

**History of English Language and Literature**  
**Prof. Dr. Merin Simi Raj**  
**Department of Humanities and Social Sciences**  
**Indian Institute of Technology Madras**  
**Lecture 10c**  
**The Age of Pope - Conclusion**

Good morning and welcome to yet another session of the course, The History of English Language and Literature. With this lecture we come to the last leg of our discussion on the Augustan Age and the Age of Pope.

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**+ The Political scene**

- Monarchs – House of **Stuart** & House of **Hanover**
- The **Act of Union** – 1707
  - Scotland united with England and Wales – Great Britain
- The **War of the Spanish Succession** – 1711
  - Prevented the union of the French and Spanish monarchies
  - Preserved the smaller states of Holland

At the outset itself let me also recall your attention to the political background in England at that point of time. The ruling monarchs were mainly from the House of Stuart and from the House of Hanover. There was also this Act of Union at the beginning of the 18th century which ensured that Scotland united with England and Wales also leading to the emergence of the Great Britain. There was also this War of Spanish Succession which had happened in 1711 which prevented the union of the French and Spanish monarchies and also preserved the smaller states of Holland. So this was the political background in which most of this art, literature and other social sort of institutions were emerging in Augustan England.

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## + King George I (1714-27)



- The first monarch of the house of **Hanover** – after Queen Anne, his second cousin
  - Born in Hanover, Germany
  - Anne's closest **Protestant** relative (his mother Sophia of Hanover, the grand daughter of James I)
- Almost 50 Catholics with close blood relationships to Anne
  - (BUT, Act of Settlement of 1701)
- George I - Highly **unpopular** – supposed inability to speak English, much ridiculed
  - The powers of the monarchy diminished considerably
- Britain's transition to a **cabinet** system of government led by a Prime Minister
- **Sir Robert Walpole** – Britain's first *de facto* Prime Minister

So taking a look at the monarchs who were ruling during this time, after Queen Anne it was King George I who ascended the throne of England. He was the most monarch of the House of Hanover and if we remember Queen Anne belonged to the House of Stuarts. Queen Anne also was incidentally King George I's second cousin. George was born in Hanover in Germany and he was a closest living Protestant royal relative of Anne.

And it was because his mother Sophia of Hanover was the granddaughter of James I who ruled over England in the beginning of the 17th century. It also said that they were about 50 Catholics during that time with close blood relationships to Anne. But however the Act of Settlement of 1701 had prevented the ascension of any catholic as the British monarch. So this had led to the line of lineage to be traced until George I who was born and brought up in Hanover in Germany.

George I was highly unpopular with the British public and with the British parliament. It was mainly due to his supposed inability to speak English but however later historians do show evidence of his knowledge of the language. But however he did not go down very well with the English public and he was also much ridiculed by his contemporaries. It was during the reign of George I that the powers of the monarch diminished considerably in England.

And we also find Britain transitioning to a cabinet system of government primarily led by a Prime Minister. And this is also the time which saw the emergence of Sir Robert Walpole to power. He is also considered by later historians as Britain's first *de facto* Prime Minister.

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## + King George II (1727-60)



- The last British monarch born outside Great Britain – born and brought up in Northern Germany
- Had **little control** over British domestic policy
- Largely controlled by the **Parliament** – the growing power of Sir Robert Walpole
- His son Frederick, Prince of Wales – a figurehead of the political opposition (but died 9 years earlier than the father)
- Remembered with **disdain** for his mistresses, short temper and boorishness

George II succeeded George I and he was the last British monarch to be born outside Great Britain. He was also like his predecessor born and brought up in the Northern Germany. He also had very little control over the British domestic policy. And we also find that he and his government, the actions were largely controlled by the parliament and we also see the growing power of Sir Robert Walpole even during his reign.

There was a general assumption that with the ascension of George II, there was a possibility that Sir Robert Walpole could be thrown out of power. But we do find him coming back with greater powers and greater authority and we also find the powers of the monarch diminishing considerably, continuing to diminish considerably. And King George II had many challenges to face apart from the popular opposition. His own son Frederick, Prince of Wales also was a figurehead of political opposition during his reign.


And his son Frederick, in fact they did not have a good relationship with each other. The prince was also left behind in Germany for about 14 years when the father and son did not even see each other. So this strange relationship with the opposing kind of ideologies in terms of their ideas of power, absolute monarchy, we do find them getting into a lot of trouble with each other. But however Prince Frederick, he also died 9 years earlier than the father. So this had in a certain way prevented some other challenges that King George II would have otherwise faced.

