry was marked by a lot of emphasis on social problems, but soon he became sort of disillusion, with marks and Floyd, his earlier influences. And then he remains sceptical and satirical ironic. He belongs to the school of T S Eliot, and his forms range from free verse through strict adherence to rhyme royal and you know adaptation of the alliterative versus of old English poetry his important world works include poems the orators, for the time being the age of anxiety, and a baroque eclogue.

He also wrote epistle to a god son and other poems. And the idea here was and the emphasis on gentle and mannered civility. He also published a collection of criticism the

dyers hand and a certain world a commonplace book, which is an annotated personal anthology with commentary, which he called a map of his mind scape. So, that was English poetry for you. Because I have been talking about this period the modernism and also T S Eliot in my next class, I will refer to the new critics and with special emphasis on T S Eliot, and his essay tradition and the individual talent. So, that is all for today.

(Refer Slide Time: 32:17)

Documentary on great poets of the 20th century

- <https://www.youtube.com/watch?v=C9XsR4IIMUI>

And before winding up please take a look at this video, documentary on great poets of the 20th century.

Thank you very much.