Overall George II is remembered only with much disdain by his contemporaries and also by the posterity. He had a lot of mistresses which was not very agreeable to the English public. He also was very short tempered and he displayed extreme boorishness of character.

So this was the kind of monarchs who succeeded after Queen Anne and we do not find them making a significant or a considerable contribution towards the development of art, literature and culture. But nevertheless we do not find them interfering much in the affairs of the state or the affairs of culture or society either. So we also find them quite alienated and quite removed from the reality of the nation during those times.

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**+ Sir Robert Walpole (1676-1745)**



- “Walpole was one of the greatest politicians in British history. He played a significant role in sustaining the **Whig** party, safeguarding the **Hanoverian succession**, and defending the principles of the **Glorious Revolution**. He established **stable** political supremacy for the Whig party and taught succeeding ministers how best to establish an effective working relationship between **Crown and Parliament**”
- Severely **criticised** by Gay, Swift, Pope, Fielding and Johnson
- However, much **popular** support – a policy of avoiding war, low taxes

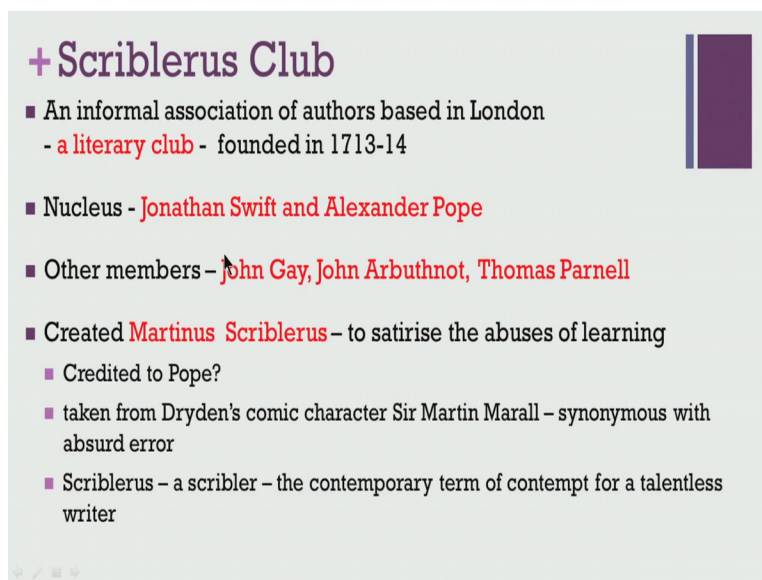
It is also useful to take a look at who Robert Walpole was. This particular quote by a later historian sums up his role and his character: Walpole was one of the greatest politicians in British history. He played a significant role in sustaining the Whig party, safeguarding the Hanoverian succession and defending the principles of the Glorious Revolution. He established stable political supremacy for the Whig party and taught succeeding ministers how to establish an effective working relationship between Crown and Parliament.

So this was the beginning of a sustainable and more peaceful kind of relationship between the Crown and the Parliament which also led to a lot of stability and lot of positivity within the nation. Nevertheless Walpole was severely criticized by many of his contemporary not just politicians but also other writers and thinkers of those times. He was criticized by, for instance,

by Gay, Swift, Pope, Fielding and Johnson at a later point. But however Walpole enjoyed much popular support primarily due to his policy of avoiding war which also had brought down the taxation significantly in England.

If we remember right from the medieval ages, one of the major contestations of the commoners with the court and with the parliament was this continuing increase of taxes in order to fund the major wars and other kinds of voyages that the monarch was undertaking in order to expand his or her empire. So we find all of that considerably declining during this time and also we find the British public engaging more in other sort of more fruitful kind of activities and more intellectual debates which were to take the nation to a greater heights and greater glory in the coming centuries.

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**+ Scriblerus Club**

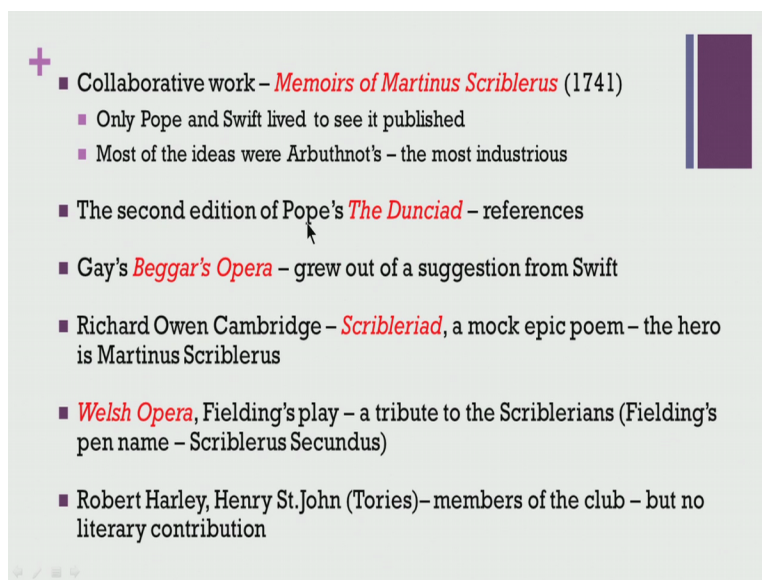
- An informal association of authors based in London
  - a literary club - founded in 1713-14
- Nucleus - Jonathan Swift and Alexander Pope
- Other members - John Gay, John Arbuthnot, Thomas Parnell
- Created Martinus Scriblerus - to satirise the abuses of learning
  - Credited to Pope?
  - taken from Dryden's comic character Sir Martin Marall - synonymous with absurd error
  - Scriblerus - a scribler - the contemporary term of contempt for a talentless writer

Coming back to a discussion of the sociocultural and literary life of the Age of Pope, it is very important to take a look at the existence of a particular club known as Scriblerus Club. This was an informal association of authors based in London. This was in that sense a literary club which was founded in 1713-14. The nucleus of this club included writers such as Jonathan Swift and Alexander Pope. The other major members were John Gay, John Arbuthnot and Thomas Parnell. Five of them they continue to influence, define and redefine the cultural life and literary life of London in multiple ways.

One of their significant contribution to the literary life of London which also led to much amusement and much entertainment in contemporary London was their creation of this character Martinus Scriblerus. He was a prototype who was the target of all kinds of attack on the abuses of learning. So much of the satire was also centered on this fictional character Martinus Scriblerus. There is this assumption that perhaps Pope was the one who created this character but however all of them contributed in multiple ways to the formation and the popularization of this character.

This term was taken from two different sources. Firstly it was based on Dryden's comic character Sir Martin Marall who was synonymous with absurd error. Scriblerus was an extension of the word, a scribbler which was the contemporary term of contempt for a talentless writer.

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- Collaborative work – *Memoirs of Martinus Scriblerus* (1741)
    - Only Pope and Swift lived to see it published
    - Most of the ideas were Arbuthnot's – the most industrious
  - The second edition of Pope's *The Dunciad* – references
  - Gay's *Beggar's Opera* – grew out of a suggestion from Swift
  - Richard Owen Cambridge – *Scribleriad*, a mock epic poem – the hero is Martinus Scriblerus
  - *Welsh Opera*, Fielding's play – a tribute to the Scriblerians (Fielding's pen name – Scriblerus Secundus)
  - Robert Harley, Henry St. John (Tories) – members of the club – but no literary contribution

And we find them together, five of them together producing this collaborative work, *Memoirs of Martinus Scriblerus*. It was published much later in 1741. Only Pope and Swift in fact lived to see it published. And the group also, the Scriblerus Club also gets dissolved after the death of all the five members. It said that in this collaborative work, most of the ideas were Arbuthnot. He was considered as the wittiest and the most industrious of all the five.

The character Martinus Scriblerus also is the central hero of Pope's *Dunciad*. So this was a very significant contribution to Pope's work and also a significant way in which all kinds of absurd learning was satirized in, during the Age of Pope. There is also this assumption that Gay's

Beggar's Opera grew out of a suggestion from Swift. And these ways they continue to inform each other's work and also influence each other's production in varied ways.

So the other popular references to Martinus Scriblerus are also quite significant. Richard Owen Cambridge, one of the other important writers of the period, he had produced a mock epic poem titled Scribleriad. And in this also the hero is incidentally Martinus Scriblerus. Fielding later staged a particular play Welsh Opera, this was also a tribute to the Scriblerians. Interestingly Fielding's pen name was Scriblerus Secundus, again a tribute to the original Martinus Scriblerus.

There were also two more members to this literary club, Robert Harley and Henry St. John. Both of them just like the other major five important figures, they were also Tories. But however we do not find them making a significant literary contribution but there is enough evidence to show that they were also part of the club in significant ways.

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So these are the two major works which referred to this fictional character Martinus Scriblerus in 18th century.

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+ Other important events

- *The Gentleman's Journal* – 1692 to 1694
  - Middle brow ideas on society, culture, manners and morals, literature and life
- *Gentleman's Magazine* – 1731 to 1914
- *The Grub Street Journal* – 1730-77
  - A satirical literary magazine
- *The Monthly Review*
- *The Mercator* (a trade journal)– by Daniel Defoe



The other important literary events of the period include the publication and the popularization of various periodicals. And we also noted in the previous session that the periodical essay was a new contribution of the 18th century which also led to the emergence of a proper kind of journalism in England in the later decades. Gentleman's Journal ran from 1692 to 1694, it popularized middle brow ideas on society, culture, manners and morals and literature and life.

So in that sense it was mostly targeted at a middle class audience who was also becoming quite significant in the development of the nation. Incidentally another magazine with the similar title Gentleman's Magazine, it ran from 1731 till 1914 and continue, enjoyed a greater popularity and greater run than the original one. The Grub Street Journal which ran from 1730 till 1777 was a satirical literary magazine of those times. It continue to inform the ways in which literary satires were received and popularized even in the later decades.

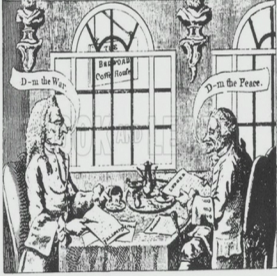
The Monthly Review was yet another significant periodical of those times. The Mercator was a trade journal published by Daniel Defoe. We recall even the earlier session that there was even another one, the review published by Defoe which was majorly eclipsed by the success of Tatler and Spectator.



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- **The Bedford Coffee-House, Covent Garden – 1730s**
  - “the emporium of wit, the seat of criticism, and the standard of taste’
- **Journalism** – an integral part of literary careers
- **London** – the **cultural capital** of Britain, dominated and influenced the tastes of the nation

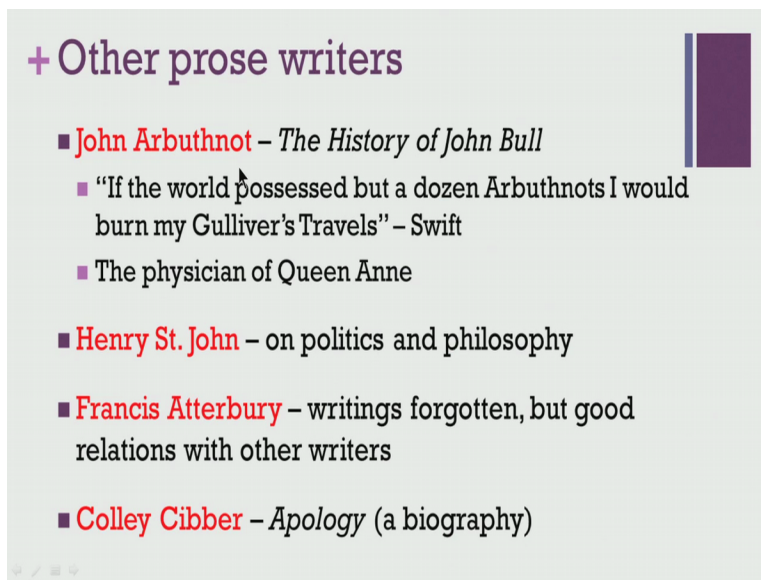


The significance of Coffee houses define the ways in which sociocultural life was framed in London. And this was one of the most important coffee houses of those times, The Bedford Coffee-House located in Covent Garden. It was the center of all kinds of activity in London in the 1730s. That was the Bedford Coffee-House was considered as the emporium of wit, the seat of criticism and the standard of taste.

We also find that journalism during this time it becomes an integral part of the literary careers of all the major writers. We also noted how most of them regardless of whether they were primarily poets or dramatists or novelist, they also had tried their hand at this act of journalism in one form or the other. Even in the Age of Pope, even in the 18th century we find that London continues to be the center of all kinds of activities. It also emerges to the stature of being the cultural capital of Britain. It also dominates and influences the taste of the nation.

Right from a discussion London, from the pre-medieval times until the 18th century, we note that the stature of London continues undiminished respective of the political changes, the religious changes that come in and also all kinds of sociocultural changes that were built in. London continues to receive all these changes and transform itself into an ever growing and multicultural and also a cosmopolitan kind of city continuing to be at the helm of all kinds of affairs in England.

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**+ Other prose writers**

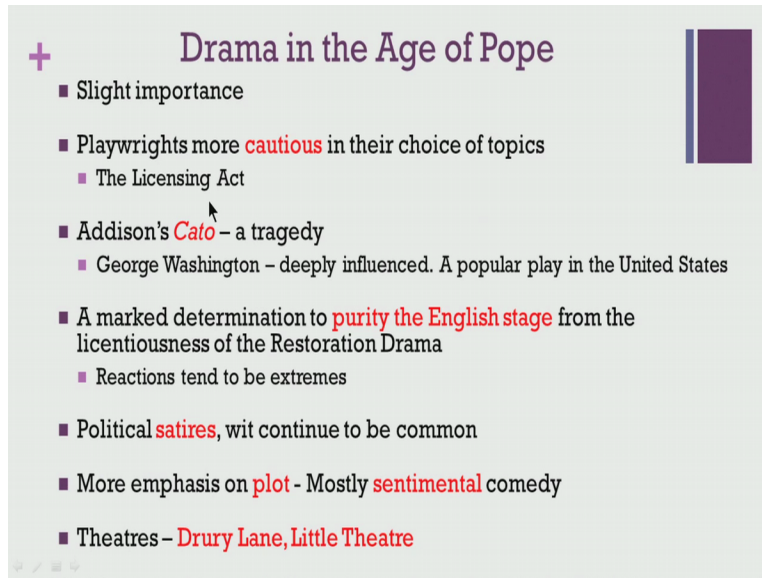
- **John Arbuthnot** – *The History of John Bull*
  - “If the world possessed but a dozen Arbuthnots I would burn my Gulliver’s Travels” – Swift
  - The physician of Queen Anne
- **Henry St. John** – on politics and philosophy
- **Francis Atterbury** – writings forgotten, but good relations with other writers
- **Colley Cibber** – *Apology* (a biography)

The other major prose writers of this 18th century include John Arbuthnot. He was the author of *The History of John Bull*. He was also one of the significant members of the literary club, Scriblerus Club. And Swift had a lot of nice things to say about Arbuthnot which also contributed to much of his fame during his contemporary period and also in the later period. Swift once wrote to a friend, “If the world possessed but a dozen Arbuthnots I would burn my Gulliver’s Travels.”

This was the kind of affection that they all had for each other. And John Arbuthnot significantly was also the physician of Queen Anne who was incidentally present even a few days before her death. Henry St. John, again another significant member of the club who did not make much of literary contribution is also said to have written pamphlets and some productions on politics and philosophy which sadly has not survived into the posterity. Francis Atterbury’s writings have also been forgotten but he was also mostly remembered because of the good relationships that he maintained with the contemporary writers and the contemporary leaders of those times.

Colley Cibber is another writer that we shall come back to shortly. He is mostly remembered for his biography titled *the Apology*. Right from the post Restoration period, we noted that drama was steadily declining but nevertheless it was, it will not be fair to say that there was, there were no dramatic productions at all during the Age of Pope. There was certainly a certain kind of drama which continued to exist though it was steadily declining.

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### + Drama in the Age of Pope

- Slight importance
- Playwrights more **cautious** in their choice of topics
  - The Licensing Act
- Addison's *Cato* – a tragedy
  - George Washington – deeply influenced. A popular play in the United States
- A marked determination to **purify the English stage** from the licentiousness of the Restoration Drama
  - Reactions tend to be extremes
- Political **satires**, wit continue to be common
- More emphasis on **plot** - Mostly **sentimental** comedy
- Theatres – **Drury Lane, Little Theatre**

Drama was of very slight importance in the Age of Pope and especially after The Licensing Act, the playwrights were more cautious in their choice of topics. This also had led to a severe restriction which had been imposed on the kind of treatment, the kind of topics which they could talk about and also the general creativity and spontaneity associated with drama. Addison's *Cato* is perhaps the most significant work, dramatic work of those times. It was a tragedy. Though it was criticized for being not so popular and not so adhering to the taste of the public, it is important to note that George Washington was deeply influenced by this tragic drama and it was a popular play in the United States at later point for a while.


Most of the dramatist of this time owing to the post-Restoration influence, they all displayed the marked determination to purify the English stage from the licentiousness of the Restoration Drama. We also find that history teaches us how reactions to a particular sort of literary taste could even go to the extreme levels. This was such a case. And we note that political satires and wit continue to be common. So just like in prose they continue to dominate even in the stage.

And there was also more emphasis on the plot. This type of drama was mostly classified under sentimental comedy. The major theatres of this time included Drury Lane and Little Theatre. We do not find them flourishing in the same way that they did during the Elizabethan times.

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**+ Colley Cibber**

- Actor-manager, playwright and Poet Laureate (a political honour?)
  - 25 plays – his own company at **Drury Lane**
  - An untiring supporter of the **Whigs**
  - Swift, Pope and Fielding – excluded as they were Tories
- **Love's Last Shift** – now a 'forgotten curiosity'
- **Richard III** (an adaptation of Shakespeare)
- **The Nonjuror** (adapted from Moliere's *Tartuffe*) – against the Roman Catholics
- Brash, extroverted personality – not a favourite of his contemporaries
  - Pope criticised his 'miserable mutilation' of 'crucified Moliere and hapless Shakespeare'  
- The hero of the second version of Pope's *Dunciad* – the king of Dunces
  - Fielding satirically tried Cibber for the murder of English language



Coming back to this important figure Colley Cibber who was also a prose writer, we note that in terms of drama he was an actor-manager and a playwright. His contribution to drama was quite prolific in the sense that he is said to have produced about 25 plays in his own company at Drury Lane. He was an untiring supporter of the Whig. It is also said to have earned him the position of the poet laureate of England. And many feel that this was only a political honor and not an artistic honor given the limited intellectual capacities that Colley Cibber had.

And Swift, Pope and Fielding who were certainly more competent, who were certainly considered to be more competent than Cibber were also excluded from being considered as a poet laureates because they were mostly Tory supporter. So he is one of the writers who gained lot of mileage through his political affiliations. His play *Love's Last Shift* is now more like a forgotten curiosity. *Richard III* was an adaptation of Shakespeare's play with the same title.

And *The Nonjuror* was an adaptation from Moliere's very famous play *Tartuffe*, this also included lot of references against the Roman Catholics. So he was exactly the kind of writer who knew how to play to the sentiments and how to play to the affiliations of the political and religious themes of those times. His personality was quite brash and extroverted, so he was not a favorite of his contemporaries. We find it getting reflected in many of the writings of those times.

Pope incidentally had criticized Cibber's miserable mutilation of crucified Moliere and hapless Shakespeare referring to the adaptations that he performed earlier, *Richard III* and *The Nonjuror*.

Cibber incidentally is also the hero of the second version of Pope's Dunciad. Pope makes Cibber the King of Dunces in his second version of Dunciad. Fielding also had satirized Cibber quite a lot. He in fact tries Cibber for the murder of English language. We do find that these writers quite successfully managed to tarnish the literary reputation of Colley Cibber perhaps forever.

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- Cibber's plays - coarse but rooted in moral intentions
  - Popularised the 'fop' (a dandy) – often played this part himself
  - the unfaithful and slightly dull husband, a favourite character
- *An Apology for the Life of Colley Cibber, Comedian* (1740) - autobiography
- *The Careless Husband* (1704) - his best play – a great success, a repertory play throughout 18<sup>th</sup> century – mature, plausible, subtle, natural and affecting (Bateson)
  - “Steinkirk scene” – outstanding 'wifely tact'
- *The Lady's Last Stake* (1707) – a bad tempered reply to the critics of 'wifely patience' – coldly received

Cibber's plays however they were coarse but they were also rooted in moral intentions. He popularized this image of the fop or the dandy. And he often played this part himself. People ridiculed him for that. However in most of his plays one of his favorite characters was this unfaithful and slightly dull husband which also was the cause of much amusement during the Age of Pope. He is perhaps best known for his autobiography published in 1740 titled *An Apology for the Life of Colley Cibber, Comedian*.

Generally it is considered that his best play was the one that was staged in 1704 named *The Careless Husband*. This play was a huge success and this was really a big deal given that drama was not one of the popular genres of those times. It was also a repertory play which continued to be played throughout the 18th century. Many critics have considered this as mature, plausible, subtle, natural and affecting. Especially Bateson had a lot of nice things to say about the play in the posterity. There is this very popular and famous scene which was much applauded then and also appreciated at later points of time for the kind of compactness and the kind of wit that it had.

It is not that Steinkirk incidentally has a neck scarf and in this particular scene there is this protagonist, the husband who is caught in an act of adultery by the wife. The husband was cheating with the maid of the house and we find that this wife expresses what was then much praised as a wifely tact. And she does not create a scene over there but instead out of concern for husband she covers the neck of the husband with a scarf, with Steinkirk and so that he does not catch cold. And also leaves behind the scarf so that the husband later comes to know that the wife did catch him in the act of adultery but chose not to create a ruckus over there.



This wifely tact as the popular critics then called it was much appreciated and this scene was considered very popular during those times. But however there were also a few critics about this to which he responds at later point of time in 1707 through his play *The Lady's Last Stake*. And this was a very bad tempered reply to the critics of wifely patience. But however the popular support was mostly for the Steinkirk scene which appreciated the patience that the wife displayed even when encountered with an act of adultery.

So we do find that *The Lady's Last Stake* was not a huge success, it was quite coldly received by the public. It also tells us about the moral tendencies of those times and also about the ways in which the morality was operating in terms of gender as well.

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+ **Susanna Centlivre (1680-1722)**

- 14 comedies, 2 tragedies, 3 farces – an illustrious career
- The second woman at the English stage after Aphra Behn
  - Most staged after her death
- “And why this Wrath against the Womens work? / Perhaps you’ll answer, because they meddle / with things out their Sphere;/ But I say, no; for since the Poet is born, why not a woman as well as a Man?”
- *The Gamester, The Wonder: A Woman Keeps a Secret, Bold Stroke for a Wife* – confident, self-possessed heroines – fighting to keep both love and property
- Believed in women’s right to property, economic independence, social status and marriage laws



In an age when women did not have much of a literary and cultural presence, we find the emergence of this particular dramatist, Susanna Centlivre who lived from 1680 till 1722. Her career was quite illustrious. We find her producing 14 comedies, 2 tragedies and 3 farces that to at an age when drama was not a popular genre. She is considered as the second woman at the English stage after Aphra Behn and her plays incidentally were only staged mostly after her death.

During her own life career we do not find her enjoying a much popular support. This is an extract from one of her writings. And why this wrath against the women’s work? Perhaps you will answer because they meddle with things out of their sphere. But I say, no for since the poet is born, why not a woman as well as a man? So she was also just as her writing points out critiqued too much for doing things out of her sphere.

And some of her popular works include *The Gamester*, *The Wonder: A Woman Keeps a Secret* and *Bold Stroke for a Wife*. All of them incidentally they showcased very confident and self-possessed heroines. And these heroines incidentally they had one trait in common, they fought hard to keep both love and property unlike the popular image of the woman who was willing to give away property but only a fight for love.

Susanna Centlivre incidentally, she herself personally believed in women’s right to property which was a very rare thing then. And also she argued for economic independence of women and

also for equal social status along with men. And she also argued for the revisioning of the marriage laws of those times which was quite unfavorable to the women. Richard Steele apart from the illustrious career that he enjoyed as the writer of periodical essay, he was also a playwright for notable reputation.

In his works we find him stressing filial duty, marital fidelity and love. Again as a response to the licentious of the restoration drama which had dominated the English stage for quite a while. Some of his important works include *The Constant Lovers*, *The Funeral*, *The Lying Lover* and *The Tender Husband*. We find lot of moralizing in his plays, he celebrated the moral values in terms of virtue and also in terms of behavior.

And in his own words his aim was to ensure that there was no improper entertainment in a Christian Commonwealth. But at the same time he forgot to include the dramatic elements and dramatic aspects in his works. This led to a major criticism of his works during the contemporary and as well as from the later historians and critics. That he had forgotten that the first business of comedy is to amuse and not to preach.

Steele turned his stage into a sort of lay-pulpit and became the founder of Sentimental Comedy. So sentimental comedy is much credited to him. This was a very highly genteel kind of comedy which included a lot of didactics, was also considered as a vapid kind of play.

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## + Sentimental Comedy

- **George Lillo** - a tradesman and a nonconformist
  - **Puritan** influence – didactic stress
- *London Merchant or History of George Barnwell, Fatal Curiosity*
- **Domestic drama** – the characters and incidents to be taken from common life, not history or romance
- The power of **the middle-class** moral spirit

THEATRE-ROYAL, YORK.

On THURSDAY Evening, February 14, 1813, the Middlesex will perform a Tragedy called, *The*

### London Merchant

AS THE HISTORY OF  
*GEORGE BARNWELL.*

Thounguel,	Mr. CARE.
Udale,	Mr. WILLIAMS.
George Barnwell,	Mr. WALCOT.
Tremont,	Mr. HETHCOTE.
Bliss,	Mr. HUME.
Maria,	Miss JACKSON.
Milwood,	Miss ACKEN.
(Her female appearance on this Stage)	
Lady,	Miss WARD.

After which a farce, called

### The Irish Widow.

Mr. Patrick O'Neil,	Mr. DENMAN.
Widow,	Miss BENNETT.
Supper,	Mr. STURGE.
Lady,	Miss WOOD.
Kathly,	Miss MATHEW.
Thomas,	Mr. KNIGHT.
Water Boy,	Miss ACKEN.

(with the Epilogue Song.)

*To see a Queen of ICE & Ice.*

TICKETS, BOX 10s.—STREET GAL. 1s. 6d.—LOVER GAL. 6d.

TICKETS and PLACES to be had of Mr. FEARSELL at the Theatre from Eleven till Ten.

On THURSDAY, "KNOW YOUR OWN MIND" with the Farc of the "CITIZEN" the First of Last Night, and Maria, to which both from the Thursday, Friday, "The Tugger of LOUGHLIN" is to follow, and will be performed the ensuing week, the piece of Change and Lady Rosalind, by Miss SMITH and Miss ACKEN.

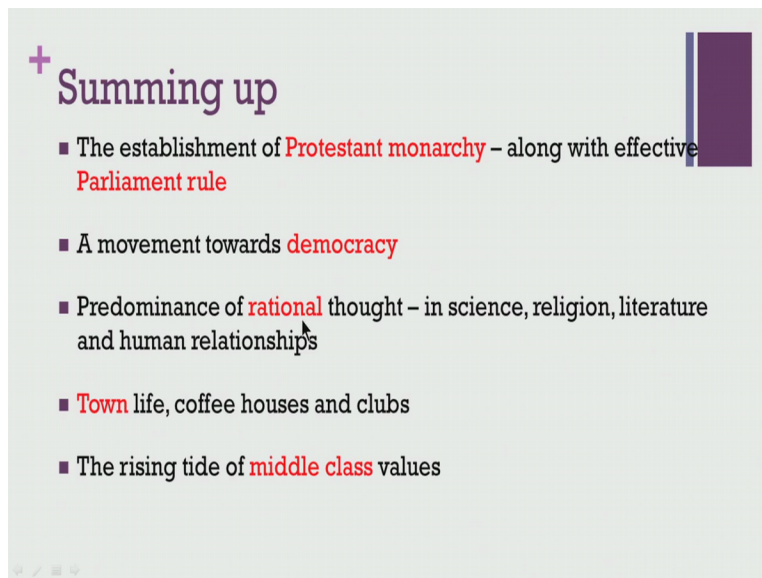
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So what exactly was sentimental comedy? One of the most important practitioners of this kind of comedy was George Lillo who was a tradesman and nonconformist. His Puritan influence perhaps also led to him in lot of didactic elements into his plays. His important works include London Merchant or History of George Barnwell and Fatal Curiosity. His work, his drama was mostly domestic drama in which he took characters and incidents from common life and not notably from history or from romance.

In that sense it was closer to real-life than many of the other plays. And he also was the kind of person who celebrated through his works the power of the middle class moral spirit which was steadily on the rise from the 18th century onwards.

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**+ Summing up**

- The establishment of **Protestant monarchy** – along with effective **Parliament rule**
- A movement towards **democracy**
- Predominance of **rational** thought – in science, religion, literature and human relationships
- **Town** life, coffee houses and clubs
- The rising tide of **middle class** values

So we try to sum up the Age of Pope or the Augustan Age of English literature. It is important to note that politically it led to the establishment of Protestant monarchy. The ability to, politically it saw the establishment of the Protestant monarchy in which the rulers began to display how it was to rule along with an effective parliament rule. We also see England moving towards a certain democratic spirit though it had not yet fully emerged.

We also find the predominance of rational thought in almost everything – in science, religion, literature and even in human relationships. This also find its reflection in the writings of those times which was more intellectual and more rational than emotional. We also find that not just literature but art, culture, religion, everything is more town centric. There is a prolific increase in

coffee houses and they emerging as centers of activity. And there is also a lot of literary clubs and similar sort of groups which are on the rise.

We also find the rise of the middle class values which also directly lead to emergence of newer kinds of writing and newer kinds of genres. With this we come to the end of discussion on the Age of Pope or the Augustan Age of English literature which certainly led the foundations of the rise of the novel which is what we will take a look at in the forthcoming sessions. Thank you for listening and we look forward to seeing you in the next session.